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AUG 20 1936

MOTION PICTURE HERALD

PRODUCERS CHALLENGE "CLOSED SHOP" THREAT

QUIGLEY ANNUAL AWARDS PRESENTED IN HOLLYWOOD

STUDIO WORKERS GIVEN MILLION PAY INCREASE

VOL. 123, NO. 5 In Two Sections—Section One - MAY 2, 1936

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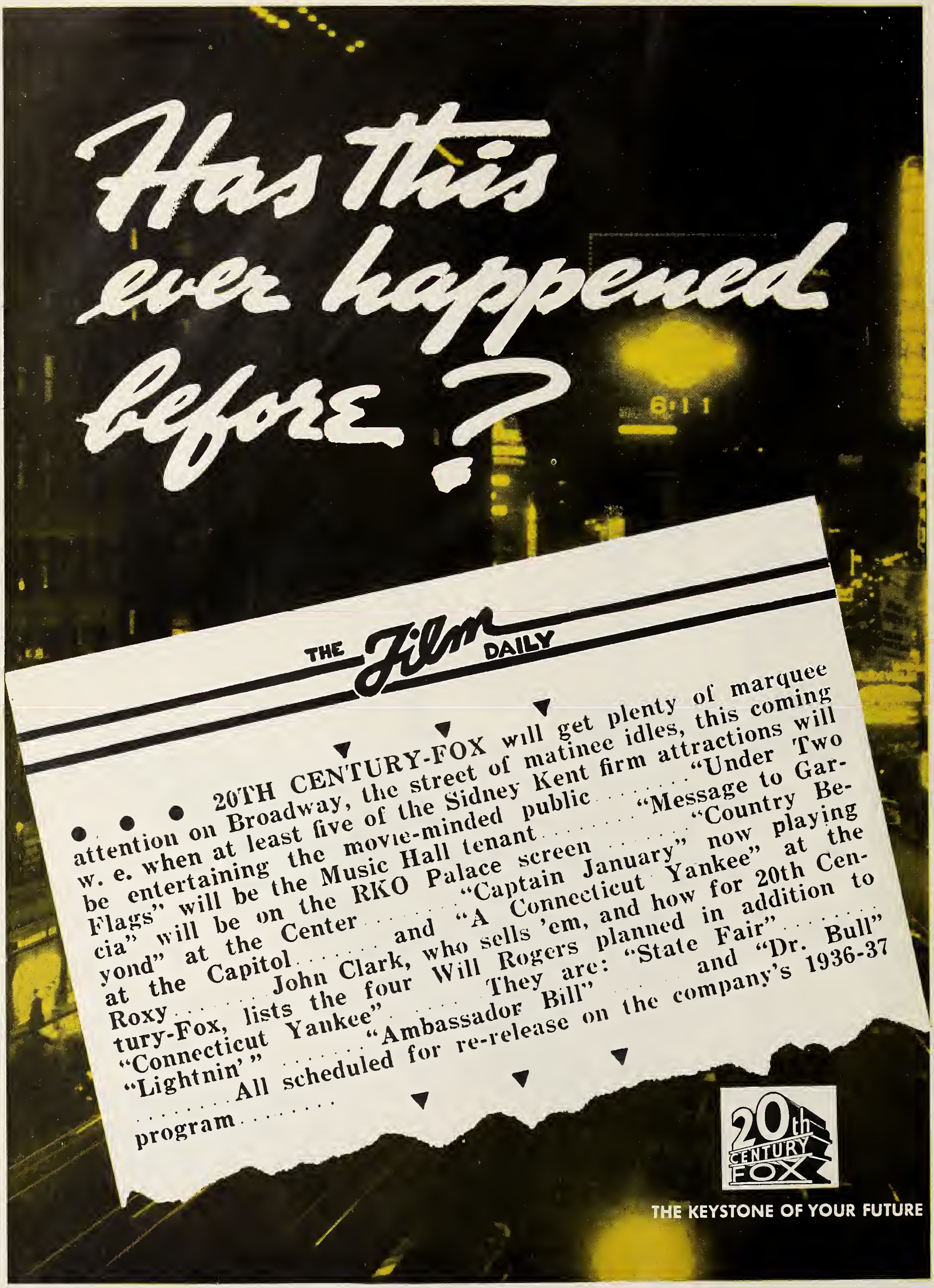
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THE Film DAILY

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MOTION PICTURE HERALD

Vol. 123, No. 5

May 2, 1936

FREE PRESS, FREE SCREEN

WITH what Lord Chief Justice Hewart of Great Britain has described of our times as "The New Despotism," skirmishing about the Fourth Estate in Washington, it is of special interest to the motion picture industry to discover that the newspaper industry is finding for itself problems, both external and internal, paralleling if not identical with those of the screen.

A deal of this came to light last week in the meeting of the American Newspaper Publishers Association in New York, where speakers saw menace in the recent moves of the Federal Communications Commission, and menace in some conduct of some publishers.

FOR the moment at least the Federal Communications Commission has been driven back into the bushes. But we are not to forget that even now stands before the Administration a proposal for a Motion Picture Commission, with all of the implications that a background of Blue Eagles can give it.

In view of the enthusiasm with which some publishers, and some of the organs of their trade, discuss and advocate varying forms of federal control of the screen, the whole subject assumes a special significance.

It is to be noted that the publishers in convention heard much of the importance of what the New York *Times* headlined as "Press Fight Urged to Keep Radio Free from Censorship," but apparently nothing at all was said about the rights, political and social, of that other famous medium, the motion picture. To be sure, we are to remember that a great many radio stations are owned by newspaper publishers, whereas the screen theatres are merely advertisers.

OF more direct importance, however, were the evidences at this publishers' meeting that there was an awareness of a new importance of the functions of self-discipline, an importance made manifest obviously, even if not stated, by reason of concentrations of authority and power.

It was Sir Wilmott Lewis, Washington correspondent of the London *Times*, who said:

> *"Both in England and the United States the danger which confronts what we call the freedom of the press is not chiefly from without, for that we can meet, but from within. It is, as I see it, a danger which grows with the growth and with the increasing integration of the newspaper system—the danger that the freedom which makes us great and useful may make some among us too great, that individuals may acquire a power which (if the freedom they demand is to be ours) they can not prevent from harnessing in the service of personal ambition rather than of the community from which their strength flows. . . ."*

It will require no special penetration to see stated here in quite familiar terms some of the sources of difficulty in adjustment to social and public relations that have been reflected in forces and conditions leading up to the condition which made it necessary to re-empower the motion picture's Production Code—which it seems now and then these days might well get a stimulus of new vigor.

IT is apparent enough that Sir Wilmott discovers a new newspaper responsibility because of concentrations of authority. This may well have a special meaning to the relatively small number of executives who control the motion picture. The old saw about "in union there is strength" might well be amplified by a clause pointing out that with the increased strength there is also a concentration of responsibility.

Most important at the moment to both the newspaper and the motion picture is the fact wrapped in that phrase from Sir Wilmott *"the community from which their strength flows."*

The newspaper abuses upon which the speaker did not seemingly venture to get specific are well enough known to come most immediately and exactly from those in pursuit of mass circulations by any and all devices—a policy more familiarly known in the amusement world as "giving the public what it wants." One of the entertaining but alarming aspects of this policy is that its fruits ever and always indicate that the purveyers think "they" want it dirtier and dumber.

THAT is where the trouble begins, because, for the newspapers, it takes them down to where the buying power fades out, and, for the motion picture, down into regions where there is and can be no social, or political, support.

It is well enough that the newspapers should now, in convention, discover that they have rights to defend and that the defensibility of those rights depends not a little on decency of purpose and conduct—which is a universal principle.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S

Fighting Back

Declaring war on the "closed shop" campaign of the Screen Writers' Guild, major studios in Hollywood this week promised that they would "use every resource at their command to defeat it."

Headed by Louis B. Mayer, production executives charged that "a few radical-minded and power-seeking individuals" were trying "to disrupt the industry."

Hearst newspapers, too, opened fire on the Guild's move, terming it "a device of Communist radicals." For particulars, see page 13.

Backing Stage

Hollywood is to remain the chief backer of Broadway legitimate production, it appears, as a result of a conference between Edward P. Farnsworth, federal theatre administrative officer, and a group of producing managers who seek $1,000,000 from Uncle Sam to help "strike off the shackles of Hollywood."

The Congressional grant of WPA funds does not permit private subsidies, Mr. Farnsworth said. The committee is prepared to ask modification of the policy or new enactments.

Motion picture theatre circuits are planning to employ WPA vaudeville acts, Mr. Farnsworth revealed. See page 76.

GTE Sale Set

Chancellor Josiah O. Wolcott signed an order in the chancery court at Wilmington, Del., authorizing United States Senator Daniel O. Hastings of Delaware, receiver for General Theatres Equipment, Inc., to sell all assets of the receivership estate at a sale in the Public Building in Wilmington on May 18 at noon. The aggregate upset price of the assets is placed at $3,667,938.40 subject to market fluctuations.

The sale was authorized on the petition of a committee of debenture holders, which has resolved itself into a reorganization committee. The sale of assets is part of the reorganization plan dated August 31, 1935. The petition was presented by Aaron Finger of the Wilmington law firm of Richards, Layton and Finger, solicitors for the reorganization committee. No objections were entered when a copy of the sale was presented to the court.

The court stated that it would be to the interest of the creditors and stockholders and holders of voting trust certificates by a prompt sale of the assets and property of the company. There will be 26 parcels of assets offered. The receiver is to report on the sale to the chancellor on May 20 at which time objections to sale may be entered. The court on that date will also hear objections to the proposed plan of reorganization of the company.

Regulation

Legislation which is expected to pass the House of Commons at Ottawa is steering the Canadian Performing Rights Society to a breakup on the shoals of drastic restriction, according to New York music interests.

The Government measure is intended to benefit exhibitors and other music users, but individual music publishers say that they can escape regulation by setting up their own licensing agencies. If they follow that course, the performing rights society will fall apart.

Under the Government bill a three-man commission would have the power to regulate fees charged exhibitors.

Meanwhile at Washington the House patents committee is still wrestling with the subject of copyright, and no solution is in sight. See page 68.

⁂

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Half Week's Pay

It will cost Metro-Goldwyn-Mayer a half week's salary for the high-priced cast of "Pride and Prejudice," MGM-financed Broadway stage success now current at the Plymouth theatre, as a result of making a film transcription of the play at a private performance late last week.

Without knowing of an Actors' Equity Association ruling that when a visual or audible recording of a stage production is made, the actors are to be paid a week's salary for each eight-hour day or fraction thereof, the cast agreed to work for less. Upon protest of Max Gordon, the producer, the Equity council agreed to cut the fee to half.

The entire show was filmed as a guide for the screen version, which MGM will make with Norma Shearer probably featured, to give the studio an idea of the sound effects, actors' appearance and costumes, tone of voice, gestures and so on. The idea has been used two or three times before.

8 Billion Market

While broadcasting economists are predicting a $8,000,000,000 equipment market in television for manufacturers, the United States Government, through its Federal Communications Commission, is proceeding with plans to establish a long-range policy governing the future of the medium, and to study the possible competitive relationship of television with radio, the press and motion pictures.

RCA will appear before the public with television on June 29th, followed by Britain's public television appearance on July 1st.

These and other developments in the new field are reported on page 71.

Bankroll, But—

Metro-Goldwyn-Mayer, Warner, Paramount and Columbia informed Broadway this week that their bankrolls will not be available to any manager who acquires plays for production under the terms of the Dramatists' Guild agreement. That bankroll, it was said, provides for a backing of more than $2,000,000 next season.

This gave impetus to a move underway to conciliate the differences between the Guild and the League of New York Theatres, and Broadway believed a settlement was near.

Climaxing the fight, the producing managers made public the terms of their own agreement, to which 75 managers are pledged. See page 33.

NEWS SUMMARY COVERING THE SCREEN WORLD

Pay Increases

At an estimated total cost of upwards of $1,000,000 annually, Hollywood studios granted three major crafts wage increases in negotiations concluded late last week in New York.

The producer-labor committee refused admittance to the basic agreement to actors and utility workers. But that the actors are preparing to reinforce their demands is indicated in the Screen Actors Guild's affiliation with the American Federation of Labor.

Details of the agreement and other labor developments are in the story on page 18.

Getting Ready

Twentieth Century-Fox film corporation opened its European sales convention at the Hotel George V in Paris on Tuesday with S. R. Kent, president, and Joseph M. Schenck, chairman of the board, as principal speakers. Screenings of product and conferences of various kinds were scheduled for the company's offices on the Champs Elysees.

Seventy-five delegates were present at the convention, representing twenty-four countries, with W. J. Hutchinson, foreign manager, and Benjamin Miggins, European manager, presiding over the sessions.

In addition to sales policies and plans, studio problems and Movietone News were to be discussed at the meeting. As a special entertainment feature the delegates attended the opening of a new musical revue at the Casino de Paris on Thursday evening. The convention was to close with a banquet at the hotel on Saturday night.

Another convention is scheduled for the British sales forces at the Savoy Hotel in London May 4-9.

Proclamation

Governor Elmer Holt of Montana will mark Will Rogers Memorial Hospital Week, May 22-28, with a special proclamation, according to a letter received by Captain Eddie V. Rickenbacker, director of the Will Rogers Memorial Commission.

The letter was in answer to one from Captain Rickenbacker, asking cooperation of all the governors in the memorial week in all motion picture theatres throughout the country, funds for which will go to the maintenance of the Will Rogers Memorial Hospital at Saranac, N. Y.

The governor wrote:

"I greatly admired Will Rogers and had full appreciation of what he did to make the world happier. You may be sure that I shall be delighted to assist in this final gesture for the aid of the Rogers Memorial and shall do all in my power to make the plan a success in this state and propose to issue a proclamation to our people inviting all to participate."

The celebration, May 22-28, sponsored by the entire industry in memory of the screen philosopher coincides with the dedication of the memorial hospital, a million dollar gift from the industry to the memorial commission.

Tribute

More than 1,000 friends of Carl Laemmle crowded the Ambassador Hotel Florentine Room last week at the Carl Laemmle testimonial dinner sponsored by the Academy of Motion Picture Arts and Sciences to applaud the rise of the little gray-haired man who transformed $50 into one of the largest film organizations in the world.

Toastmaster Irving Thalberg, one time secretary of the "Little Giant"; Herbert Rawlinson and George Eastman, of the Hollywood and Los Angeles Chambers of Commerce; Frank Lloyd, Will H. Hays and Rupert Hughes echoed the tribute of Mr. Laemmle's friends in brief speeches.

Mr. Hays presented a scroll of honor to Mr. Laemmle as a permanent record of the industry's tribute to one of its pioneers. Telegrams from friends throughout the world were read.

Mr. Laemmle, in a strong, husky voice denying his many years, expressed his appreciation.

The event closed with screening of highlights from Laemmle productions, from the two-reeler, "Hiawatha," to "All Quiet on the Western Front" and "King of Jazz."

Settlement

Final details of the out-of-court settlement of the suit of L. C. Page and Company, Boston publishers, against Twentieth Century-Fox over the screen rights to "Captain January" were carried out in the federal court in New York this week. Stipulations covering the settlement were filed by attorneys.

At the same time an order was handed down by the circuit court of appeals reversing the order of the district court which had denied a preliminary injunction to the plaintiffs and directing that the plaintiffs be granted an injunction against exhibition of the picture.

New Circuit

Marking their return, after many years, to theatre operation outside Chicago's Loop, Jones, Linick and Schaeffer this week leased the Tower, Southside de luxe theatre, for 10 years, starting May 1.

The circuit at one time operated 50 houses in Chicago. The Tower, which seats 3,000, has been operated by Balaban and Katz.

Jones, Linick and Schaeffer are after more theatres in Chicago, and the move starts what may be a battle with B and K for theatre supremacy. They now operate the State Lake, Woods and LaSalle.

Propaganda

The fate of foreign films in Detroit is considered to hinge on a forthcoming decision of the Michigan supreme court. If the court lifts a ban on a Russian picture, the forces fighting foreign propaganda films are expected to press for stricter censor laws. Briefs in the case of the Detroit Cinema Guild against local officials, involving the issue, were filed last week, and what they contend is recounted in the story on page 32.

Product Trial

Trial of the Skouras Circuit action to set aside a product deal made by Twentieth Century-Fox with the RKO 81st St. Theatre in New York, which was scheduled for this week, has been postponed to May 18 at the request of the Nathan Burkan office, attorneys for Skouras.

The action was filed early last fall alleging that sale of Fox product to the theatre, day and date with competing Skouras operated houses in the neighborhood, was a violation of the Fox franchise held by Skouras and would result in an injury to the plaintiff. An injunction halting delivery of the pictures to the RKO house has been obtained by Skouras and is now in effect.

Under Protest

Studio officials in Hollywood last week estimated that stars, writers, directors and executives will contribute several million dollars to the State of California in the form of taxes, the last day of return arriving this week. Across the bottom of every return form, however, and placed there by the suggestion of studio heads, were the words "Paid under protest."

This Week in Pictures

THE WINNAHS, in MGM's "China Seas" essay contest. Seated is Dorothy M. Shore with two round-the-world Dollar Line tickets. Standing (l. to r.) are Charles Rich, Sheridan theatre, New York; Robert C. Moses, second prize winner; D. J. Hanscom, Dollar Line; J. K. Emmett, Capitol theatre.

ROUND TRIP. (Below) William Cameron Menzies, director, landing in Hollywood, is greeted with a cable from Alexander Korda, to return to London. He was formerly United Artists art director.

FIRST ROLE. Elisha Cooke, Jr., of the stage, has his first screen part in Universal's "We Found Love," now in production.

Mm-m! CAKE! (Below) Shirley Temple, for her seventh birthday, had a cake which Mrs. William Brown Meloney, editor of This Week Magazine, entrusted to an airlines stewardess.

WIT AND SONG. Fred Stone, stage and screen star, mixes stories and melodies as guest of the Associated Motion Picture Advertisers and Gordon S. White, president, enjoys it too. Stone, now at RKO Radio, has been lent to Paramount for his next picture.

NEW. (Below) Linda Perry, California co-ed, turns to pictures and Warner Brothers finds her one of the leading roles in "Two Against the World," soon forthcoming from the studios.

SHOWMEN ALL. In Singapore Charles Chaplin and Paulette Goddard are guests of exhibitors. (L. to r.) Mrs. Julius Fisher, Chaplin, Miss Goddard, Joe Fisher, Mrs. Alta Goddard and Julius Fisher. The Fishers are well known Singapore showmen of Amalgamated Theatres, Ltd.

FROM ENGLAND. Out of the British field comes Virginia Field, to make a place for herself in Twentieth Century-Fox productions.

HOPE DIAMOND. (Below) Mrs. Evelyn Walsh McLean, owner of the famous Hope Diamond, at the GB "Rhodes" showing in Warner's Metropolitan in Washington, with Charles Brennan.

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BOY STARS. Bobby Breen (right), singing star for Sol Lesser, and Eddie Cantor's adopted son on the radio, appears in "Let's Sing Again," Principal release. Freddie Bartholomew, on an adjoining stage, looks over Bobby's lines. "Let's Sing Again" is a musical drama.

CAMERA WORK UNDER DIFFICULTIES. In the right foreground is the crew shooting a scene on location in northern Idaho's snows for Samuel Goldwyn's "Come and Get It," United Artists release. Edward Arnold and Virginia Bruce are starred.

NEW CONTRACT AT 76. May Robson, who has just observed her 76th birthday, celebrates with a new Metro-Goldwyn-Mayer contract. Fifty-two years in theatricals, Miss Robson looks back over an abundant career which includes 22 years with Charles Frohman who died in the Titanic tragedy

PRIZES PRESENTED BY PROXY. Doris Dudley, starting her first picture for RKO Radio, presents for Steffi Duna and Charles Collins the prizes of the National Board of Review bridge. Sidney Lentz (left) and Wilton Barrett, Board secretary, are looking at a blouse and serape, souvenirs from "Dancing Pirate."

PRODUCERS DECLARE WAR ON WRITERS' 'CLOSED SHOP'

Charge That "A Few Radical-Minded and Power-Seeking Individuals" Are Seeking to "Disrupt the Industry" in U. S.

Hearst Attacks Movement As Inspired by "Communistic Agitators"; Says Workers Would Suffer by Restriction

Presaging a bitter, protracted battle, the Screen Writers' Guild campaign to effect a closed shop in Hollywood studios within two years brought from the Motion Picture Producers' Association this week the retort that "the producers will use every resource at their command to defeat it."

In a statement signed by production chiefs at all major studios, the industry made its position forcefully clear on the eve of the scheduled ratification by the Guild on Saturday of the channels by which it hopes to achieve closed shop: (1) amalgamation with writers in all other organized fields, and (2) forbidding writers to contract for services or material beyond May 2, 1938.

Heretofore the producers have been treating with aloof indifference the Hollywood guilds and their determination "to smash the Academy of Motion Picture Arts and Sciences." At a meeting Monday night the Screen Writers' Guild claimed that definite recognition by the producers had been reached as a result of the blast.

Coincidental with the producers' charge that the movement is inspired by "a few agitators," newspapers published by William Randolph Hearst, himself a film producer through control of Cosmopolitan Productions, releasing through Warner, charged on Monday that "the Screen Writers' Guild is a device of Communist radicals."

The producers' statement was signed by Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer and president of the producers' association; Darryl F. Zanuck, vice-president, Twentieth Century-Fox; B. B. Kahane, president, RKO Studios, Inc.; Harry Cohn, president, Columbia; Henry Herzbrun, vice-president, Paramount; Jack L. Warner, vice-president, Warner Bros.; Charles R. Rogers, executive vice-president, Universal; Jesse L. Lasky, Pickford-Lasky Productions; David O. Selznick, president, Selznick International Pictures; Merian C. Cooper, vice-president, Pioneer Pictures, and Walter Wanger, Paramount producer.

Cite Pascal's Forecast

The producers called attention to a signed article by Ernest Pascal, president of the Screen Writers' Guild, in the *Screen Guild's Magazine* in which he said that the twofold purpose of amalgamating with the Dramatists' Guild and the Authors' League of America is to subordinate all dramatists, authors and writers to the command of a supreme "council" of 36 and to establish absolute control of manpower and material in the writing field. Mr. Pascal, it was cited, urged the screen writers to "picture then the strength and power that will be ours in the next two years," adding that "we will be in the invulnerable position of controlling both material and manpower."

WRITERS ANSWER PRODUCERS' CHARGE

A threatened bolt by conservative members of the Screen Writers' Guild sent the council of the Authors' League into hurriedly called sessions in New York and Hollywood on Wednesday for consideration of amendments to the setup attacked by the producers.

The Guild in Hollywood on Tuesday denied the purposes attributed to Guild leaders in the producers' statement and said their aim was to end "long standing abuses" against studio writers.

"We do not want control of the film business or any bar to new writers," the Guild declared. "We do want protection of our earning power. We have not forgotten the attempts to lower it during the past few years. During 1933 a 50 per cent cut was taken by unorganized talent which was not taken by organized labor."

Terming the assertions of the Guild president and his associates as "erroneous and misleading," and outlining plans to combat the drive for "Guild shop," the executives declared:

"For years the producers have ignored the many false, malicious, defamatory and inflammatory articles and stories circulated by a few malcontents and disturbers.

"We know that the general group of screen writers are constructive in their attitude toward the industry and we have every admiration and respect for the sound and brilliant contribution which writers have made to the success of motion pictures.

"We do not purpose, however, to permit a few radical-minded and power-seeking individuals to disrupt the industry. We earnestly hope that the writers in general will refuse to follow false leaders, whose motives may or may not be sincere, but whose actions and utterances are exceedingly unwise and hurtful to the industry.

"At the outset, and in the interests of all of the thousands of men and women employed in producing motion pictures, it should be understood by every person involved or interested that the industry will not accept a closed shop for writers on any basis whatsoever."

The executives pointed out that they do not seek a fight and do not want to fight, but if a fight is forced on them they will carry it to a finish.

"If it becomes necessary to seriously fight such a movement the producers will use every resource at their command to defeat it," the statement continued.

"The producers have no quarrel with the general body of screen writers. We seek no quarrel and hope to avoid it. It is for the writers themselves to repudiate dangerous leaders and reject foolish counsel."

Cite Union Cooperation

It was made clear that the producers have no quarrel with labor unions and for years have cooperated with the unions and have assisted them in attaining their legitimate objectives. However, it was pointed out, there is a wide distinction between labor unions properly organized as such and organizations of creative employees.

"Not by the widest stretch of the imagination," said the producers, "can a writer, whose ability and value cannot be even remotely standardized, place his interests and problems on a plane with a man who joins a union not only to protect his job, but to establish standard wages, working conditions and hours of labor."

The Guild board's ultimatum was described as the inspiration of unwise radical leadership, and a "striking at the very foundation of stability and harmony in the motion picture industry," and being chiefly dangerous in its restrictions and limitations upon the welfare and work of the writers themselves.

Hearst Attacks "Radicals"

Meanwhile the Hearst press in an unsigned editorial described the Guild's move as "a radical, destructive scheme for 'powers' and 'control,'" and said that "the producers are justly marshaling their forces to defeat the proposal, which is not a necessary movement nor a worthy one."

Declaring that the screen writers are amply and liberally paid and that "there are no injustices to be corrected," the Hearst editorial continued:

"The object of the Guild is either to secure higher wages or salaries for the writers who are already tremendously well paid, or else to prevent other writers from sharing in the benefits of these handsome salaries.

Sees Output Constricted

"The result of this Guild movement, if successful in forming a closed shop, would be to limit the amount of writing, and, consequently, the amount of production and the number of productions.

"There are now something like 350 moving pictures a year made in Hollywood.

"This could be cut down to 200 pictures a year under constrictive movements such

(*Continued on following page, column 3*)

PARAMOUNT, KENNEDY STILL ARE TALKING

Former Chairman of Securities Commission Confers with Hertz, Odlum and Weisl

The possibility that Joseph Patrick Kennedy will join Paramount Pictures Corporation in an advisory capacity, created for the occasion, rested on Wednesday, on the eve of a meeting of the board of directors Thursday afternoon. The meeting will go a long way toward determining whether Mr. Kennedy will be appointed, with final action one way or the other to be taken within a few days thereafter.

Mr. Kennedy, who told the press that he would not accept the post if his appointment met with opposition, held conversations variously through the week with representatives of Paramount board members of the banking interests that are sponsoring him—principally John D. Hertz, of Lehman Brothers, Floyd B. Odlum, president of Atlas Corportion, and Edwin L. Weisl, Mr. Odlum's personal attorney.

Report Present Personnel to Stay

The conversations looking toward the affiliation were subsequently discussed freely in the press. That the post was proferred was freely admitted, but definiteness of an acceptance was not. Too, there was open speculation as to its permanency. Regardless, both Broadway and Wall Street heard that if and when an arrangement is effected, it would not be in the nature of a replacement of Paramount's existing executive personnel.

The New York *Evening Journal* "exclusively revealed" that Mr. Kennedy was approached by Paramount interests a year ago, when the company was seeking a president on its emergence from bankruptcy.

This week's development climaxed a long series of rumors published over a period about Mr. Kennedy reputedly joining first one motion picture corporation, then another. He frequently has been mentioned as a possible member of President Roosevelt's cabinet, establishing strong Capitol Hill connections both as a large contributor to and worker for Mr. Roosevelt in his 1932 campaign.

Retired as Securities Board Chairman

Mr. Kennedy was appointed, in 1933, the first chairman of the United States Securities and Exchange Commission, retiring last year. He recently devised the plan of recapitalization of the Radio Corporation of America, approved last month by the stockholders, and for which he received a fee of $150,000.

With a New England banking background behind him, Mr. Kennedy arrived on the scene of the motion picture at the helm of the old Film Booking Offices. He sold that company to RCA and with it Radio Corporation created the present Radio-Keith-Orpheum Corporation. Mr. Kennedy was also active at the same time in the management of Pathe Exchange, Inc., the assets of which he likewise disposed of to RCA, which merged its acquisition with RKO. While at Pathe Mr. Kennedy also produced Gloria Swanson's pictures and released them through United Artists. He retired from motion pictures in 1933.

Meanwhile John Edward Otterson, president of Paramount Pictures Corporation, returned to Broadway last weekend from lengthy conferences with studio chiefs at Hollywood regarding 1936-37 product plans. An announcement from the home office at Times Square followed his arrival there, as follows: "Mr. Otterson expressed satisfaction with the progress being made at the studio and emphasized the permanency of William LeBaron's appointment as production chief in complete charge of pictures, with all producers, directors and executives reporting to him."

Charles Rogers Wins Point in "U" Suit

By terms of an order obtained by Charles R. Rogers from Federal Judge John C. Knox, Gustavus A. Rogers, a cousin, was to show cause on Thursday why other plaintiffs should not be joined with him in his suit against Charles R. Rogers for an accounting. The order was based on the wording of Gustavus A. Rogers' complaint, which alleged that the defendant agreed on a plan to obtain with him "and associates" a controlling interest in Universal and that Charles R. Rogers subsequently secured an option in his own name and that of Standard Capital company making it impossible for the plaintiff to carry out the terms of the agreement.

Review Denied for Laboratory Patent

Review of a decision of the ninth circuit court of appeals, holding that Columbia Pictures and William Horsley Film Laboratories had not infringed a patent held by Cinema Patents Company, Inc., on a method of developing films was refused Monday in Washington by the United States supreme court.

The case was appealed by Cinema Patents on the ground that there was a sharp conflict of decision between two of the circuit courts on the same patent, and because the decision of the ninth circuit court was in conflict with the supreme court as to what is a patentable invention.

$2,432,527 Collected In Back Tax Drive

More than $10,000,000 will be obtained by the United States Treasury Department through its drive on theatres, manufacturing jewelers and others subject to special taxes, the Treasury announced Wednesday. The campaign has involved the inspection of the books of thousands of taxpayers, including exhibitors.

So far $2,436,527 has been collected out of $10,351,614 found due, with the campaign to run four months more.

Producers Answer Closed 'Shop' Talk

(*Continued from preceding page*)

as the Guild proposes; it might even be cut to a hundred pictures a year.

"There are those who will imagine that this would not be an unmixed evil.

"But certainly the working people who depend on the quantity of production for their wages, the manufacturers who depend on the quantity of production for their sales, the workers in the factories of the manufacturers, and all the people who depend directly or indirectly on motion picture production, would suffer seriously by a limitation of production.

"So the Screen Writers' Guild movement is selfish and unjust.

Calls Proposal "Stupid"

"Furthermore, it is a stupid proposition, because, obviously, in order that producers shall pay good money they must be allowed to make good money.

"And they cannot be hampered and restricted in their production, tied hand and foot with rules, regulations, restrictions and extortions, and then be told to go out and make this money to pay the fabulous moving picture salaries.

"The Screen Writers' Guild move is a device of Communist radicals who apparently do not mind cutting their own throats if they can only manage at the same time to cut the throats of the producers and the workers generally.

"The Screen Writers' Guild has done one good thing. It has brought the producers together.

"Things had reached such a pass in the moving picture business that some of the companies were in bankruptcy and others hovering on the edge, and further hampering and hamstringing of the producers is not possible if the companies are to be allowed to exist.

"Greedy and Selfish Cliques"

"Necessity, therefore, brought some unity among moving picture producers, and the workers and all those dependent on moving picture production can be thankful that this unity has been accomplished; because it means the continuation of the industry on a fair basis, and the continuation of the liberal and even extravagant compensation to all employees which has accompanied the development of the industry.

"It means better service to the public and a setback to destructive Communistic activities.

"The producers should not, and will not, permit a few radical and power-seeking individuals to disrupt the industry.

"And the beneficiaries of the industry generally should not allow greedy and selfish cliques to kill the prolific geese which have laid such marvelous golden eggs for all.

"There are no such other willing geese, and no such other golden eggs to be found in the world."

To Build in Des Moines

Twentieth Century-Fox will build a new exchange building of brick and stone 50 by 128 feet at 13th and High streets, Des Moines, for occupancy in September.

QUIGLEY ANNUAL AWARDS PRESENTED IN HOLLYWOOD

J. Edgar Hoover Presents Plaque To Matt Saunders in Washington

To Matt Saunders, manager of the Poli theatre at Bridgeport, Conn., J. Edgar Hoover, chief executive of the Department of Justice, presented the Quigley Bronze plaque at a luncheon in Washington Monday afternoon. Invited guests included 150 newsboys.

Among those attending the presentation were Carter Barron, Loew's district manager in Washington, and Erle Wright, publicist for the Poli Theatres in the New England district.

Mr. Saunders won the Award for his outstanding campaign on "Rose Marie", played at the Poli in February. [Picture of the presentation and further details in the Managers' Round Table department in a forthcoming issue.]

Dr. Giannini Officiates at Ceremonies in Tribute to Exploitation Achievements of Harry Goldberg and Lester Pollock

Motion picture production and exhibition came together in Hollywood Wednesday to witness the presentation of the 1935 Quigley Grand Awards by Dr. A. H. Giannini to Harry Goldberg, Warner Philadelphia theatres publicist, and Lester Pollock, manager of Loew's Rochester theatre, Rochester, N. Y. The ceremonies were held at a special luncheon given by QUIGLEY PUBLICATIONS in the Hotel Roosevelt, attended by studio and theatre executives.

Martin Quigley's contributions to the motion picture by pioneering important influences for the industry's welfare keynoted the brief addresses of Dr. Giannini, Jesse L. Lasky, Fred S. Meyer, Messrs. Goldberg and Pollock and others.

Mr. Goldberg was a winner with his campaign on Warner Brothers' "A Midsummer Night's Dream" that was voted the Bronze Award, and Mr. Pollock by his outstanding record in the competitions earned the Quigley Medal of Merit.

Jesse Lasky introduced Dr. Giannini as "a man who has given more courage to the motion picture industry, particularly to production heads."

Dr. Giannini, in presenting the plaques, said:

"Today you have fresh evidence of the pleasant, efficient way in which Martin Quigley and his associates function for the motion picture industry. Martin Quigley has not only met and faithfully discharged his duties as a trade journalist; he has done splendid work. Quigley is a doer, a creator. You have the negative type of man who never habitually originates anything. You have the creative man who is the doer, performer, and Martin Quigley, Colvin Brown, Terry Ramsaye, Red Kann belong to that type of doers, performers.

"It is wholesome to see these men engaged in this work of encouraging the exhibitor.

"May I hope that these plaques occupy a conspicuous place in your home or your theatre, and I hope the memory of this occasion will occupy a conspicuous place in you hearts."

Introduced were Jane Withers, Henry Hathaway, Charles Collins, Betty Grable, Francis Lederer, Walter Abel, Gabe Yorke, Harry Rapf and Fred Meyer.

Mr. Meyer recalled the early efforts of Martin Quigley in publicizing exhibitorial expression. "Showmanship and exploitation of pictures first came into being about 1913 when a young man named Martin Quigley published a magazine, EXHIBITORS HERALD, in Chicago, long before the *News*, *Motography* and the HERALD become one, and he had a section known as 'What the Picture Did For Me,' and I became a faithful subscriber and correspondent to this department. Out of this 'What the Picture Did For Me' came the Quigley Awards, and in eulogy to Mr. Quigley I would say I hate to think what showmanship would be today if it weren't for Martin Quigley and his Awards."

To the winners he said, "It is my desire that the circuits you represent will reward you, that your promotion will be steady. Let your theatres be operated by showmen and then tell them to go and exploit the pictures to the limit as you gentlemen have done. If you do that, showmanship is not a lost art, and when you have accomplished that, every exhibitor will go back into show-business."

New Patronage Drawn.

Harry Goldberg detailed the successful application in the Philadelphia district of different advertising methods on such pictures as "A Midsummer Night's Dream" and "The Life of Louis Pasteur," in bringing to the theatre a class of patronage never before reached by conventional theatre publicity and exploitation. He advocated that all the studios make more pictures of this type.

Mr. Pollock concurred with the opinions of the previous speakers.

Before Dr. Giannini gave the plaques to the theatre men A-Mike Vogel, chairman of the Managers' Round Table of the MOTION PICTURE HERALD, reviewed the history of the Quigley Awards, citing their success in stimulating box office grosses and promotions among the showmen who had won the Quigley monthly plaques.

"Essentially to accomplish their purposes the Quigley Awards must first be an important means of increasing receipts," he said. "That this has been done in so many instances indicates the advantages of furnishing to the theatre manager as many box office angles as possible."

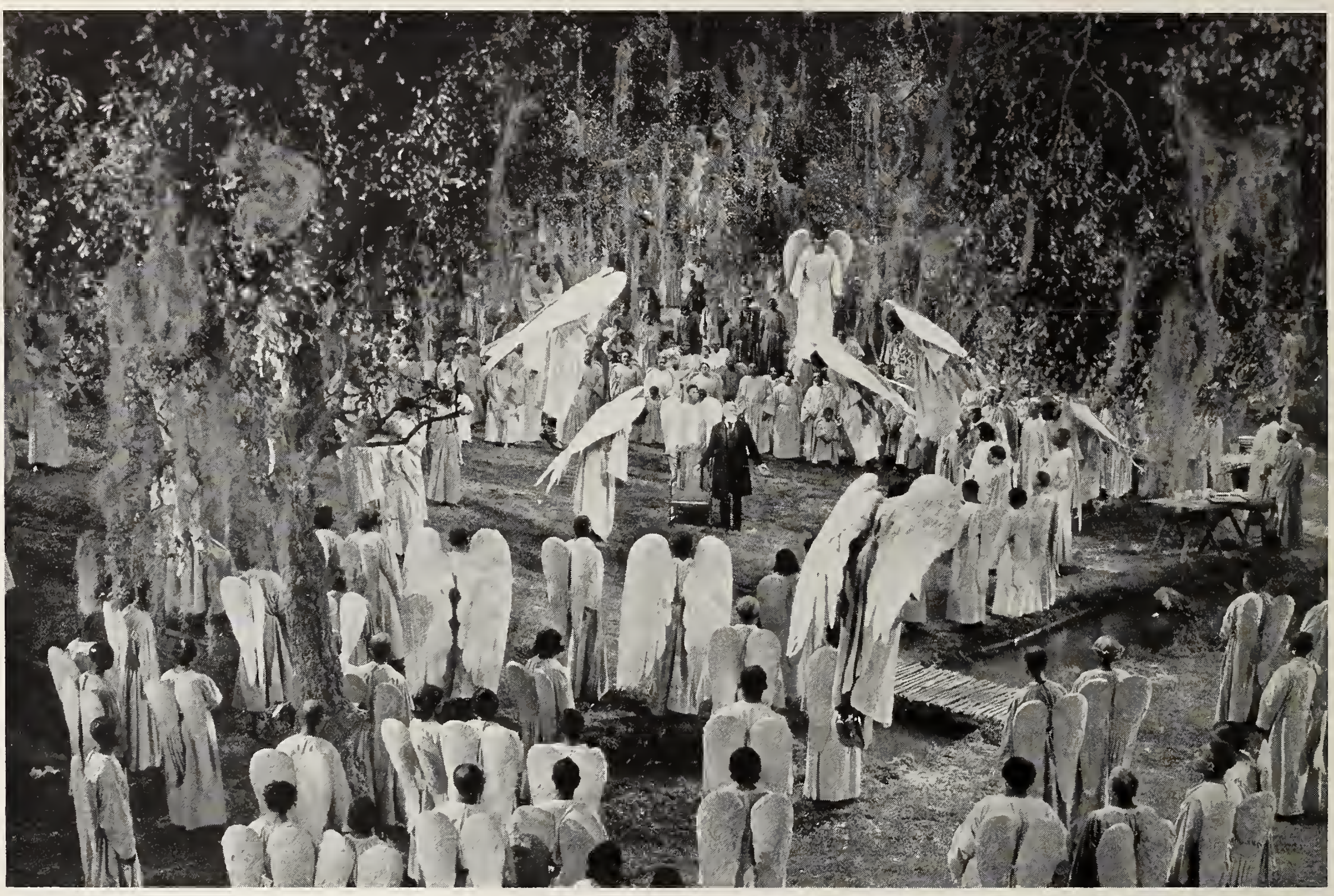
Entertainment for the winning showmen included luncheons at the various studios, stops at different lots to watch scenes being shot and journeys to nearby units on location. Full accounts of these activities, written by Messrs. Goldberg and Pollock, will be published in the Managers' Round Table department in a forthcoming issue.

The presentation of the Grand Award plaques in Hollywood and a week at the studio capital was offered by MOTION PICTURE HERALD to the winners of the 1935 Awards. Arrangements were made to bring to Hollywood John Armstrong, voted the Silver Grand Award for his campaign at the Carlton theatre, London, on Paramount's "Lives of a Bengal Lancer." Mr. Armstrong carried out his winning campaign while serving as publicity director of Paramount London theatres. After his entry was chosen by the judges for the Grand Award he was promoted to the post of advertising and publicity director of Radio Pictures, Ltd., the duties attendant upon his new position making it impossible for him to take time for the Hollywood trip. Mr. Armstrong's plaque will be presented to him in London.

Guests at Ceremony

Among those who attended the luncheon were Sam Briskin, executive vice-president of RKO-Radio studios; Jesse L. Lasky, vice-president of Pickford-Lasky; Reeves Espy, executive assistant to Samuel Goldwyn; Harry Rapf, executive producer at MGM; Henry Ginsberg, general manager of Selznick International; Joseph I. Breen of the MPPDA; Al Hanson, of Fox West Coast theatres; George Bagnall, Paramount studios; Henry Hathaway, Paramount director; Francis Lederer; Jane Withers; Betty Grable; Mark Sandrich; Walter Abel; Edwin Schallert of the Los Angeles *Times*; Gabe York, Paramount publicity department; Ed Selzer, Warner publicist; Mark Larkin and Lincoln Quarberg of the Pickford-Lasky publicity force; Fred Turner, Roach publicist; Lou Lustig, executive assistant to Sam Briskin; Fred Whitbeck, Ralph Wheelwright and Don McElwaine of MGM; Perry Lieber, RKO-Radio; Paul Snell, Pioneer; Jimmy Johnston, Universal publicity department; Fred S. Meyer, Universal studio executive; Sid Grauman, Charles Collins, Francis Perrett, Jesse Goldburg, Lou Heifetz, Joe Shea, Phil Gersdorf, Lindsley Parsons, Dean Haskell, Jock Lawrence, Nate Dyches, Ken Whitmore, Jack Dailey, Jack Todd and Frank Seltzer.

"THE GREEN PASTURES"



by GUS McCARTHY
in Hollywood

WHEN one considers the history of "The Green Pastures" no doubts remain as to why Warner bought the property for picture purposes. It won the 1930 Pulitzer Prize as a stage play. During its five years run, first in New York and then in 207 other cities it was presented 1,779 times.

Discounting producing organization patriotism it is easy to foresee why "The Green Pastures" promises to rank as one of the most important features in a year that seems destined to be crowded with great pictures. In one way the picturization of the Marc Connelly story and play is a radical screen departure. The cast is almost 100% Negro. Few of the players have what we call a screen name. It was necessary that the picture be played by Negroes. The producers would have been indiscreet to have attempted anything else.

"The Green Pastures" is a simple story. It is that kind of simplicity that proved its potency to hit right into the heart. It is a story of simple primitive Negroes; their ideas of the creation of the world, of heaven, of the Bible—its characters and episodes. It is being brought to the screen without a single alteration from the original appealing and impressive story. The simple beauty is retained, yet with all the scope of modern picture making.

> ¶ *Warner's production staff, in bringing to the screen "The Green Pastures", subject of this* HERALD *Pictorial Preview, has borne in mind the simple beauty of the Pulitzer Prize play while enlarging its scope as made possible by the screen technique of today.*

In its transition to the screen, Marc Connelly had the collaboration of Sheridan Gibney, who recently completed "Anthony Adverse," in preparing the screen play. As cooperating director he had the services of William Keighley.

The Heaven the picture presents is not a golden domed place where angels strut in glittering robes. Rather it is a simple but beautiful oak glade in the Louisiana bayou country where a few hundred primitive Negroes, robed in simple nightgown-like affairs made of terry cloth, listen to the words of Moses, "De Lawd" and a black Angel Gabriel. It's a picnicking place where the black angels holding a fish fry hear Gabriel command: "Gangway for de Lawd God Jehovah"—and De Lawd comes to them.

Death of the venerable Richard Berry Harrison, who played "De Lawd" during the long stage run, caused a change of casting plans a year ago. But in the person of Rex Ingram, a splended actor, was found the one to assume the character. As but few of the original company could be obtained and brought west, the hundred or more players needed for speaking parts were recruited from the Los Angeles Negro theatrical colony. Their names are inconsequential. They will be remembered as Adam, the ancient warrior Hezdrel, Moses, Noah, Aaron, Pharaoh; as the rulers of Babylon and Sheba; as the Stout Angel, Slim Angel, Mrs. Moses and Mrs. Noah.

Many unusual scenic effects supplementing the impressive set production values are incorporated in the picture. Among these are the creation, a shapeless mass of whirling water slowly resolving into a globe with well defined oceans and continents. The Flood is reproduced from its start until the Ark comes to rest on Mount Ararat. In Heaven, black angels fly through clouds angling for catfish, and catching them. Throughout the whole picture run the voices of Hall Johnson's famous negro chorus, 53 men and women singers of 25 spirituals.

AS A FILM

"De Lawd" hears the cries of His people. When death took Richard Berry Harrison a year ago, a substitute for the star of the long stage run was required. The experienced Rex Ingram was selected.

Gabriel "bresses" the chosen, and he's a black Gabriel who (in the picture on the opposite page) has addressed the black angels, holding a fish fry, with the words: "Gangway for de Lawd God Jehovah".

COAST STUDIOS GIVE 3,000 WORKERS $1,000,000 ANNUAL WAGE INCREASES

Unions Withdraw Demand for 30-Hour Week; 10 Per Cent Raise Given Crafts Under IATSE and IBEW Agreements

Hollywood studios granted employees wage increases estimated at more than $1,000,000 annually, affecting 3,000 employees at the peak of production, in negotiations concluded late last week in New York with the five major craft unions under the basic minimum agreement. Demands for a five-day, 30-hour week were withdrawn by the unions, and the 36-hour week remains.

At the same time, moves by the Screen Actors' Guild and the utility workers for admittance to the basic agreement, which would have given them hoped-for recognition, were rebuffed with the explanation that they first must obtain the approval of the heads of the international unions signatory to the pact.

As a result, the Actors' Guild and Actors' Equity Association are favorable to plans for a campaign to amalgamate actors in the legitimate, radio and motion picture fields, with a view to a centralized organization such as recently effected in the writing fields through the Authors' League of America, by which the Hollywood guild hopes to become powerful enough to force a showdown on recognition.

A 10 per cent increase was given the crafts under the jurisdiction of the International Alliance of Theatrical Stage Employees and Motion Picture Operators and the crafts under the International Brotherhood of Electrical Workers. Teamsters and chauffeurs, who had requested a 25 per cent increase, accepted 15 per cent. The American Federation of Musicians made no demands. The wage scale for carpenters and joiners also remains unchanged.

Pat Casey, labor contact for the producers, who announced the adjustments, said that the wage increases requested ranged up to 50 per cent, though not all crafts made such demands. As is the custom, for bargaining purposes the unions asked for both wage and hour revisions, and these requests were the starting point for a week of conferences which ended last Thursday. The revisions amend the five-year basic minimum agreement and are for one year. Theatres are not involved.

Jurisdiction Settled

Mr. Casey also made formal announcement of settlement of a long-standing jurisdictional dispute which now gives operation of sound equipment to the IATSE, while construction, maintenance and repairs come under the jurisdiction of the IBEW.

"Regarding the application of other crafts to come under the basic agreement, it was unanimously decided that no new crafts would be taken under the agreement at this time," the statement said. Furthermore, possible future action on inclusion of the actors, utility workers and painters and decorators was not indicated. It was regarded as doubtful whether any new crafts will be admitted before the expiration of the basic agreement in 1938.

Chauffeurs, drivers and teamsters have been getting 83⅓ cents an hour for a six-hour day with a cumulative 36-hour week. Electrical workers have been paid $1.16⅔ per hour for a six-hour day. IATSE crafts receiving a 10 per cent increase include soundmen, some of whom have a 54-hour cumulative week and others a 36-hour week, with scales according to classification; cameramen, also paid according to classification, with the working conditions fluctuating but as high as 60 hours weekly, and lamp operators, who have been paid $1 an hour for a six-hour day.

The increase practically returns salaries of certain classifications of cameramen to the 1932 level before they accepted a 10 per cent cut, Mr. Casey said.

U. S. RULE FOR FILMS DRAWS PRESS FIRE

According to the Department of Commerce in Washington, "only a federal commission would seem versatile enough to cope with the picture industry's complex problems."

In reply to this, the Rochester, N. Y., Democrat and Chronicle, *in a recent issue, said: "Possibly this is true. The picture industry has many problems, such as extravagance, wasteful production, duplication of energy, exorbitant salaries, inner jealousies and rivalries, a network where efficiency becomes lost.*

"Going over the list, one is likely to conclude that perhaps the New Deal government is the one best agency to understand, sympathize and cope with the problems of the motion picture industry. Their problems, in fact, are so strikingly similar that one might almost say they are the same problems.

"Left to itself a bit more the motion picture industry might find some new ideas to develop. A motion picture epic of the New Deal, for example."

Provisions for overtime pay remain the same for all crafts covered by the agreement, some receiving time and a half, and others straight time.

Kenneth Thomson, secretary of the Screen Actors' Guild in Hollywood, arrived in New York almost two weeks before the conferences started to make formal application for recognition. However, because of the rule that such applications cannot be considered unless they have the endorsement of the international union presidents, Mr. Thomson and Joseph Moreschi, president of the Studio Utility Employees' Union, which has a membership of approximately 1,100, cooled their heels in an anteroom without a hearing.

The American Federation of Labor showed interest in the proceedings when William Collins, New York representative, called at the scene of the negotiations, at Mr. Casey's office on Broadway. Mr. Collins said the visit was purely informal.

Local 644, Studio Painters and Decorators, of Los Angeles, which includes scenic designers, also has been seeking recognition, but filed no application at the conferences.

Actors' Guild and Utility Workers Denied Admittance to Agreement; Sound Equipment Jurisdiction Under the IATSE

While heads of the international unions could not be reached for comment, the IATSE and others in the basic agreement were represented as feeling that they have nothing in common with highly paid actors, and that because of contractual obligations the actors could not be depended upon for support in event of a studio strike. The same feeling was apparent with respect to the writers.

Mr. Casey was chairman of the producers' committee and served as chairman of the conferences. Others on the committee representing major producers and studios were: Sidney R. Kent, Twentieth Century-Fox; Nicholas M. Schenck, Metro-Goldwyn-Mayer; Leo Spitz and M. H. Aylesworth, RKO; E. W. Hammons, Educational; Harry• Buckley, United Artists; Albert Warner, Warners; R. H. Cochrane, Universal; Austin Keough, Paramount; Nate Spingold, Columbia. From Hollywood were Victor Clarke, studio labor contact; Fred Pelton, Metro-Goldwyn-Mayer; H. K. Bachelder, Twentieth Century-Fox; Keith Glennon, Paramount, and others.

Labor was represented by Mr. Browne; Steve Newman, vice-president, IATSE; Daniel Tobin, president, International Brotherhood of Teamsters and Chauffeurs; Daniel Tracy, president, IBEW; Joseph N. Weber, president, American Federation of Musicians.

Meanwhile, negotiations are scheduled to get underway in New York on a revised wage scale for newsreel cameramen affiliated with the IATSE, which, is understood, will ask an increase.

Minor questions of jurisdiction among IATSE crafts are to be ironed out prior to the biennial convention in Kansas City June 8 to 15, which 2,000 delegates from 700 locals in the United States and Canada are to attend. Felix D. Snow, IATSE district representative, was in charge of a show given in Kansas City last Friday to raise funds for entertainment.

Empire State President Ousted

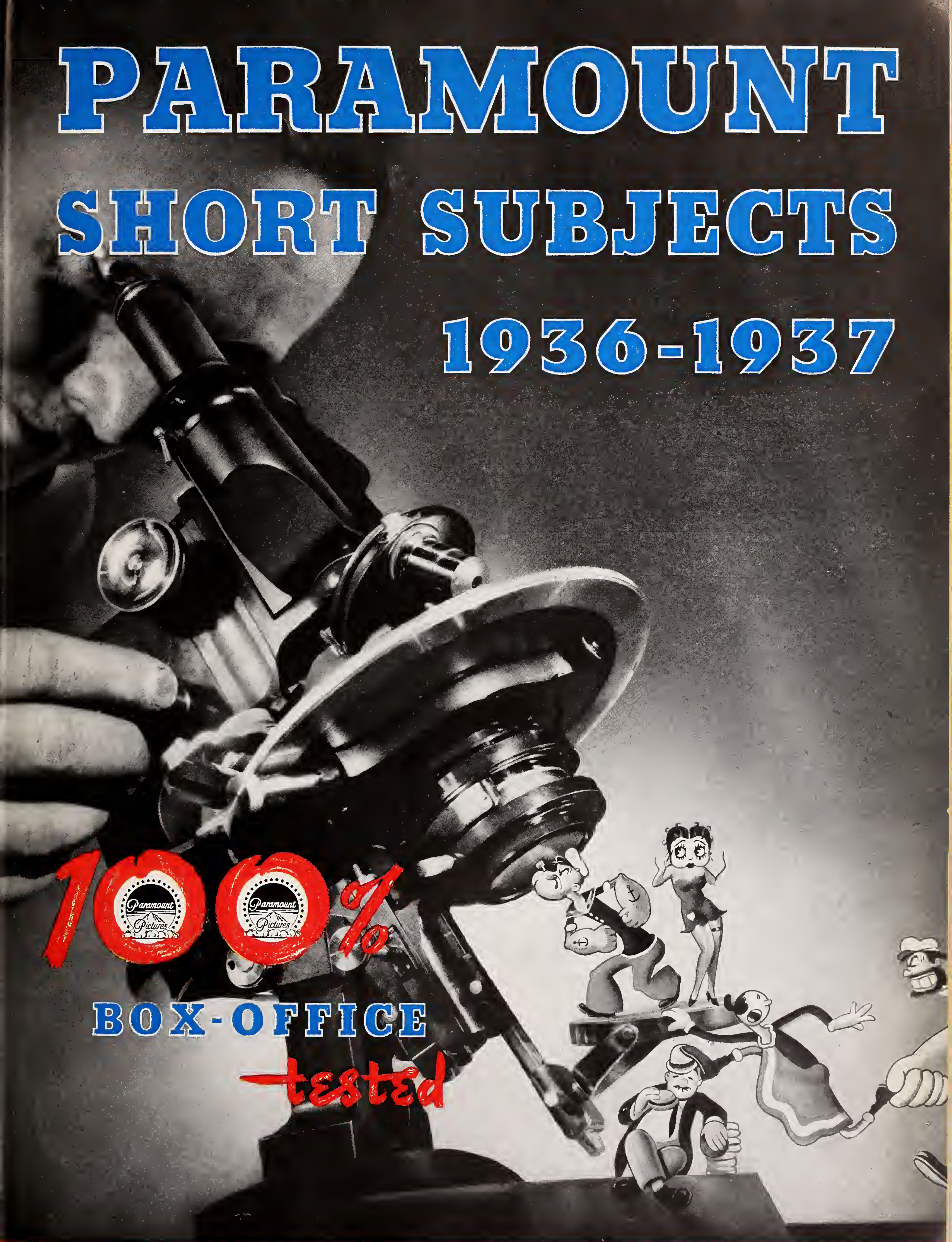
Another New York development was the ousting of Casper Ricca as president of Empire State Motion Picture Operators' Union, Inc., following a hearing on impeachment charges announced by the union as "unwilling to cooperate with the other officers." Abraham I. Kindler was elected to succeed Mr. Ricca, who held the office two months. Two other officers recently were exonerated of charges which resulted from a factional fight.

A bill requiring the employment of an operator for each motion picture projector has been revived in the St. Louis board of aldermen. A similar measure, sponsored by the local union, recently died in committee.

The Rhode Island supreme court is to get an appeal by E. M. Loew Theatres, Inc., from a decision of Judge Mortimer A. Sullivan upholding the right of Local 309, IATSE, to picket the Colonial theatre, Newport.

Joseph N. Weber is slated to be reelected president of the American Federation of Musicians for the 36th term, at the annual convention the week of June 8 in Detroit. Mr. Weber has held the office since 1900.

PARAMOUNT
SHORT SUBJECTS
1936-1937


100%
Paramount Pictures
Paramount Pictures
BOX-OFFICE
tested

TURN PAGE PLEASE

Paramount takes the guesswork out of SHORTS with the PARAMOUNT BOX-OFFICE TEST

Knowing the importance to you exhibitors of shorts that are absolutely surefire box-office, Paramount uses a statistical test for Paramount Short Subjects that guarantees them 100% box-office.

THE TEST Every one of the 43 Paramount Exchanges in the United States and Canada selects from the theatres in its territory a representative group of theatres playing Paramount Short Subjects. These theatres include all types — from the key city house to the little theatre in the country town. These theatres are asked to rate each Paramount Short as to box-office power, in the following order: Excellent, Good, Fair and Poor, and to give their opinions in detail on each short. Thus Paramount is able to get a first-hand, statistical report on the pulling power not only of each short, but on the characters or elements in each short. From these statistics, which represent a cross-section of theatres all over this continent, the Paramount Short Subjects Division is able to determine exactly the kind of short subject that will do the most business for you.

Phenomenal growth of POPEYE shown in typical PARAMOUNT SHORT SUBJECT TEST

In July, 1933, Paramount first placed Popeye in a Betty Boop cartoon. A statistical checkup, or test, showed he rated top billing in a picture of his own. He was starred in September, 1933. We don't need to tell you the results. In 1934 Popeye led the cartoon comedy field.

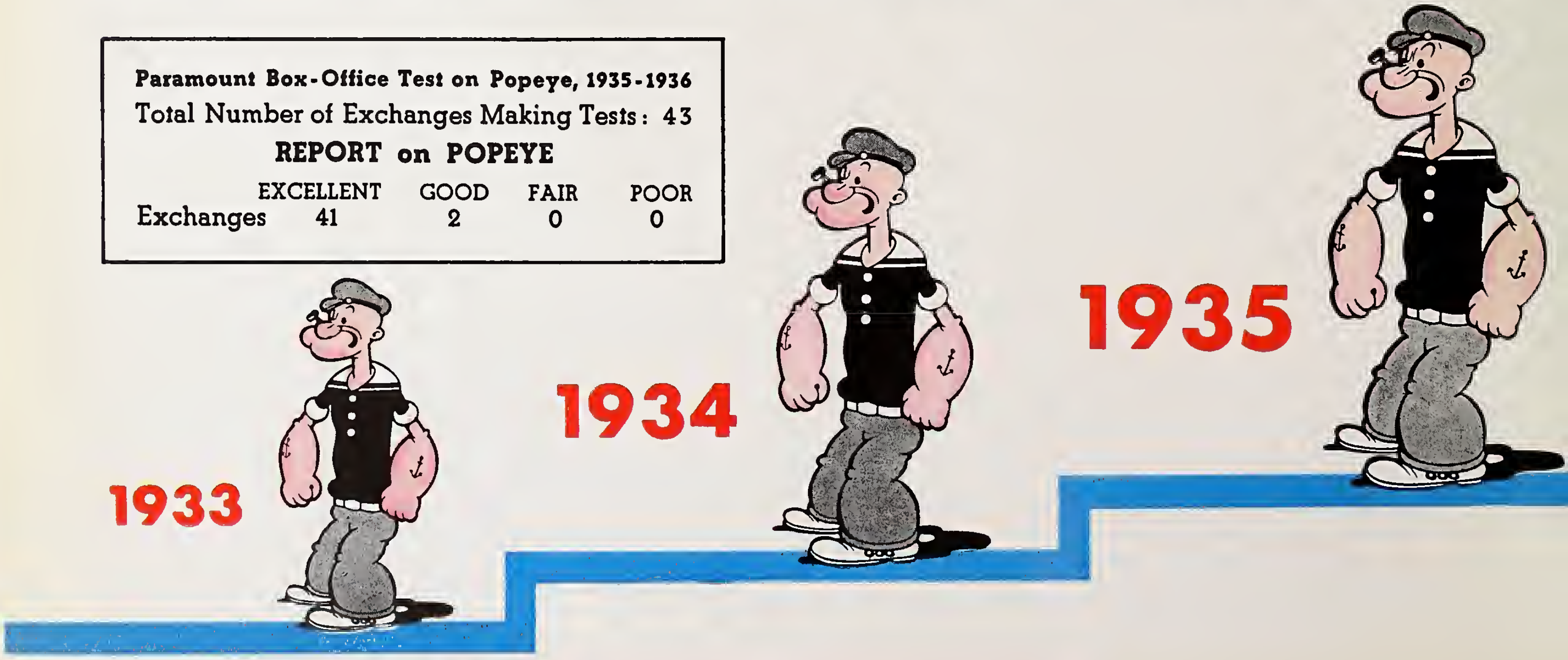
The 1935-1936 box-office test figures by Exchanges, representing the Short Subject market from coast to coast in the United States and Canada, are shown below. They tell the story.

Paramount Box-Office Test on Popeye, 1935-1936

Total Number of Exchanges Making Tests: 43

REPORT on POPEYE

	EXCELLENT	GOOD	FAIR	POOR
Exchanges	41	2	0	0



As a result of Paramount's box-office tests for 1935-1936 we offer the Following PARAMOUNT SHORT SUBJECTS PROGRAM for 1936-1937

12 POPEYE THE SAILOR CARTOONS

12 BETTY BOOP CARTOONS

6 SCREEN SONGS

18 PARAMOUNT HEADLINERS

13 PARAMOUNT PICTORIALS

20 PARAMOUNT PARAGRAPHICS

13 GRANTLAND RICE SPORTLIGHTS
(with Ted Husing)

6 MUSICAL ROMANCES
(3-Color Technicolor)

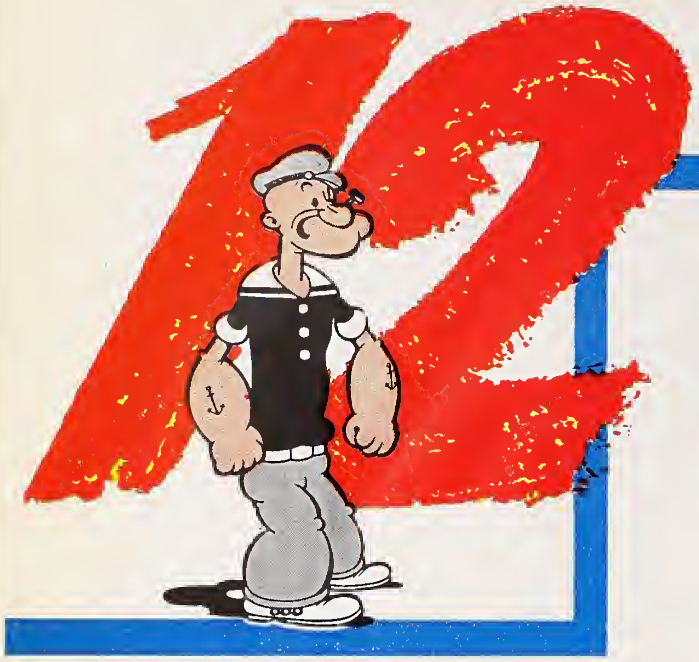
6 COLOR CLASSIC CARTOONS
(3-Dimensional 3-Color Technicolor)

6 POPULAR SCIENCE FEATURES
(Full Color Cinecolor)

104 PARAMOUNT NEWS ISSUES
(The Eyes and Ears of the World)

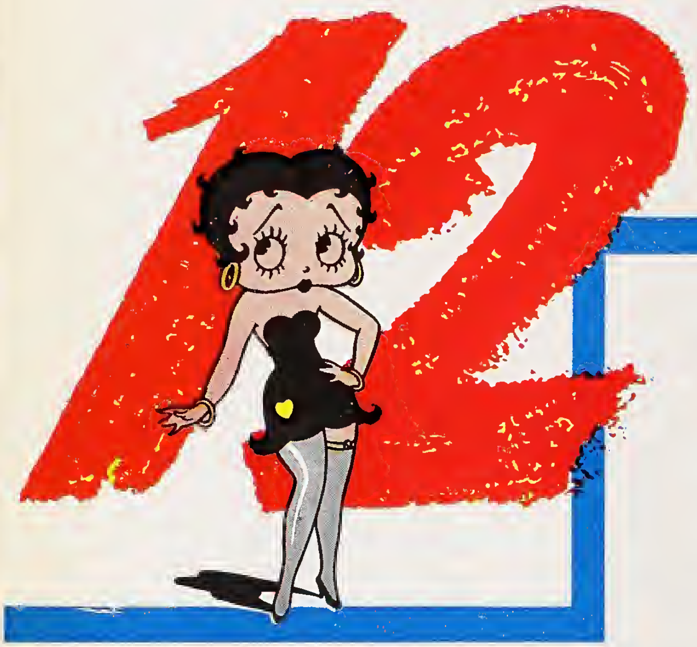
and the First Two-Reel, Three-Color Cartoon Short **"SINDBAD THE SAILOR,"** starring **POPEYE.**

100% BOX-OFFICE—tested



MAX FLEISCHER
POPEYES

The sock of the cartoon comedy business in a new series of hilarious contests with Bluto for the love of that spindle-shanked darling, Olive Oyl. Wimpy, the little guy with the mustache, stands by as usual. New gags, new laughs, and the same old surefire box-office spinach. The only cartoon in the industry backed by an ace newspaper cartoon feature with millions of daily readers, not to mention a really important exploitation idea—The Popeye Clubs—300 of them from coast to coast with a membership of a quarter million young Popeye fans.



MAX FLEISCHER
BETTY BOOPS

Betty, the singing sweetheart of the cartoon field, with those two pals of hers—Grampy, the youngest old man in the world, and Pudgy, the funniest pup in the world. By the way, these two newcomers are racing neck and neck for box-office laurels. We may have to star one of 'em by himself next year. The new series has all that the old series had—*plus!*

MAX FLEISCHER
SCREEN SONGS

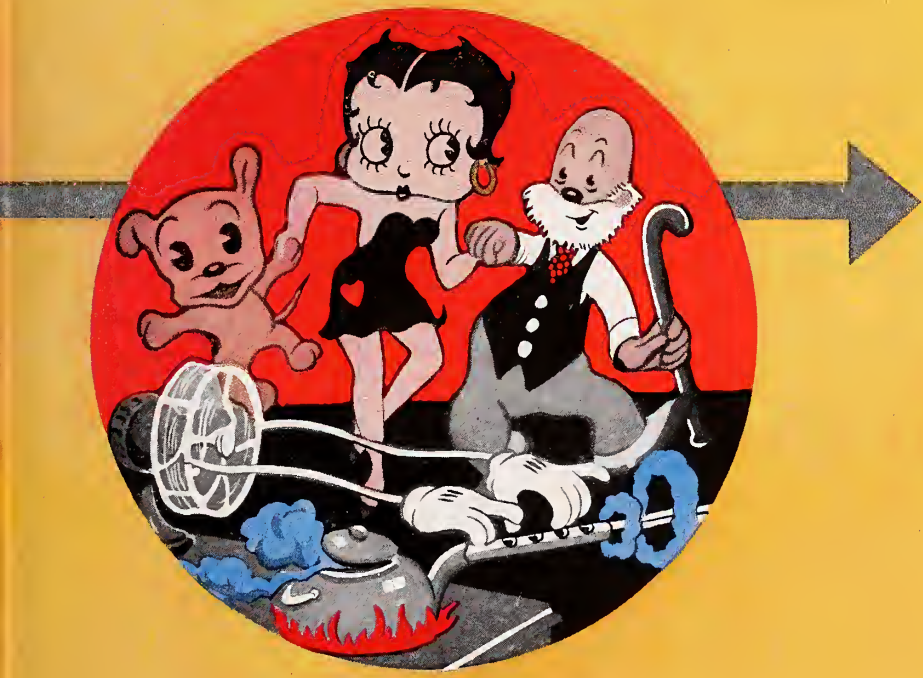
The famous Bouncing Ball Series with even funnier cartoons to start 'em off, and the biggest name bands in the country to play the latest tunes. Last year we used such name bands as Abe Lyman, Jack Denny Richard Himber, Hal Kemp and Vincent Lopez. We're signing up a similar list of big time draw names for the '36-'37 season.

Acknowledged by the industry,
proved from coast to coast

100%

BOX-OFFICE

—tested



Always come through
a winner in every test

100%

BOX-OFFICE

—tested

Rates the tops in every
box-office check-up

100%

BOX-OFFICE

—tested

Paramount's

13 GRANTLAND RICE SPORTLIGHTS

TED HUSING, star All-American sports announcer, gets together with Grantland Rice, ace sports commentator to prepare your Grantland Rice Sportlights for 1936-1937.

Grantland Rice, top sports writer and commentator, swings into action for the new season, with another sensational set of thrilling adventures in the world of sport, brought to you with all the zip and dash that has made this series a standby in the industry for sixteen years . . . and with that ace of radio sports announcers—TED HUSING—at the mike, giving you the play by play payoff.

1935 tests prove "SPORTLIGHTS" as always

100%

BOX-OFFICE

PARAMOUNT HEADLINERS

The "headliners" of radio, stage and screen . . . the best known singers, the finest dance orchestras . . . singing, playing unique arrangements of the newest hit tunes . . . You know the kind of talent used this past year—Yascha Bunchuk's orchestra, Andre Kostelanetz's orchestra and choir, Duke Ellington's band, Red Nichol's tunesters, Ina Ray Hutton and Her Band, Richard Himber's orchestra, Hal Kemp and Ben Bernie. You'll get the same high quality entertainment this coming season.

Radio polls add to the regular Paramount test to prove "Headliners"

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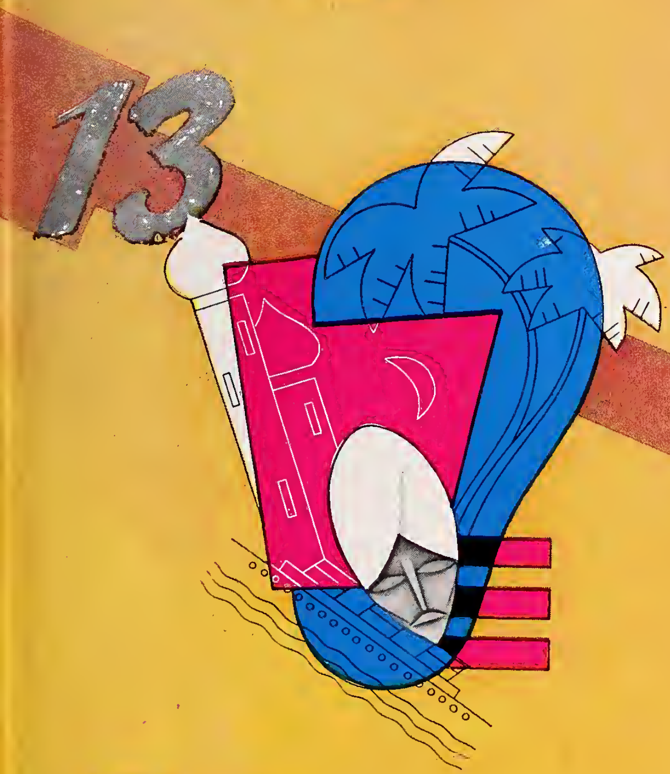

PARAMOUNT PICTORIALS

Personalities, oddities, adventures, scenic marvels from all over the world in a series that is the motion picture's nearest approach to the great field of a great daily's weekly magazine section. This series will contain many subjects in Technicolor. Robert C. Bruce, ace Technicolor cameraman, lauded by the entire trade for his work on "The Trail of the Lonesome Pine" will "get" the color pictures for you.

Proven in successive tests by Paramount

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PARAMOUNT PARAGRAPHICS

Introducing the newest ideas in picture entertainment, but carefully tested to meet the demands charted by the reports from the field. Everything from cock-eyed comedies to serious human interest stories. The most exciting ideas in the whole world of pictures. Our entire organization competed in a title-finding contest. Paramount Paragraphics is the name that got the most votes. It speaks for itself.

Careful tailoring to meet known demands make these

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6 MUSICAL ROMANCES in Three-Color Technicolor

The World's Greatest Music Lives Again Upon the Screen

The glorious romance of such music as Schubert's "Serenade" ... dramatized, and made to live in vivid emotional scenes. A beautiful series of perfect musico-dramatic gems, each made more real by talented acting, and photographed in Technicolor by Robert C. Bruce, color camera expert of "The Trail of the Lonesome Pine," who gives this newest film medium the touch of his genius. Glorious symphonies... sweeping through the ecstatic rhythms of the master composers... played by the kind of orchestras that place symphony concerts among the most popular forms of entertainment. Something completely new in shorts, yet the answer to a countrywide demand.

Built to order according to your demands for a "quality" short, we believe this series will be beyond question ...

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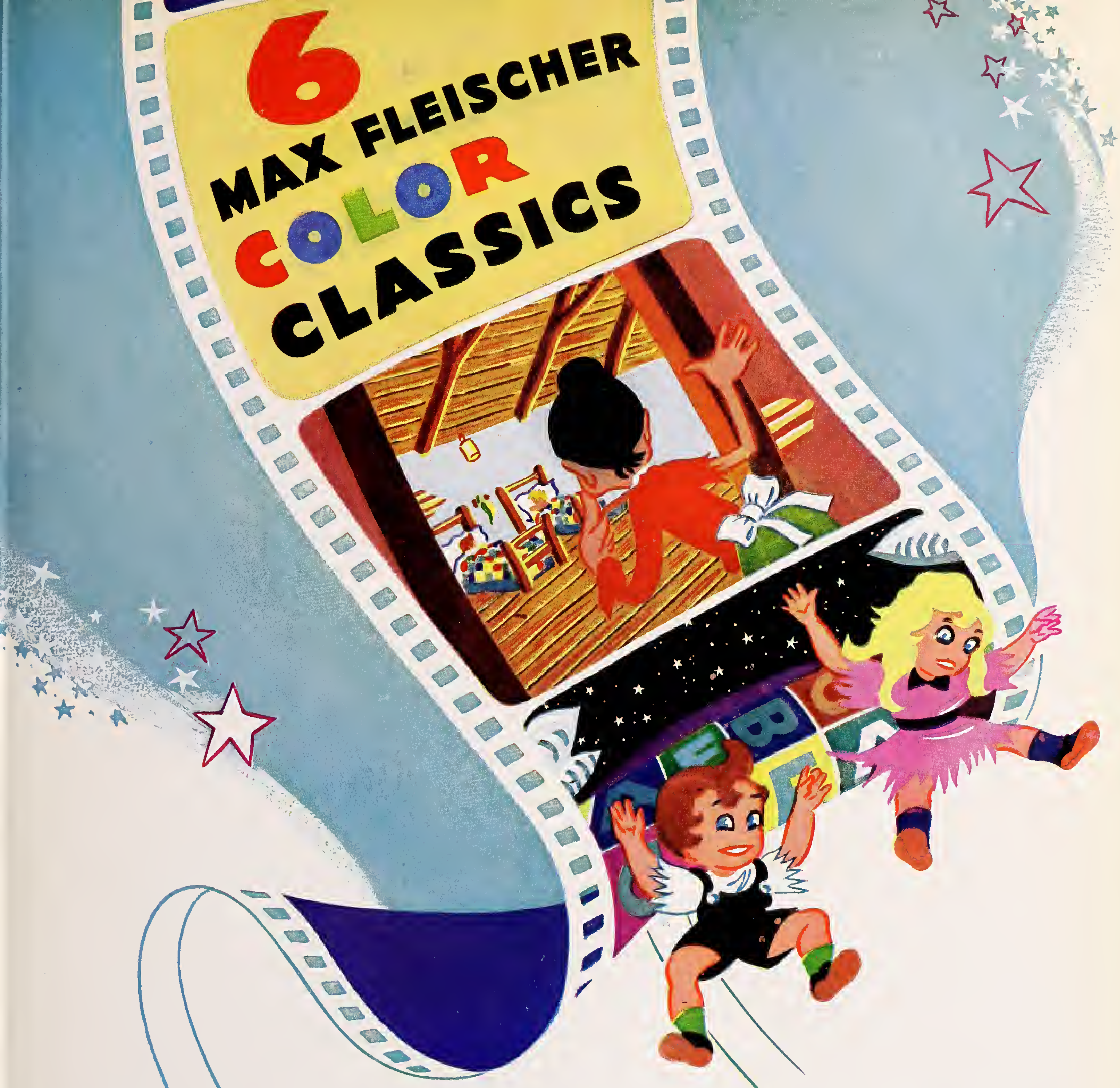
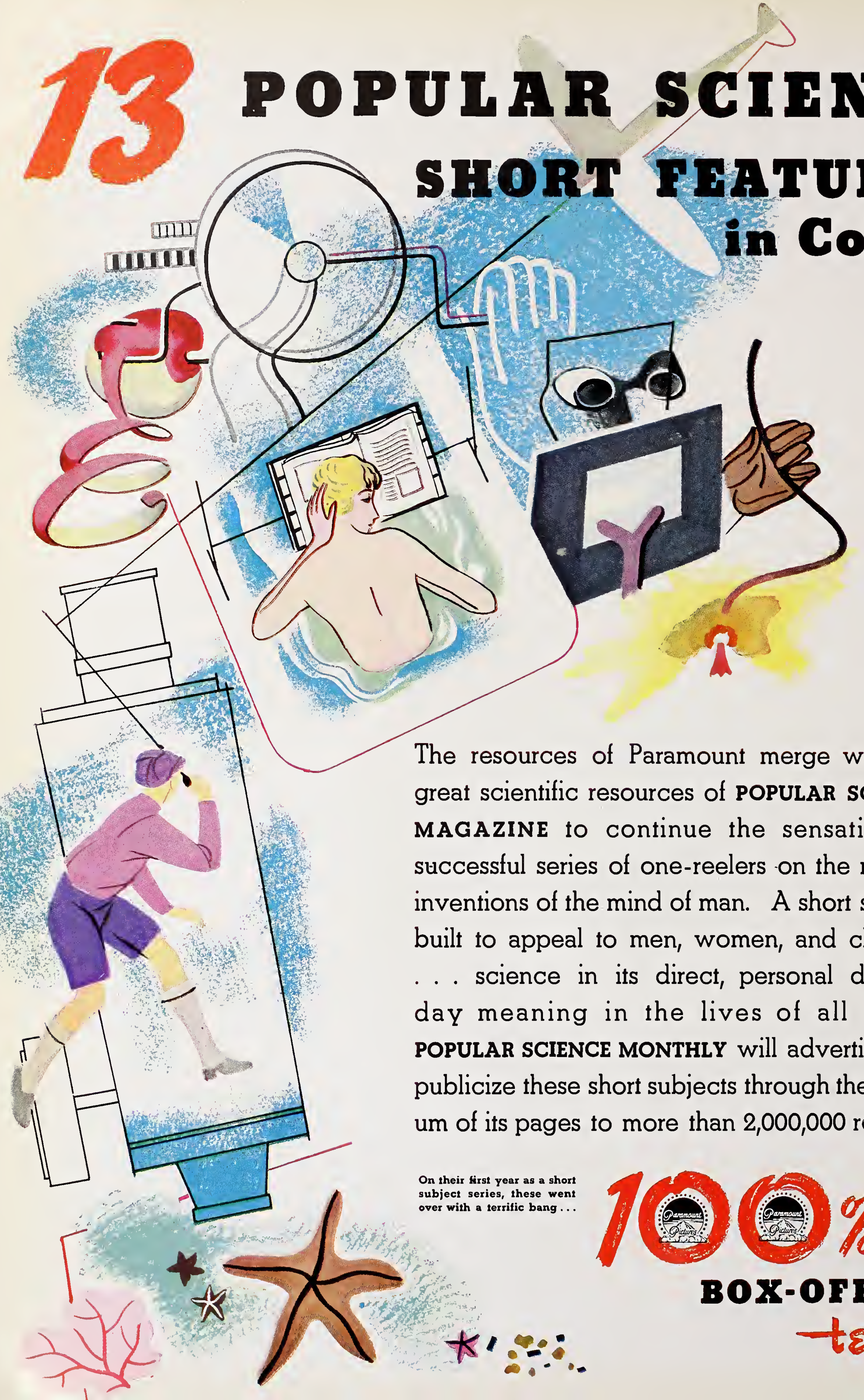


So real they seem to walk out of the screen, these three-dimensional color classics — **THE ONLY ONES OF THEIR KIND IN THE INDUSTRY** — will be even more exciting this year than in the past. The Fleischer Studios have created and developed new trick effects both in color and dimensional treatment, and exclusively own the patent rights to the three-dimensional process and equipment. You cannot get these effects in shorts released by any other company.

Tailored to known box-office demands, guaranteed . . . . 100% **BOX-OFFICE** tested

13 POPULAR SCIENCE SHORT FEATURES in Color!



The resources of Paramount merge with the great scientific resources of **POPULAR SCIENCE MAGAZINE** to continue the sensationally successful series of one-reelers on the newest inventions of the mind of man. A short subject built to appeal to men, women, and children . . . science in its direct, personal day-to-day meaning in the lives of all of us. **POPULAR SCIENCE MONTHLY** will advertise and publicize these short subjects through the medium of its pages to more than 2,000,000 readers.

On their first year as a short subject series, these went over with a terrific bang . . .

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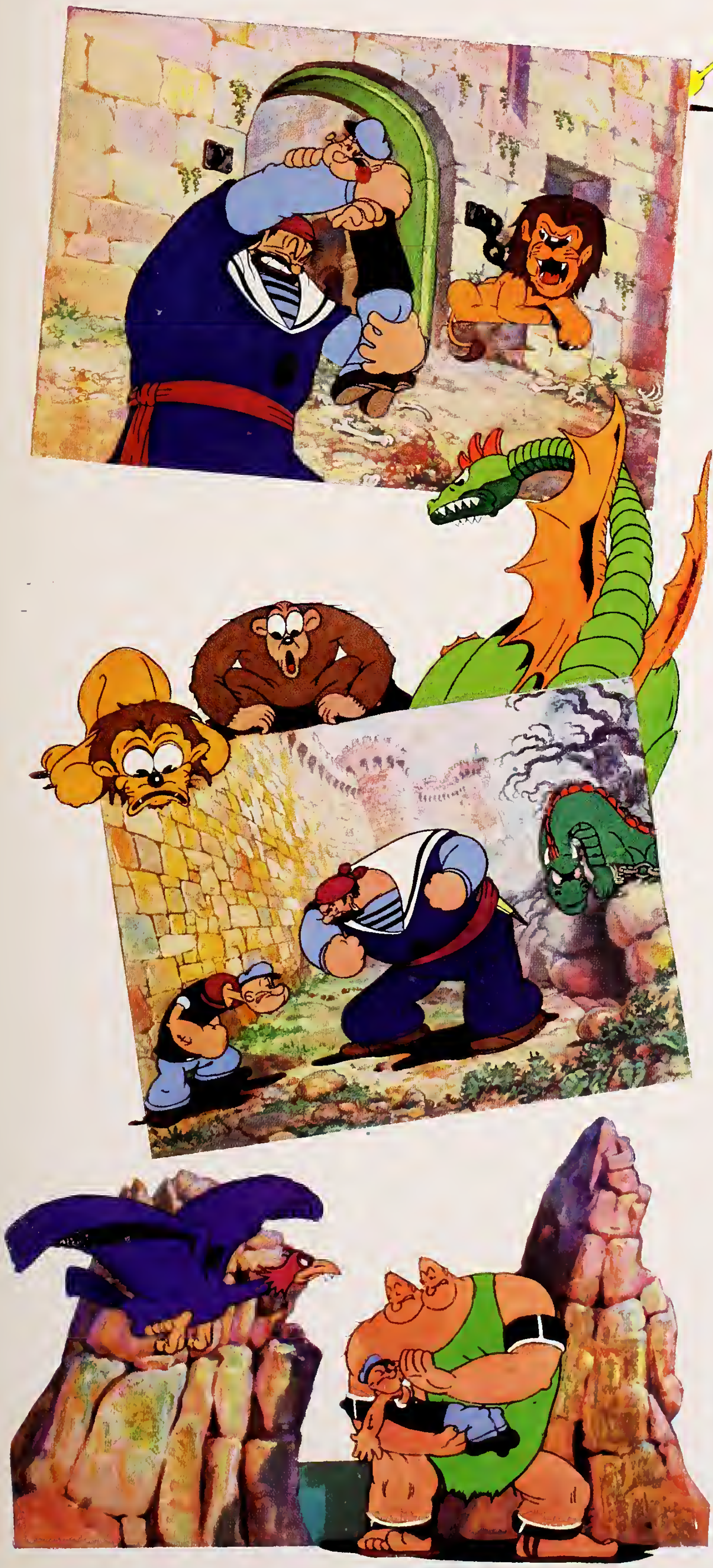
the ace color cartoon of 1936-1937

18 minutes of 3-dimensional laughs . . . three times the footage of the average one-reel cartoon!



MAX FLEISCHER'S

"Sindbad the Sailor"

starring POPEYE

with

Olive Oyl, Wimpy and a great supporting cast. What happens when the spinach-eating seaman—Popeye—gets wrecked on Sindbad's famous tropical island. A short that's going to hit up in the feature picture class in plenty of smart houses.

Two years in the making, and employing all the latest technical developments with sure-fire Popeye starring, prove this absolutely

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NEWS SCOOPS MEAN BOX-OFFICE!

The test of a news service is the number of times it gets there first.

O. K., LOOK AT THE PARAMOUNT NEWS RECORD!

Mussolini's Troops Invade Ethiopia

Will Rogers and Wiley Post Crash

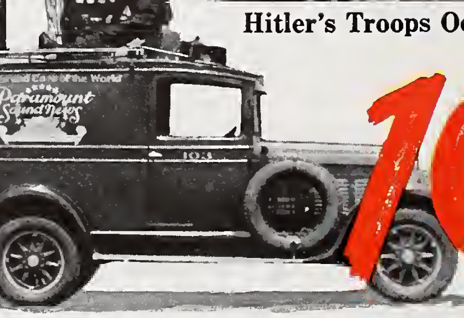
EQUITABLE
GAS COMPA
GAS AND ELECTRIC S
WAIT
GREEN
LIGHT
IRON CITY LAGER
March Floods Swamp East

First Motion Pictures of X-Rays

Hitler's Troops Occupy Rhineland

Hauptman's Last Sound Interview

From Selassie's sunbaked mountains to the Antarctic waters, wherever there's front page news, Paramount's ace news cameramen are on the job . . . for their motto is *WE GET THERE FIRST.* And week in, week out, they prove it, as these typical Paramount News "scoops" show . . . which means the 104 Issues scheduled for next season will have passed this acid test. They will be as in the past. . .


Paramount Sound News
104

100%

BOX-OFFICE —tested

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Cagney Case

Warner attorneys were denied a new trial in the James Cagney action following arguments in Judge Charles I. Bogue's court. . . . Tom Pettey of the press relations bureau of the Motion Picture Producers and Distributors of America is here on special business. . . . A host of film company executives have gone east, including Louis B. Mayer, Howard Dietz, Al. Lichtman, Howard Strickling, Jack Cohn and John E. Otterson. . . . Final signatures have been made to contracts which bring Emanuel Cohen back into Paramount as an independent producer. William LeBaron remains permanently in charge of all studio production. . . . MGM is roadshowing "The Great Ziegfeld" in Memphis, Indianapolis, Denver, Milwaukee, Cincinnati, Portland, New Orleans and Oklahoma City. . . . The Carl Laemmle testimonial dinner sponsored by the Academy of Motion Picture Arts and Sciences was attended by approximately 1,000 of Laemmle's friends. . . . Jerry Sackheim has been elevated from scenario head to executive assistant to Charles R. Rogers, concentrating principally on stories in a general switch in Universal studio story executive setup. Betty Roberts, formerly with RKO, has been made Western story editor and Elsa Neuberger Eastern story chief. Harry C. Evans, editor of Family Circle, will also act as talent scout. . . . Ken Goldsmith, recently with Republic, has joined Reliance Productions at RKO. . . . Will Hays and Mary Pickford briefly addressed the Central Casting Advisory Bureau at a luncheon. . . . The annual Warner sales convention is scheduled to be held here the first week in June at the Ambassador hotel.

Extra-Curricular

Extra curricular activities had Hollywood running around in circles the last few days. First came the farewell dinner to Carl Laemmle, Sr., at Ambassador hotel, sponsored by the Los Angeles and Hollywood Chambers of Commerce and the Academy. With Irving Thalberg acting as toastmaster many speakers lauded "Uncle Carl's" contribution to the upbuilding of the industry and the great influences he exerted in the progress of Los Angeles and Hollywood. Will Hays, Frank Lloyd, Herbert Rawlinson, Howard Estabrook and Rupert Hughes voiced the community's affection for the veteran producer.

As the bells were tolling Mr. Laemmle's departure from Universal another set of chimes was heralding the advent of the Mary Pickford-Jesse Lasky producing organization, in the Hollywood Roosevelt. There were no formal speeches here, but the enthusiasm welcoming Mary and Jesse was just as sincere as the regret expressed that Uncle Carl was relinquishing the post he held for so many years. On such occasions as the Pickford-Lasky reception the working press learns just how many scribblers are in town. The official list is approximately 250, but someone must be mistaken, as about a thousand appeared.

Followed the Warner Club dinner dance at the swanky Biltmore Bowl. This was a private affair limited to club membership and a few especially invited guests. Hundreds, all dressed up in their best clothes, attended. Al Jolson was master of ceremonies for the entertainment and all was good. The topper of the evening came when the acrobatic Maxellos called for volunteers to enjoy a little spinning around. Pat O'Brien got a whirling that convinced him that any pushing around he may have experienced in pictures was just child's play. Eddie Robinson proved a little too heavy for the dextrous Maxellos. But they surely had a grand time flouncing amazed Marie Wilson around. Proving a good sport, Jack Warner was the next victim. Then a break down reel illustrated what is said and done when actors forget their lines or someone tries to steal the action.

Sandwiched among the three main events was a conglomeration of cocktail parties that made one wish that Harry Goldberg and Les Pollock, Quigley Award winners, had convinced A-Mike Vogel that they should have been here a week earlier.

12 Completed

Speeding up the drive to clear production schedules, 12 pictures were finished in the week. Only six started. Both groups include important features. Three of the finished productions, "Romeo and Juliet," "Mary of Scotland" and "Angel of Mercy," have been made on that scale. Of those started, "The Garden of Allah" is the most important.

With four transferred to the cutting rooms, Warner Bros. leads all studios in number of pictures completed. Outstanding in the quartet is "Angel of Mercy." A drama of Florence Nightingale, first war nurse, it features Kay Frances in the leading role. The supporting cast includes Ian Hunter, Donald Woods, C. Montague Shaw, Nigel Bruce, Nelson McDowell, Herbert Evans, Eily Malyon, Tempe Pigott, Halliwell Hobbes, Phoebe Foster, Ferdinand Munier, Henry O'Neil, Donald Crisp, Lionel Belmore, Charles Irwin, Harry Cording, Clyde Cook, E. E. Clive, Alma Lloyd, Montagu Love and Charles Coleman. William Dieterle directed. Edward G. Robinson is starred in "Bullets and Ballots." A drama of political graft and crime, it will present additionally Joan Blondel, Humphrey Bogart, Barton MacLane, George E. Stone, Craig Reynolds, Addison Richards, Joseph King, Dick Purcell, Frank McHugh, Henry Kolker, Louise Beavers, Pauline Garon, Ralph Remley, Gilbert Emery and Herbert Rawlinson. William Keighley directed. The cast for "Public Enemy's Wife" lists Pat O'Brien, Margaret Lindsay, Robert Armstrong, Cesar Romero, Dick Foran, Sam Flint, Hal Dawson, Selmer Jackson, Joseph King, Kenneth Harlan and William Pawley. It was directed by Nick Grinde. "Hot Money" will present Ross Alexander, Beverly Roberts, Paul Graetz, Cy Kendall, Joseph Cawthorne, Andrew Tombes, Harry Burns, Mary Treen, Addison Richards and Milt Kibbee. William McGann directed.

Radio Completes Two

Radio also completed two pictures, one of which is the already widely publicized "Mary of Scotland." Katharine Hepburn and Fredric March are teamed in the leading roles. The supporting cast lists a large number of well-known screen names such as Florence Eldridge, Ian Keith, Douglas Walton, John Carradine, Alan Mowbray, Ralph Forbes, Frieda Inescourt, Donald Crisp, Morni Olsen, William Stack, Doris Lloyd, Brandon Hurst, Fred Malatesta, Monte Blue, Laurence Grant, Ivan Simpson, Nigel De Brulier, Lionel Belmore, Walter Byron. Direction was by John Ford. The second feature, "The Last Outlaw," formerly "Last of the Bad Men," presents a galaxy of western players in Harry Carey, Hoot Gibson and Tom Tyler, with Margaret Callahan, Harry Jans, Ray Mayer, Frank M. Thomas.

Two pictures likewise were completed at Republic. "The Lonely Trail" will present John Wayne, Ann Rutherford, Cy Kendall, Yakima Canutt, Denny Meadows, Robert Kortman, Lloyd Ingram, Bud Pope, Tracy Layne, Etta McDaniel and Snowflake. Joseph Kane directed. In "Navy Born," directed by Nate Watt, are William Gargan, Claire Dodd, Claudia Coleman, Douglas Fowley, William Newell.

Columbia completed "Queer Money," a story of the counterfeiting racket. The cast lists Chester Morris, Margaret Grahame, Marian Marsh, Lloyd Nolan, Claude Gillingwater.

MGM's contribution to the completed roster is "Romeo and Juliet." It presents Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, Maurice Murphy, C. Aubrey Smith, Reginald Denny, Basil Rathbone.

At Paramount "Early to Bed" was finished. Mary Boland and Charlie Ruggles are again teamed.

Universal's "Parole," completed, features Ann Preston, Henry Hunter, Alan Baxter, Noah Beery, Jr., Alan Dinehart, Alan Hale, Christian Rub, Grant Mitchell, Berton Churchill, Charles Richman and Zeffie Tilbury. Louis Freidlander directed.

On Location for "Allah"

Undoubtedly the most important of the starting pictures is Selznick International's "Garden of Allah," with work under way on location. The cast thus far includes Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Shildkraut, Henry Kleinback and John Carradine. Being produced on a lavish scale, it will be in color. Richard Boleslawski is directing.

At Twentieth Century-Fox "To Mary with Love," adapted from a recent popular novel, went into work. It features Warner Baxter, Myrna Loy, Ian Hunter, Jean Dixon and Claire Trevor. John Cromwell is the director.

Two pictures were started at Warner. "On Secret Service," which Noel Smith directs, has Dick Foran, Paula Stone, Joseph King, Addison Richards, Eddie Shubert, Henry Otho and Tom Wilson. "The Bengal Killer" will present Barton MacLane, Warren Hull, Craig Reynolds, June Travis, Paul Graetz, Joseph Crehan and Marie Prevost. Louis King is directing.

Paramount also started two pictures. The cast for "Arizona Raiders" includes Larry Crabbe, Marsha Hunt, Johnny Downs, Raymond Hatton, Jane Rhodes and Grant Withers. James Hogan is directing. In the second picture, "Spendthrift," a Wanger production being directed by Raoul Walsh, are Mary Brian, Henry Fonda, Pat Patterson, George Barbier, June Brewster, Richard Carle, Spencer Charters and Edward Brophy.

FILM PROPAGANDA ISSUE IN DETROIT

Michigan Supreme Court's Decision Awaited on Status of Imported Russian Production

On the decision of the Michigan supreme court, expected early in June, on whether a Russian picture contains subversive propaganda, and whether such propaganda is immoral, rests the fate of probably all foreign films in Detroit.

In briefs filed last week, Detroit city officials contended that under the law the city censor can ban any film at his discretion under the broad interpretation of the words "indecent and immoral" and to preserve law and order. The Cinema Guild of Detroit, which appealed the ban, argued that the censor had no discretion to reject a Russian film merely because it was made in the Soviet Union, even though it may be considered propaganda.

The appeal raises a number of points which, in their clarification by the supreme court, will be of importance to the motion picture industry. While the industry has adopted a "hands off" policy in the fight, the film companies are interested in the outcome because of the chief issue involved, namely, how wide a discretion the local censor may exercise in banning a picture.

Up to Police Commissioner

The censor ordinance, which was passed in 1926 at the instance of local exhibitors to avoid playing certain films, gives the police commissioner the power to bar any picture if in his judgment it is indecent or immoral.

Raymond J. Kelly, corporation counsel, and Nathaniel H. Goldstick, assistant corporation counsel, in their brief contended that the police commissioner may declare any picture indecent or immoral if it is "contrary to the public welfare," a definition of "immorality" they cited from the Standard Dictionary.

They maintained before the supreme court, and brought legal authority to show, that the commissioner's judgment is final and cannot be reviewed, and that the Cinema Guild failed to prove a case of flagrant abuse of the official's discretion to justify interference by the courts.

In opposition, the cinema group, which was prevented from opening its season last fall when "Youth of Maxim" was banned, set forth these contentions:

1. The local censor may not invoke grounds not specified in the ordinance.
2. Under the censor law police officials have no right to pronounce a picture immoral because of political, economic "or other considerations wholly unconnected with indecency."
3. The lower court erred in ruling that a police officer is authorized to suppress a film because he believes such action would preserve public peace and order.

Police Commissioner Heinrich A. Pickert, who is defendant in the case, in his answer to the petition for an injunction sought by the Guild, said: " 'The Youth of Maxim' is immoral for the reason that same is pure Soviet propaganda and is likely to instill class hatred and hatred of the existing government and social order of the United States."

During the trial in the Wayne County circuit court, witnesses expressed different opinions, though the preponderance of the testimony was that the picture contains or might impress an audience with revolutionary ideas.

Commissioner Pickert relied on a ruling of the Minnesota supreme court which upheld the mayor of Minneapolis, who had banned "The Birth of a Nation" for fear of inciting racial feeling. Without passing on the advisability of the exhibition, the court held that as a public official the mayor exercised proper discretion under the law.

Guild Raises Freedom Issue

The Cinema Guild's brief raised the issue of freedom of speech, and declared: "The true objection, as stated by each of the witnesses for respondent, and also in the respondent's answer, was in fact that the picture was made in Russia.

"If under the guise of a censorship based on indecency we may go so far as to object to a picture merely because it shows life under a different system of government, where is the censorship to end? Pictures made in Russia, Germany or Italy would be barred, because in each of these we find a form of government which is objectionable to a large part of the people in this country. Pictures made in England are objectionable because that country has a king. Pictures made in or showing life in Spain would be barred, for that country is in the course of a revolution.

Say Answer Is Obvious

"The censor in Detroit might well bar the showing of films made in Louisiana, or even the showing of films explaining the doctrine of Michigan's own Father Coughlin. And since the Townsend Plan traces its source to southern California, the home of the moving picture industry, why should we not prevent the showing of all these films?

"The answer to this question is obvious. It was never the intention of the city council to leave such unbridled discretion in the hands of any one man."

Doubt U. S. Supreme Court Appeal

If the supreme court does not reverse the decision of the lower court, it is doubtful if the fight will be carried further. The only review beyond the state supreme court is in the United States supreme court, which may be appealed to only when a question of federal law is involved. Fred G. Dewey, counsel for the Guild, said this week he did not believe there was a question of federal law in the case and he doubted if he could obtain leave to appeal to the highest court.

If the decision is reversed, it is very probable that the American Legion and other organizations responsible for the fight to keep Soviet propaganda out of this country will bring pressure to bear on the Detroit city council to amend the ordinance so as to make possible the banning of foreign films which are or are alleged to be subversive of American institutions or otherwise considered objectionable.

Attorneys for the industry in New York pointed out that the United States supreme court has determined that local officials have the authority to exercise police powers in such matters.

PUBLIC PRESSURE HELD FILM STANDARD GAUGE

Censorship of motion pictures fails to sift the desirable from the undesirable, Professor E. R. Bartlett of DePauw University, declared at the annual convention of the Indiana Indorsers of Photoplays in Indianapolis. He said that public pressure for improved technique leads directly to better films.

Virtually all officers were reelected. They are Mrs. R. Earl Peters of Fort Wayne, president; Mrs. W. D. Keenan of Indianapolis, first vice-president; Mrs. J. M. Thistlewaite of Sheridan, second vice-president; Mrs. Lee Waddell of Indianapolis, third vice-president; Mrs. Howard Rudeaux of Indianapolis, fourth vice-president; Mrs. B. J. Roberts of Fort Wayne, corresponding secretary; Mrs. Ferd Lucas of Greencastle, recording secretary; Mrs. David Ross of Indianapolis, chairman of the board. Mrs. J. R. Blayney of Fort Wayne was elected treasurer, succeeding Mrs. A. J. Hueber of Indianapolis.

Spear's Quintuplet Suit Is Dismissed

Ivan Spear's $1,000,000 suit for breach of contract naming Pathe News, Woolworth's and Kresge's in connection with the Dionne quintuplets was dismissed by Federal Judge Barnes in Chicago this week with leave to file an amended complaint within 20 days. Plaintiff claimed to hold an exclusive contract with parents of the children which he alleged was breached.

Rules No Reopening Of FWC Bankruptcy

Federal Judge James Alger Fee in Los Angeles this week held that the Fox West Coast bankruptcy cannot be reopened. The ruling automatically dismisses the damage suit brought by T. L. Tally and the Corbar Corporation.

Goldstein Brothers Testimonial

A testimonial dinner for Nathan and Sam Goldstein, circuit operators, is set for the Copley Plaza Hotel in Boston on May 5. The brothers, veteran theatremen in New England, recently took back 14 western Massachusetts houses which were being operated by the M. and F.-Publix group. Western Massachusetts Theatres, Inc., was organized to handle the theatres.

PLAYWRIGHT FIGHT BRINGS WORD OF $2,000,000 FILM BACKING FOR PLAYS

But Contributions Will Be Refused to Any Manager Signing Agreement Adopted by Dramatists' Guild

Sam Harris Sees Settlement Within Week of Dispute Over Sale of Picture Rights to Stage Plays

ACTORS' GUILD JOINS FEDERATION OF LABOR

Hollywood studio actors, whose earnings reputedly run as high as $10,000 a week, have placed themselves alongside hod carriers, "props" and laborers as members of the American Federation of Labor.

The Screen Actors Guild has been admitted as an affiliate of the Associated Actors and Artists of America, which takes in all branches of acting, including the legitimate stage, chorus, vaudeville, circus and burlesque. Through its affiliation with Actors' Equity Association it becomes a member of the AFL.

As the annual meeting of the "Four A'S" in New York, May 8, will be the first at which the screen actors will be seated, it is regarded as likely that "one big union" of acting talent and studio closed shop will be on the agenda.

Settlement of the playwright-manager dispute over the sale of motion picture rights to stage productions was considered near this week as a small but important group of Broadway managers attempted to conciliate the differences which have arisen as a result of Hollywood financing of Broadway.

This turn followed several developments bringing the fight to a climax, chief of which was the issuance of a minimum basic agreement by the League of New York Theatres, with 75 managers pledged to abide by it and not to use the agreement adopted by the Dramatists' Guild.

Film companies informed the managers that upwards of $2,000,000 would be available for play backing next season but contributions would be refused any manager signing the Guild agreement.

Despite another blast from Sidney Howard, Guild president, who is leading the fight for the authors, an amicable solution of the dispute was foreseen by Sam H. Harris "within a week." Others active in the conciliation move are Arthur Hopkins, George Abbott, Philip Dunning and Laurence Schwab, who are authors as well as producing-managers.

Combination Contract

In releasing its printed contract late last week, the League of New York Managers noted that its release had been planned 10 days earlier, but a promise of negotiation at that time caused postponement.

"The managers by the issuance of this contract do not preclude the possibility of negotiating their differences with the authors," said a League statement.

The League contract covering the acquirement of plays for production is a combination of the basic agreement which expired February 29 and which divided film royalties equally between playwright and manager, the new basic agreement issued by the Guild which most producers have refused to sign, and features suggested by recent changes in the producing field.

"The most vital change," said the League, "has to do with the rules governing the sale of motion picture rights and the disposition of proceeds from these sales. The wholesale backing of play production by motion picture companies during the past few years brought about a new condition of affairs in that frequently the producer's interest became so merged with that of the picture company that an open market for the sale of picture rights was destroyed and prices were curtailed."

Plays Classified

In an effort to correct this, the managers' contract divides plays into two classifications—those independently financed and those financed in whole or in part by motion picture companies. Rules governing the sale of picture rights in the former classification are the same as those in the last contract, that is, through an arbiter in a free market. Whenever a motion picture company is directly or indirectly financially interested in producing a play, the manager must notify the author. Failure to do so causes the manager to forfeit his share of the picture rights proceeds. It is assumed that even if the manager were derelict in his duty the picture company, having an interest at stake, would attend to the notification.

"Three options of sale so elastic that they present six methods are offered the author in the event of motion picture backing. The first option embraces three methods as follows:

"1. An outright agreement for sale and purchase at a stipulated price in advance of production.

"2. The same, except that in addition to the price there may be an additional payment based on the number of weeks of the run.

"3. For a sum to be measured by the number of weeks of the run.

"The second option confers upon the author the right to stipulate the sum he may receive for the rights. This would give the author a preference over the producer in the event that his share of the stipulated price should prove to be more than that of the sale price. The producer, in this instance, would have to be prepared to sacrifice a part of his share in order to make the production with picture finances.

"Under the third option the price would in effect be an arbitrated price fixed by the author, the manager and the arbiter. The company financing the production would have first chance at the picture rights at this price. If it failed to exercise the option the rights would be placed in the open market. If there is still no sale the author, producer and arbiter again agree on a price and the operation is repeated.

"The managers have made no attempt in their contract to deprive the author of the ownership of his rights. As a matter of fact the dramatists established this five years ago and under the last contract the producer merely participated in the proceeds from the sale of those rights. In the new Guild contract, however, the manager is given no right to receive his share of the motion picture money. The only provision therefore is languaged to the effect that the author shall direct the negotiator to pay to the manager a percentage, if any. The manager is prohibited from taking any part in making a sale of rights and the slightest participation on his part might place him in bad standing, in which event the author would not have to pay him anything. This has been remedied in the managers' contract.

"The authors' share of the proceeds from all rights, a disputed point in the controversy, is left open to individual negotiation with the proviso that in no case shall the producers' share exceed 50 per cent. Under this arrangement an author could retain for himself 100 per cent of the picture rights."

The League pointed out that no mention of the Dramatists' Guild is made in the agreement since it has refused to recognize any agreement but its own, and adds "in the event of successful negotiations between the two groups the contract would then be drawn between them."

The Dramatists' Guild immediately charged that the League's agreement was a sell-out to the motion picture industry, and on Broadway that suspicion was strengthened by the fact that with the League's announcement the film companies began announcing that they would back no plays under the Guild's terms.

Richard Aldrich, in charge of Columbia's stage production activities, told a meeting of the League that picture companies' appropriations of more than $2,000,000 for stage financing will not be available to Guild agreement signatories, and that Harry Cohn, president of Columbia, had authorized him to invest $250,000 in play production next season, excluding managers subscribing to the Guild's agreement.

Brock Pemberton, chairman of the League's contract committee, said he had received similar declarations from other companies. Metro-Goldwyn-Mayer announced through its vice-president and counsel, J. Robert Rubin, withdrawal of backing from managers signing the dramatists' agreement, the chief objection, he said, being to the clause which retains all voice in the disposition of film rights to the author. He said the manager is not "fairly treated" by the terms of the Guild's agreement. Russell Holman, eastern story editor for Paramount, and Jacob Wilk, manager of Warner's story department, issued statements taking the same position, as did Twentieth Century-Fox. Samuel Goldwyn is the only film producer announcing that he sides with the dramatists.

Cites Fox Plan of 10 Years Ago

The film companies' stand, said Mr. Howard, "is not surprising in view of the fact that the motion picture clause of the Theatre League's contract is in substance a reproduction of the original scheme proposed 10 years ago by the old Fox company to deprive the author of his picture market." On the other hand, the Guild president said, "talks between leading motion picture producers and the group of managers who have been cooperating with us in our efforts to settle the present situation assure us that our own plans for selling the screen rights to our plays are satisfactory to Hollywood and will stimulate rather than retard motion picture investment in the theatre."

Butterfield Rites Held in Michigan

Representatives from every branch of the industry in Michigan and from other states last Thursday afternoon paid final tribute to Colonel W. S. Butterfield, head of the circuit of theatres bearing his name, when they thronged to Battle Creek to attend services for the veteran exhibitor who died in Boston last week Monday.

The Masonic Temple, in which a simple Christian Science service was read, was filled with more than 1,000 of his associates, film leaders, exhibitors and others. Managers of all Butterfield theatres, which remained closed until 7 p.m., were present to pay their respects, as were many from the Detroit headquarters. Hundreds of floral pieces were in the temple.

The pallbearers were George S. Berger and J. O. Brooks of the Detroit office; Lawrence Gordon, attorney; Glenn A. Cross, Kalamazoo exhibitor; and S. J. Rathbun, Dr. Hugh Conklin, Sommers Ceeshman, Wendell L. Smith and Donald P. Ordway. Burial was in Woodlawn Cemetery, near Battle Creek.

Modern Library Ends Show Series

The Museum of Modern Art Film Library will have the New York showing of its fifth program of motion pictures in a series entitled "A Short Survey of the Film in America," on May 5-6, at 8:30 p.m. in the auditorium of the Dalton School. Admission will be by card only, issued to members of the Museum of Modern Art.

The fifth program, under the general title of "The Talkies," will consist of early sound films including scenes from "The Jazz Singer," "Steamboat Willie," an interview with George Bernard Shaw, the first Mickey Mouse and the nine-reel version of "All Quiet on the Western Front."

This program will close the library's first series, and plans are being drawn up now for the second season scheduled to begin in October. John E. Abbott, director of the Film Library, and Miss Iris Bary, its curator, sail May 16 for Europe to obtain foreign pictures for the collection.

Aubrey Schenck Joins National

Aubrey Schenck, nephew of Joseph M. and Nicholas Schenck, and until recently with O'Brien, Driscoll and Raftery, has joined the legal staff of National Theatres under William T. Powers. New offices are being constructed for National Theatre executives at the Twentieth Century-Fox home office in Manhattan.

Warner Relinquishes State

Warner has relinquished its $40,000-a-year lease on the State theatre at Hartford, Conn., damaged by the recent floods, and the house has been taken over by Harris Brothers, Passaic, N. J., owners, who will continue renting it four days a week to the WPA repertory project.

ACTORS ASK SHARE IN PLAY PROCEEDS

The proposal of Actors' Equity Association that actors should share in the proceeds of play sales to motion picture companies was "temporarily tabled" by the council on Tuesday.

Equity explained that the suggestion had been made by Alexandra Carlisle, a member of the council, who died late last week. The proposal may be taken up later if someone thinks of it.

The proposal caused considerable amusement on Broadway, and Brock Pemberton suggested that the idea could be carried out further in permitting stage hands, scenic designers and even the audience to share in the proceeds, as all contribute to the success of a play.

AMPA Elects 1936 Officers

Meeting in annual session on Thursday afternoon, at New York's Hotel Astor, members of the Associated Motion Picture Advertisers swept into office an executive slate headed by Gordon White, their president, to govern the organization in 1936-37. Attempts previously made to effect independent nominations were unsuccessful.

Nominated by the general committee for election were: Charles Leonard, vice-president; Ralph Lund, secretary; Herbert Spencer Berg, treasurer, and William R. Ferguson, trustee. Mr. Berg and Mr. Ferguson are reelected.

The new board of directors is composed of Tom Waller, George Gerhard, Milton Silver, S. Barret McCormick, Monroe Greenthal and the officers.

Joseph Bill to Governor

The Joseph bill allowing cities in New York state to pass local laws permitting children unaccompanied by parent or guardian to attend motion picture theatres was passed by the Assembly and sent to the Governor on Tuesday. The measure provides that children so admitted must be segregated and a matron placed in charge. It does not prevent children from attending theatres when accompanied by parent or guardian as at present, but sets up new provisions governing attendance of children unaccompanied.

Hollywood Film Files

Filing of a registration statement by Hollywood Film Industries, Inc., of Wilmington, Del., covering an offer to brokers and security dealers of 80,000 shares of Class A stock of $1 par value and 20,000 shares of Class B, same par value, in units of four shares of Class A and one of Class B at $5 per unit, was made known this week in Washington by the Securities and Exchange Commission.

Republic Meeting Set for Chicago

Republic Pictures Corporation will hold its national convention in Chicago June 5-6 and will increase its production and advertising budgets by 35 per cent for the coming season.

Announcement to this effect was made this week in Kansas City by W. Ray Johnston, president, after a two-day conference with Nat Levine, head of production; M. J. Seigel, treasurer of the producing unit, and Edward Schnitzer, Sam Horowitz, J. J. Milstein and Herman Gluckman.

Fifty-two features are scheduled for the coming season. They will include eight specials, 24 "Box-Office" attractions, four outdoor films in color, two Gene Autry specials, six Autry musical westerns, eight westerns with a new star not yet chosen, and four serials.

Republic will try to discover and develop new acting and writing talent, it was stated, searching for it in Works Progress Administration theatres, stock companies and magazines.

National Decency Legion Classifies 14 New Pictures

Of 14 new pictures reviewed and classified by the National Legion of Decency in its list for the current week, five are approved for general patronage, eight for adult patronage and one is cited as objectionable in part.

The new pictures and their classifications follow: Class A-1, Unobjectionable for General Patronage—"The Country Beyond," "Desert Justice," "O'Malley of the Mounted," "Special Investigator," "Three on the Trail." Class A-2, Unobjectionable for Adults—"Amateur Gentleman," "Das Erbe in Pretoria," "I Married a Doctor," "The Last Journey," "L'Homme des Folies Bergeres," "Lorenzino de Medici," "Times Square Playboy," "Under Two Flags." Class B, Objectionable in Part—"Peg of Old Drury."

Larsen to Speak

Roy E. Larsen, producer of The March of Time on the screen, was to address the members of the American Association of Advertising Agencies in their annual meeting at White Sulphur Springs, Va., on Thursday, discussing The March of Time on the air, with which he has been closely associated since its inception five years ago.

Effective with the next issue, to be released May 15, "March of Time" will be issued 13 times a year, instead of the present 12. Under the new schedule there will be a release every four weeks, eliminating the five-week periods which come three times a year, and which are said to have caused confusion.

Louis B. Mayer Heads Party

Louis B. Mayer, William Goetz, William and Henrietta Thalberg, mother and father of Irving Thalberg; Jean and Mrs. Hersholt, Al Lichtman, Howard Dietz, Howard Strickling and Victor Orsatti arrived in New York Tuesday from Hollywood.

O THE 325 FIRST RUN EXHIBITORS OPENING "UNDER TWO FLAGS"

THIS WEEK -- KINDLY GET IN TOUCH WITH

THEATRES YOUR VICINITY PLAYING PICTURE

AFTER YOU AND PERSONALLY TELL

THEM BUSINESS YOU ARE DOING.

SUGGEST YOU EMPHASIZE TERRIFIC BOX OFF

ICE PULL IN NAMES OF RONALD COLMAN, CLAUDETTE
COLBERT, VICTOR MCLAGLEN, ROSALIND RUSSELL
POWER GIVEN TO OUIDA'S
BIG NATIONAL ADVER
TIME MAGA

WITH TOTAL READER CIRCULATION OF
KEY CITY NEWS

AND THRILLING SWEEP AND

FAMOUS LOVE STORY. ALSO CALL ATTENTION TO

TISING CAMPAIGN IN SATURDAY EVENING POST, COLLIER'S.

ZINE, LIBERTY AND FAN MAGAZINES

44,000,000. PLEASE MENTION

PAPER CAMPAIGN CLIMAXED BY 1000 LINE ADS DAY

BEFORE OPENING AND OPENING DAY WHICH HELPS EN

TIRE TERRITORY. JUST AS YOUR THEATRES ARE ENJOYING
GREATEST BUSINESS IN MONTHS SO YOU
SHOULD TIP OFF YOUR FELLOW EXHIBITORS
NOW TO PREPARE IMMEDIATELY TO CASH
IN ON THEIR OPPORTUNITY.
= TWENTIETH CENTURY-FOX.

UNDER TWO FLAGS

starring *Ronald* **COLMAN** featuring *Claudette* **COLBERT**

Victor **McLAGLEN** *Rosalind* **RUSSELL**

with

Gregory Ratoff
Nigel Bruce
C. Henry Gordon
Herbert Mundin

AND A CAST OF 10,000

a DARRYL F. ZANUCK 20th Century Production
Presented by Joseph M. Schenck . . . Directed by
Frank Lloyd . . . Associate Producer Raymond Griffith
Screen play by W. P. Lipscomb and Walter Ferris
Based on the novel by Ouida

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The story of King Solomon carving a baby in half and of the magician sawing a lady in two have their modern counterpart in Tampa, Fla., where the subject of the halving process is an automobile that was won at a motion picture theatre.

The Broadway theatre at Tampa offered a $1,000 automobile as a prize in a raffle. During the coupon-giving-out period several of the said coupons were collected by a trio, consisting of a man, his wife and sister.

And it came to pass, as the King Solomonites would say, that on the eve of the drawing said husband and said wife came to the parting of the ways, the wife filing suit for a divorce. However, when the date of the award arrived, the wife and husband were there—not together—and, lo and behold, one of the three tickets held by the wife for herself, her husband and sister, won the prize. The wife proceeded to collect the car, but the husband liked it too—and took it on the spot, figuring that possession is nine-tenths of the law. Friend wife did not enthuse over this, and immediately filed another suit against him, this time for possession of the bus.

The case came up the other day before Circuit Judge Parks, who, after hearing all about the several tickets, and the fact that no one knew whose ticket was whose, decided that the car would have to be cut into equal parts and so divided.

▽

Even the camels in Hollywood have a sense of the dramatic. The other day a Columbia camel named Camille, of the Arabian species camelus dromedarius, threw consternation and surprise into the ranks of the "Lost Horizon" company, when she walked off the set and did a little producing of her own. While cameras stopped grinding, actors stopped acting and Harry Cohn's assistants tore their hair frantically in despair, Camille placidly and proudly gave birth to a Camilia, a bouncing, ungainly and unsteady camelus dromedarius cherub of some 20 pounds. On hand to greet the young lady on her arrival were Ronald Colman, Isabel Jewel and Edward Everett Horton. Frank Capra directed.

▽

Motion Picture Herald said in a headline on March 7th:

**"KLONDIKE ANNIE" BRINGS TROUBLE
AND EMANUEL COHEN GETS MAE WEST**

Now Paramount gets both Cohen and West.

▽

Trem Carr, now touring the Continent, writes to Ray Johnston in New York that he saw many wonders the while traveling through France, Italy and Hungary, but none surprised him more than to see that the Blue Danube River was really yellow.

▽

Producer Bobby North in Hollywood tells of the late David Belasco's favorite method for whipping actors into the spirit he wanted. He would proudly exhibit what he claimed was a watch just presented to him—an expensive affair, with a diamond-studded case. Then he would continue with the rehearsal. Suddenly he would halt the proceedings, tear his hair frantically, wave his arms wildly, and shriek, "What are you—mechanical dolls? Give me something—give me something from your heart—I can't bear this." And then, at the height of his frenzy, he would take the watch and smash it against the wall. It always worked. Only a few ever knew that the smashed watch was not the expensive gift, but a dollar ticker which he carried in another pocket for just such a situation.

So It Wasn't the NRA After All

Paul Schechter, chicken plucker and chicken dealer, in Brooklyn, charged last year that the NRA was putting him out of business. So he pitted his chickens against Hugh Johnson's Blue Eagle, in the arena of the United States Supreme Court, and put the NRA out of business. Now the chicken feathers are flying the way the Blue Eagle's feathers flew, for Schechter is out of business, too, voluntarily filing a petition in bankruptcy, on liabilities of $18,066 and assets of $225.

If we can locate Hugh Johnson and Sol Rosenblatt we will tell them about it. And Frances Robinson, too.

Senn Lawler, Fox Midwest publicity manager, writes in "The Contact," weekly "pep" publication for the circuit's managers, about Garbo, Regent theatre cat at Winfield, Kansas, giving birth to quintuplets, which were promptly named Annette, Emile, Marie, Yvonne and Cecile.

Fred Glass, the Regent's assistant manager, wonders if Metro's Garbo shouldn't be entitled to a cut on the "Blessed Event" money in the circuit's spring campaign for the best showing of something or other. Be that as it may, we expect Papa and Mama Dionne to move immediately for royalties.

Mrs. Cat Garbo's husband is a railroader, so she, like her celebrated namesake, also is "alone" most of the time.

▽

It is well known that Shirley Temple, age seven on last Thursday afternoon, is known on Fox's Movietone lot as "One Take" Temple. She never misses. Her keen sense for rhythm, dialogue and performance makes her first shot the right shot.

What isn't so well known is that little Miss Temple is pretty good on the business end, too—thanks to Whitney Bolton for the information. Shirley makes from $40 to $400 extra on each picture betting adult members of the cast on "blowups." She makes the rounds of the players, betting 50 cents to $10 that they or any one of them will blow up in their lines or actions before she does. "One Take" Temple always collects, they say.

▽

Kate Smith already has gotten $1,200,000 *over that mountain—thanks to her chief sponsors—Atlantic and Pacific Groceries, on the air, and Paramount in motion pictures.*

▽

Emile of Rockefeller Center is en route to Hollywood to demonstrate his own mystic "Mystic Glow" creation with which it is claimed possible for a woman's hair to glow in the dark, radiating different color effects from blondes, brunettes and redheads. In such a mixed-head chorus the resultant individual glows would contribute a colossal super-de luxe rainbow effect in its entirety. Gray hair shines like silver, blonde hair shines like a golden ball, and bald heads just shine.

P.S.: Emile is a him.

On March 28th, when J. Cheever Cowdin paid Carl Laemmle $5,500,000 for Universal Pictures, we reported that the pessimistic title, "It's a Small World," then in production, had, ironically or otherwise, been changed to "Money from Heaven." Now comes the announcement that "Money from Heaven" has been changed by Universal to "We Found Love."

▽

Italian observer says the courage of Americans is unquestioned, but what would we do if suddenly called upon to stop a modern foe?

"One thing," Patriot Ted Cook rises to remark, "we could put Major Bowes and his amateurs in the front line trenches."

▽

The motion picture newsreels have missed another opportunity:

An idol in a glass case that Howard Thurston, the magician, promised to break after his death, to prove there was life hereafter, was knocked to the floor the other night.

Magician Thurston, before his recent death, gave Joseph Dunninger, fellow magician, a little figure of an Egyptian god. Dunninger placed it in a small glass case, across the room from a picture of Thurston.

Thurston said that after he died he was going to smash the case and throw the idol at Dunninger. In that way Dunninger would know Thurston's ghost was thereabouts.

The other day a picture hanging above the case fell from its holder and knocked both case and idol off a table to the floor, but there was nary a newsreel camera in sight.

▽

Imagine anyone "passing" in a bridge game while holding 13 spades, clear from the deuce to the ace? Jack Campbell, Capitol theatre manager, at Brampton, Canada, held the perfect bridge hand, 13 of one suit, and was so shocked and upset that he lost his equilibrium and passed.

Mr. Campbell, who is a member of our *Managers' Round Table Club,* will hear presently from Chairman A-Mike Vogel. He'll never win a *Quigley Award* for that.

▽

Sax Rohmer, mystery writer, has given us many a Fu Manchu story in motion pictures, and we believed every one of them. But we'll be hanged before we'll believe the story he told ship news reporters the other day about chicken cocks in Haiti crowing in reverse.

"They begin crowing at sundown and crow all night until sunrise," he explained, as he sailed to England. The reason, he added in all seriousness, was that they can't sleep at night.

▽

The sporting honor of *Motion Picture Herald* was upheld in a golf contest last weekend with *Motion Picture Daily.* Raymond Gallagher and Herbert Fecke led the *Herald* golfers to victory by nine points up—and that's away up. James Cron and Theodore Sullivan, the *Daily* golfers, rolled up 120 and 122, respectively, by the 13th hole and then blew up—that's away up, too. Both Mr. Cron and Mr. Sullivan claimed the course was too muddy. Regardless, they returned immediately to Neil Frey's golf school at Rockefeller Center, where they will continue taking lessons for at least another season.

Meanwhile Mr. Fecke and Mr. Gallagher are looking for new opponents—"but," they insist, "they must be good—well, not too good."

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Love Begins at 20

(Warner)

Comedy Romance

In this production, which is an adaptation of a Martin Flavin stage play situation comedy, is the basis for amusing entertainment. Though it has a romantic contrast, it actually is the story of a wormlike, henpecked husband who, under the lash of his wife's vitriolic tongue and aided and abetted by a few drinks, turns into a raging lion who takes great pleasure in beating up a tough gangster. As comedy is its principal ingredient, it features two comedians, Hugh Herbert, now in "One Rainy Afternoon," and Hobart Cavanaugh. Youthful romantic love interest is taken care of by Warren Hull and Patricia Ellis, who were featured together in "Freshman Love." Other players are Dorothy Vaughn, Mary Treen, Clarence Wilson and Robert Gleckler.

The story tells what happened to henpecked Herbert when bandit Gleckler robs him of some bonds that are the property of his hardboiled boss, Clarence Wilson. As Herbert has a kindly feeling for Hull, who is in love with elder daughter Patricia Ellis, he doesn't mind enjoying a convivial drink with him while his wife and daughter are away. Then action moves into a uniformed lodge meeting where, with gangster, boss and pals present, things happen at rapid-fire pace. Herbert is arrested for carrying the bonds which Gleckler has slipped back into his pocket. As both land in jail, Horatio, exuberant despite all that has happened to him, gives Gleckler a thorough thrashing to force a confession, makes himself the town's hero and wins a partnership in Wilson's firm.

Being directed by Frank McDonald, the story concentrates on amusing situations. The character of its fun has definite appeal, and there's the quality of the cast in addition for general audiences.

Suicide Club

(MGM)

Romantic Mystery

Name value which this production provides in the way of players, author and title credits, should be provocative of quite a bit of audience and showmanship interest. In Robert Louis Stevenson's story of adventure, romance, comedy, thrills, drama and suspense, it presents Robert Montgomery, last in "Petticoat Fever," and Rosalind Russell, seen in "Rendezvous" and featured in the forthcoming "Under Two Flags," in the leading roles. It supports them with two of the stars of "The Great Ziegfeld," Frank Morgan and Reginald Owen, and rounds out a well balanced cast by the inclusion of E. E. Clive, Louis Hayward, Walter Kingsford, Ivan Simpson, and David Holt and Virginia Wildler, who play the roles of Montgomery and Miss Russell as children.

The story is of a mythical kingdom, with romance, drama, adventure and comedy. Despite its title it is not a horror story; rather it is one of Stevenson's most popular works of romantic fiction. A young prince and princess battle during the youthful years. When they grow up, each still uninterested in the other, are to be married for political reasons. They run away from each other and as the sustaining elements mingle romance with adventure, comedy with drama and mystery with suspense, they become members of a suicide club. The girl selected to kill the boy saves him. He is compelled to fight a duel with his father's political enemy. Winning, he returns to court to marry the girl, still carrying out the pretense that it is love at first sight.

Being given the benefit of production scope commensurate with the worth of the prestige of the author and the principal players, the production looms as one of the out-of-the-ordinary romance dramas for the spring and early summer season.

The Singing Cowboy

(Republic)

Comedy Drama

This picture will start and finish in typical western fashion. But what happens in the meantime is something new to this form of screen entertainment. It is a departure that probably will lift the feature out of the ordinary routine and cause it to be more talked about than is the usual outdoor action adventure picture.

Two partners in a gold mine quarrel. One contrives to bring about the other's death. At the same time the victim's little daughter is seriously injured. The hero is named guardian of the child. To get money to pay for an operation on her, he organizes his cowboy pals into a hillbilly orchestra and plans television radio broadcasts. Gaining success and his purpose becoming known, he brings down upon himself the wrath of the villain. As a battle to disrupt the television broadcast equipment takes place, the singing cowboys capture the bad man and his gang. Proving his complicity in the murder and injury, title to the mine reverts to the little girl and it is possible to negotiate a loan to insure the operation.

Based on an original by Tom Gibson, the screen play is by Dorrell and Stuart McGowan. Direction is by Mack Wright, who has made many Republic westerns. Songs are by Smiley Burnette and Oliver Drake.

Principals are Gene Autry as the hero, Lon Chaney, Jr., as the heavy and Ann Gilles as the young girl. Others who will be seen are Lois Wilde, Earl Hodgins, Harvey Clark, Keen Cooper, Snoflake and a large number of western character actors.

White Fang

(20th Century-Fox)

Drama

The producers suggest that this picture be publicized as the sequel to "Call of the Wild." The reasons are plain. Both stories are by Jack London. Both move to the same dramatic action adventure and romance contrasted tempo. Last summer "Call of the Wild" proved to be popular entertainment.

The story is drama of the frozen north, written in typical Jack London punchy style. Two boys set out to find a gold mine. They endure the tortures of Arctic winter. One, driven to desperation, takes the easiest way out. A wolf saves the other's life. The survivor, assuming the identity of his dead companion, reaches the mine. With the coming of spring the dead boy's sister returns to Alaska. Romance develops, but there is the drama of crime and conspiracy as the survivor is accused of murder. His life is saved from lynchers by White Fang, who brings the girl and aroused miners to the scene.

Michael Whelan, seen in "Professional Soldier" and "Country Doctor," and Jean Muir, remembered among other pictures for "Oil for the Lamps of China," are the leads. The supporting cast includes John Carradine, currently in "Prisoner of Shark Island" and "Under Two Flags," Slim Summerville, Charles Winninger soon to be seen in "Showboat," Jane Darwell, Thomas Beck, Joseph Herrick, George Humbert, Marie Chorie and the dog hero of "Call of the Wild," Lightning.

With screen play by Gene Fowler, Hal Long and S. G. Duncan, direction is by David Butler, maker of several Will Rogers and Shirley Temple pictures.

Fer de Lance

(Columbia)

Dramatic Mystery

This B. P. Schulberg production brings Nero Wolfe, celebrated fictionary detective character, to the screen. The personality has been the subject of several Rex Stout short stories which have appeared in popular magazines as well as many book length novels.

The theme is unusual dramatic mystery. While it follows the many suspects formula, it moves to an air of difference and novelty that promises to set it apart from the regular mystery. As the dramatic character continually is concentrated upon, there is an acceptable romantic love interest contrast, but the picture's comedy is provoked by audience reaction to Wolfe's dialogue, methods of crime solution, action and habits. As the story reads, it appears to have sufficient mystery quality to defy advance solution either of the killer's identity or the motive for his many attempted and accomplished crimes.

To interpret the role of the rotund Nero Wolfe, Schulberg has selected Edward Arnold, whose recent interpretations of "Diamond Jim Brady" and Johan Sutter in "Sutter's Gold" have established him as one of the screen's forecast character actors. The supporting cast is made up entirely of familiar names. It presents Lionel Stander, remembered particularly for his work in "The Milky Way;" Joan Perry, Victor Jory, Nana Bryant, Dennie Moore, Russell Hardie, Walter Kingsford, Thurston Hall, John Qualen, Gene Morgan, Rita Cansino and Frank Conroy.

The screen play for the Stout story is credited to Howard J. Green, Bruce Manning and Joseph Anthony. Direction was by Herbert Biberman.

Early to Bed

(Paramount)

Comedy

It was in acknowledgment of exhibitors' requests that Paramount reunited the team of Mary Boland and Charlie Ruggles, following

(Continued on page 42)

IT WILL KEEP THEM GUESSING...

and they'll laugh as they're baffled and thrilled!

This puzzled girl — was she a poison queen? This scoffing reporter — did he believe her innocent? His muddle-minded stooge — would his snooping snare the killer? The answer is spelled e-n-t-e-r-t-a-i-n-m-e-n-t!

HALF ANGEL

with

FRANCES DEE • BRIAN DONLEVY
CHARLES BUTTERWORTH
HELEN WESTLEY
HENRY STEPHENSON
SARA HADEN

a **DARRYL F. ZANUCK**
20th Century Production
Presented by Joseph M. Schenck
Directed by Sidney Lanfield
Associate Producer Kenneth Macgowan
Screen play by Bess Meredyth and Gene Fowler
Based on a story by F. Tennyson Jesse

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

IN THE STUDIO CUTTING ROOM

(*Continued from page* 40)

their success in several pictures, notably "Six of a Kind," "Pursuit of Happiness" and "Ruggles of Red Gap." The character of the story, goofy comedy, which has been chosen for their reunion, is looked upon as one that will give both unusual opportunities to exercise their fun-making talents. In it the stars are sweethearts; they've been going together for 20 years. Ruggles never has popped the question, because he has a terrible affliction—he's a sleep walker. But under the spur of the promise of a big bonus, the glass-eye salesman marries. Going in search of a big order, he lands it loses it and lands it again. He doesn't do so, however, before he becomes involved in a hilarious mystery, menacing intrigue, robbery, murder and exciting expense. All of it takes place while he is sleep walking.

The story is an original by Lucien Littlefield and Chandler Sprague, with screen play by Arthur Kober. Direction is by Norman McLeod, who specializes in comedy production.

Principal supports to Ruggles and Miss Boland include quite a coterie of known screen names such as George Barbier, Robert McWade, Sidney Blackmer, Gail Patrick, Helen Flint, Lucien Littlefield, Arthur Hoyt, Colin Tapley and Billy Gilbert. Among the many who have minor parts are Dorothy Christie, Frank Darien, Brooks Benedict, June Gittelson and William Irving.

Queer Money

(Columbia)

Drama

The counterfeiting racket which is the basis for this picture's drama, romance and thrill action seems to be a subject in which there is unusual interest. Criminals deprived of the lush profits of pre-repeal days have turned to the manufacture of queer money on a scale that is and has brought the racket forcibly to the attention of both the public and the federal government.

In this story, which is an original by William Rankin on which Bruce Manning collaborated in screen play preparation, the subject, approached from a dramatic-romantic standpoint, is traced in all its many ramifications. While it is a picturization of the government's attempt to break up a notorious counterfeiting ring it also is the story of an undercover operative and a girl who is the innocent tool of a cruel and resourceful racketeer brain. Majoring on action adventure, it takes the operative into the inside of the counterfeiting ring, supposedly making him a ruthless killer, and as he falls in love with the girl, he finds himself in the spot where he is ordered to kill her lest she betray gang confidences. Building to a thrill climax, various forces of the government converge to trap the ringleader as the undercover man saves the girl.

Chester Morris, currently in "Moonlight Murder," plays the lead role with Marian Marsh as the girl decoy about whom the adventurous love interest rotates. Lloyd Nolan is the counterfeiter king. Other players include Margot Grahame, Claude Gillingwater, George McKay, John Gallaudet, Gene Morgan, Pierre Watkins and Marc Lawrence.

The picture is being directed by Erle Kenton.

The Lonely Trail

(Republic)

Action Drama

While this production is essentially western adventure with a dramatic and romantic counterpart, it uses the thematic background of Reconstruction days in Texas for its action. As the story details the events and incidents when, following the close of the Civil War, northern carpetbag politicians and military racketeers swooped down on the stricken South, it has a certain historical significance. This element, however, is of secondary importance to the straight story which it tells. In that, the hero, who out at the outbreak of war had deserted his Southern friends to fight for the North, returns to find his friends and their homes at the mercy of a soldier politician. Distrusted by his old friends, his former fiancee having nothing but the utmost hatred for him, he is unable to rally any support in his effort to rout the carpetbaggers. Joining a troop of guerillas, he frustrates a raid on the girl's home. In the action he is wounded and captured as a traitor by their leader. As the girl comes to see that he was working for their good, she brings the governor of the state to the scene, rounds up the farmers and ranchers, and in a fierce battle frees the hero and wipes out the raiders.

The story is an original by Bernard McConville, who collaborated on the screen play with Jack Natteford. Direction is by Joseph Kane.

John Wayne is featured in the leading role, with Ann Rutherford as the girl. The leader of the land-grabbing invaders is Cy Kendall. Other players include Robert Kortman, Yakima Canutt, Denny Meadows, Jim Toney, Lloyd Ingram, Jack Kirk, Bud Pope, Tex Phelps, Tracy Layne, Clyde Kennedy, Etta McDaniel, Snowflake and Floyd Shackelford.

Hot Money

(Warner)

Comedy with Romance

Modern topical comedy is the substance of this production, which seems to have the elements in story content situation and action comedy that make for high amusement. It's about an odd character and his odd invention, a cheap but highly efficient substitute for gasoline. In that brief description the basic showmanship is evident. The compound works all right, but there are certain complications in its promotion and marketing that, in addition to entailing a romantic contrast to the basic comedy, bring on light but exciting drama as the Department of Justice and Better Business Bureau, plus a pair of very terrible gangsters descend upon the promoter. Only the lucky break having the substitute actually work saves the situation.

The story is an original by William Jacobs, who also did the screen play. Direction is by William McGann.

While most of the cast are familiar names, one new but not entirely unknown actor, Paul Graetz, is introduced in an important role. A former protege of Max Reinhardt, starred in many German-made pictures, American audiences saw him in "Mr. Cohen Takes a Walk," which Warner made at its British studio. An accomplished comedy character performer, he appears to have the fun-making talents that appeal to domestic audiences.

Other players who are featured are Ross Alexander as an ex-convict now an enthusiastic stock selling promoter; Beverly Roberts, who made her debut in "The Singing Kid" with Al Jolson; Joseph Cawthorne, now in "Ziegfeld" and "One Rainy Afternoon," and Andrew Tombes. Players who will be seen in minor character and supporting parts are Mary Treen, Cy Kendall, Frank Orth, Joe Cunningham, Eddie Conrad, Harry Burns, Addison Richards, R. Emmett Keane, Milt Kibbee and Harry Hayden.

Navy Born

(Republic)

Drama

Although the title intimates it and there is quite a bit of naval atmosphere in the feature, this is not the garden variety of navy pictures. Rather, with a vein of romance woven in and plenty of action taking place all the time, it is drama for possession of an orphan baby. The child's mother has died and the father, before he is killed, requests his flying buddy to care for the child and in any event keep his in-laws from getting control of the foundling.

As the drama of a shrewd battle of wits ensues, with the hero bound to keep his promise to his departed buddy, and the girl fully intent that the youngster shall be removed from rough-and-ready naval influences, the stage is set for much unusual comedy and a romantic love interest contrast when, in the finale, the baby is kidnaped from its aunt only to have the naval air forces take off after the gangster and to the tune of a thrilling air chase have the baby recovered and love dawn for the battling guardians.

The character of story promising better than average entertainment, casting seems to be of a similar grade. The three principals are William Gragan, Claire Dodd and Georgia Caine. The support includes several players of known name value such as George Irving, Addison Randall, Douglas Fowley, William Newell, Claudia Coleman and Dorothy Tree. Additionally Myra and Charles Marsh, Larry Stears, Hooper Atchley and Douglas Wood will be seen.

The story is an original by Mildred Cram, adapted by Marcus Goodrich, with screen play by Albert DeMond and Olive Cooper. Nate Watt, long time assistant director of many important pictures, is making his first picture on his own responsibility.

Chesterfield-Invincible New Plans Almost Ready

Chesterfield-Invincible Pictures, one of the oldest independent producing and releasing companies, will shortly announce their new season's plans, George R. Batcheller, president of Chesterfield and Maury M. Cohen, president of Invincible, having started daily conferences with story writers and authors' representatives in New York, lining up the 1936-37 program.

They have also been discussing distribution deals with independent distributors throughout the United States.

Budget costs will be increased.

Chesterfield-Invincible have completed a distribution deal for their pictures with Twickingham of London, for the British Isles.

Their 1936-37 program will consist of 18 pictures, nine to be produced by each company, the first two pictures to be available in August.

Pupils Favor Pictures

Teachers and principals in public schools of Syracuse, N. Y., are deadlocked in the balloting on preferences for talking pictures or silent films with lectures for classroom use. The pupils voted 5 to 1 for sound pictures.

4 MORE PAGES OF PROFIT FOR YOUR DATE BOOK!

From 20th Century-Fox
. . . *of course!*

DATE BOOK
1935-36

HALF ANGEL

Frances Dee's wistful beauty . . . Brian Donlevy's driving vitality . . . Charles Butterworth's sad-faced hilarity. Tight-lipped suspense . . . rousing thrills . . . capped with roaring laughter. An *extra dividend* hit!

ROBERT TAYLOR LORETTA YOUNG
in

PRIVATE NUMBER

Youth . . . and beauty. The screen's most exciting love team in the year's big romantic thrill. He a millionaire's son . . . she his secret sweetheart. *And when they kiss!!!*

JEAN HERSHOLT
in

THE SINS OF MAN

The star of "The Country Doctor" gives his most sensational performance. His heart speaks to your audiences' hearts . . . in the taut drama of a man weak against the desires that beset him . . . until he finds a love great enough to make him strong. And with Jean Hersholt . . . DON AMECHE . . . a find!

THE FIRST BABY

Johnny Downs as the impetuous young husband. Shirley Deane as his misunderstood wife. Dixie Dunbar who mixes up what she tries to fix. Swell little troupers all. They make you sob . . . cheer . . . laugh . . . sniffle! A picture for the young-in-heart! Extra-advertise it or you'll cheat yourself!

THE KEYSTONE OF YOUR FUTURE

U.S. Films Hold Prestige In Imports by Hollanders

by J. K. RUTENBERG
Berlin Correspondent

American product is holding its position of prestige in the Holland market in the face of a general decrease in use of foreign-made pictures during the past year. Import figures for the twelve months, just published, show that the decline of imports was most noticeable in German product, though it was felt in the totals from France, England and the United States. However, whereas German films fell from 306 in 1934 to 218 last year, imports from America declined from 858 to 819. French product registered 210 last year as against 261 the year before.

The table reveals the comparative totals, classified and according to countries of origin:

Country of Origin	Features		Shorts		Educationals		Newsreels		16 mm films	Total	
	No.	Meters	No.	Meters	No.	Meters	No.	Meters	No.	No.	Meters
Germany											
1934	89	210.337	54	21.277	67	26.032	52	17.729	44	306	281.869
1935	71	171.517	35	19.504	40	19.928	55	18.821	17	218	236.094
Holland											
1934	14	31.707	119	13.047	35	22.188	157	36.113	58	383	118.562
1935	7	17.355	11	4.003	33	19.597	325	55.227	94	470	120.226
France											
1934	45	108.886	28	8.970	13	5.053	164	50.146	11	261	175.705
1935	35	90.829	4	1.690	9	7.155	138	44.800	24	210	153.507
England											
1934	27	59.827	4	970	20	7.910	14	2.038	..	65	70.745
1935	21	49.618	10	3.200	1	58	4	803	3	39	54,794
U.S.A.											
1934	242	505.023	414	149.647	82	24.892	115	29.637	5	858	710.259
1935	213	452.456	460	158.770	41	13.800	71	20.718	34	819	651.768
Russia											
1934	1	1.843	..	......	..	.....	..	.....	1	2	2.473
1935	2	4.830	..	......	3	3.593	1	450	1	7	9.041
Austria											
1935	21	50.798	4	1.809	7	3.049	..	.....	7	39	56.690
Hungary											
1935	3	7.761	1	540	..	.....	..	.....	..	4	8.301
Czechoslovakia											
1935	17	37.962	..	......	13	1.061	4	664	..	34	39.687
Others											
1934	31	71.873	24	4.961	50	21.498	13	4.424	14	132	106.239
1935	9	21.945	2	560	33	24.197	3	816	26	73	51.930

Austria, Hungary and Czechoslovakia were classified for the year 1934 in the column "Others".

Herewith is the total metric footage films admitted in the last three years by the censoring authorities:

Germany	394,112	281,869	236,094
Holland	97,139	118,562	123,297
France	120,195	175,705	153,507
England	50,107	70,745	54,794
United States	674,005	710,259	651,768
Total admitted	1,416,703	1,468,401	1,468,579

Columbia Sales Heads Convene

Columbia Pictures on Tuesday, in New York, held the first of a two-day preconvention sales meeting, attended by home office sales executives, headed by sales manager, A. Montague and the company's division managers. Present from the home office were: Jack Cohn, vice president; A. Schneider, treasurer; J. A. McConville, Rube Jackter, Lou Weinberg, Louis Astor, Max Weisfeldt and Leo Jaffe. The district managers included Sam Moscow, southern division; Nat Cohn, New York; C. H. Shalit, central; S. A. Galanty, eastern, and Max Roth, midwest.

A subsequent meeting will convene within two or three weeks.

Mr. Cohn, who had just returned from the coast, presented the latest developments in future production plans.

The purpose of the early gatherings is to give the division supervisors an opportunity to discuss and participate in establishing a new sales policy.

In line with a policy of vesting authority in a group, a sales cabinet has been functioning for the past two years, and to that sales cabinet is now being added the district control group.

Duovac & General Seek $37,850,000

General Talking Pictures Corporation and Duovac Radio Corporation filed claims totaling $37,850,000 against Electrical Research Products, Inc., in the United States district court at Wilmington, Del.

These claims are for losses General Talking and Duovac say they suffered through alleged acts of Erpi, Western Electric and American Telephone and Telegraph Company in curbing competition in film production.

General Talking Pictures seeks $30,000,000, triple of its alleged damages of $10,000,000 and $250,000 lawyers' fees. Duovac says its injuries amounted to $2,500,000, but it is allowed triple damages under the anti-trust act bringing the total for Duovac to $7,500,000.

General Talking manufactures sound motion picture equipment and Duovac, no longer an active organization, had been manufacturing electrical devices, including vacuum tubes and photo electric cells.

There is pending in the United States district court at Wilmington, a decision of Judge John P. Nields in a suit of equity on the anti-trust allegations of General Talking and Duovac against Erpi, Western Electric and A. T. & T. The anti-trust trial of Erpi, Western and A. T. & T. charged with having built up a monopoly in the industry through a series of contracts with producers and exhibitors, opened before Judge Nields a year ago.

At the time it was charged restrictive agreements were: Tying agreement in the licenses or leases of Erpi to exhibitors whereby exhibitors agree to purchase from Erpi all repair and replacement parts for the reproducing apparatus and equipment leased by Erpi.

The exclusive agreements in the contractual letters accompanying the leases of Erpi to producers whereby producers agree to distribute films produced on the producing apparatus only to exhibitors supplied with Erpi reproducing apparatus and equipments. It is also charged that the exclusive agreements in the contractual letters require producers to refrain from distributing talking motion pictures to exhibitors who have not acquired reproducing equipment from Erpi.

Freedman Motion Denied

A motion to dismiss a claim for accounting in a suit against him by Pathe Film Corporation was denied to Harman B. Freedman by Justice John Carewe in New York supreme court April 23rd. The Pathe suit is for $5,000 on two notes in favor of Pathe Exchange, Inc. Mr. Freedman's account claim for $5,000 alleges that Pathe Exchange, Inc., wrongfully declined to extend aid to First Division Exchanges, Inc., to publicize and exploit six films produced by him.

Sonotone Shares Studied

Stock trading in the securities of the Sonotone Corporation is under investigation by the Securities Exchange Commission, it has been revealed in Washington. Questionnaires have been sent to brokers asking for reports on trading in the securities by their clients.

RAPID STRIDES IN FILM TECHNIQUE REFLECTED AT SMPE CONVENTION

More Than 150 Delegates from All Parts of World Hear Papers Read at Spring Meeting in Chicago

by BILL CROUCH

in Chicago

The Society of Motion Picture Engineers opened its Spring convention at the Edgewater Beach hotel, Chicago, on Monday. More than 150 delegates from all parts of the world were in attendance. From their discussions it appears that the motion picture is making rapid strides technically.

H. G. Tasker, president of the organization, gave the address of welcome. The Monday morning session was given over to reports of the convention, membership, papers and progress committees.

Monday noon, the delegates attended an informal luncheon, which had for its speakers Loran Gayton, chief engineer of the City of Chicago, who represented Mayor Edward J. Kelly, who was out of town; Jack Miller, of the Chicago Exhibitors' Association, and W. M. Dewey, managing director of the Edgewater Beach Hotel.

Mr. Gayton welcomed the SMPE members to Chicago, as did Mr. Dewey. Mr. Miller said the exhibitors appreciated the work the organization was doing. He pointed out that the advent of sound came at a most opportune time and prevented what seemed to be an impending downfall of the motion picture business.

Mr. Miller also said that now was an opportune time for the introduction of something else of a revolutionary nature in the business. In a facetious mood he said that if it were in the line of television, he suggested that television engineers "take it easy," as he reported Illinois had a new law which allowed a "three day open season on television engineers, allowing one engineer to each exhibitor as the bag limit."

Monday afternoon was spent in listening to papers. Monday night a film program was offered with "Under Two Flags," a Twentieth Century-Fox production being the feature attraction. On Monday night it also was announced that the fall convention was set for Rochester, New York, and would be held October 12-15, inclusive.

Shearer Demonstration Delayed

Announcement also was made that the Douglas Shearer double channel sound reproducing system would not be demonstrated on Tuesday night, as planned. This announcement caused a great deal of disappointment as many of the delegates had looked forward to this part of the program. RCA Photophone had installed $2,500 worth of special equipment for the demonstration and the canceling of the showing made this arrangement useless. The Shearer system uses a method of transmission to reproduce sound just as it is heard by the human ear, thus giving the illusion of emanation from a very definite point on the screen.

The new equipment aims to enable one to hear a voice on the screen and be able to tell exactly where it comes from, even if from one person in a mob scene.

As a substitute for the Shearer demonstration Metro's "Small Town Girl" was shown to the delegates.

Wednesday morning was spent in a laboratory and projection session. Wednesday afternoon, the members of the various groups visited the Underwriters' Laboratories and other points of industrial interest, among which were: Burton Holmes Films, Inc., Bell and Howell Company, Chicago Film Laboratories, Inc., Da-Lite Screen Company, Inc., Motiograph, Inc., Herman A. DeVry, Inc., Holmes Projector Company, J. E. McAuley Mfg. Company, Jam Handy Pictures Corp., Jenkins and Adair, Inc., National Screen Service, Inc., Western Electric Company, Wilding Picture Productions, Inc., Society of Visual Education, Northwestern University.

Wednesday night the semi-annual banquet was held and was followed by an address on "Bringing the Movies down to Earth," by Prof. C. G. Croneis, of the department of geology of the University of Chicago. Dancing followed.

Thursday morning was spent in a slide film symposium and non-theatrical session. In the afternoon, the session was devoted to apparatus and equipment.

Richardson Demands "Action Needed"

Frank H. Richardson, editor of "The Blue Book School" for projectionists in *Motion Picture Herald,* stressed to the engineers the importance of excellence in projection, citing possible beneficial results to be realized through the cooperation of the SMPE. The opportunity for educational work with projectionists' organizations was described by Mr. Richardson and the manner in which such educational work might be financed and carried on effectively.

John G. Frayne, chairman of the SMPE's "Progress Committee," reported decided advances in both professional amateur cinematography in 1935, and in sound recording technique and equipment, as well as in sound reproducing systems for general theatrical usage. Mr. Frayne's committee cited as outstanding advancements last year: the new Kodachrome color film, the extension of the three-color Technicolor process to feature production, new polarizing filters introduced by Eastman, the development of gaseous conductors, "which threaten to revolutionize the field of lighting," new lens spots utilizing the Fresnel type in studios, and the development of the new push-pull method of recording.

C. Tuttle, chairman of the Screen Brightness Committee, placed before the convention the question of whether standardization of screen brightness is desirable at this time, and what should be the brightness level.

Progress on the study of frequency response characteristics of release prints made by the use of the committee's frequency reference standard was reported by P. H. Evans, chairman of the Sound Committee.

R. F. Mitchell, chairman of the Non-Theatrical Committee, reported that "tremendous advances in the use of 16 mm. sound prints are reported and the possibilities of this medium seem to be achieving wide recognition." He stressed the necessity for an SMPE 16 mm. sound test reel and some recommendations were listed for preferred practice in this field.

Other committee reports were made by W. C. Kunzman, chairman of the convention committee; E. R. Geib, membership committee; Harry Rubin, projection practice; J. G. Bradley, committee on preservation of film; J. A. Ball, committee on color.

Fall Convention Is Set for Rochester October 12-15; "Bringing Movies Down to Earth" Is Banquet Address

Explaining the progress to date of the Museum of Modern Art Film Library for the preservation and screening of historical films, John E. Abbott, director of the Museum, told the engineers that the college professors, members of art faculties, museum directors and students who have witnessed the first five programs released have, in the Museum's opinion, "acquired a totally new respect for an understanding for the motion picture medium."

M. F. Jameson and T. E. Shea, of Bell Telephone Laboratories, read a paper and gave a demonstration explaining the laws governing photoelectric cells and their method of operation.

Burton F. Miller, Warner Studios, Burbank, discussed "Harmonic Distortion in Variable Density Records," and was followed by G. A. Morton, of RCA, who described the construction and theory of operation of the electron image tube.

"The resolution of sound film records has been increased by the use of ultra violet light in recording and printing," declared G. L. Dimmick, of RCA.

C. M. Mugler, Hollywood acoustical engineer, explained a new innovation in architectural and acoustic design of the scoring stage installed in Columbia Pictures' studio. Mr. Mugler said that the new system, based on the "controlled reflections and diffusions of sound waves," discards the "live-and-dead-end" theory of acoustic design which has been greatly in use heretofore.

Acoustics for Sound Stages

Rules based on the preliminary experimental work to determine acoustic considerations and characteristics in constructing sound stages were given by D. P. Loqe, of Erpi in Hollywood, for the avoidance of poor quality where it is deemed necessary to use more than one microphone for pickup purposes.

H. Pfannenstiehl, E. O. Scriven and J. F. D. Hoge, of Bell Laboratories, described the structure and the workings of a new sound reproducing system, to be marketed by Erpi, intended for use in theatres seating less than 600 persons.

Recent improvements in the variable width recording system used by RCA were dealt with in a paper by Barton Kreuzer, of RCA Manufacturing Company. Mr. Kreuzer's discussion was followed by an analysis of sound waves by Harry H. Hall, of Cruft Laboratory, Harvard University.

Matthew Luckiesh and Frank H. Moss, of General Electric, presented to the SMPE suggestions for "practical studies of the possibilities of evolving the lighting of the motion picture screen and its environs from its present primitive stage of purely localized lighting which is generally undesirable."

R. R. Farnham and R. E. Worstell, of General Electric, discussed the advantages of con-

(Continued on following page)

AT SMPE'S CONVENTION

Among those who attended the Spring Meeting of the Society of Motion Picture Engineers this week at the Edgewater Beach Hotel in Chicago were the following:

C. C. Aiken, RCA Mfg. Co., Merchantville, N. Y.
Don M. Alexander, Alexander Film Co., Colorado Springs.
S. Andressen, United Amusement Corp., Ltd., Montreal.
Harry W. Baker, Baker Motion Picture Apparatus Co., Kansas City, Kan.
Cecil N. Batsel, RCA Mfg. Co., Haddonfield, N. J.
Ralph Biddy, Wilding Picture Production, Detroit.
L. A. Bonn, J. E. Brulatour, Inc., Long Island
Dr. J. D. Burnett, Burnett-Timken Res. Lab., Alpine, N. J.
F. E. Carlson, General Electric Co., Cleveland.
Joe Cifre, Joseph S. Cifre, Inc., Boston.
Alan A. Cook, Bausch & Lomb, Rochester.
John I. Crabtree, Eastman Kodak Co.
T. V. DeHaven, RCA Mfg. Co., Chicago.
Burton W. Depue, Burton Holmes Films.
H. A. de Vry, Herman A. de Vry, Inc., Chicago.
Dorothy Dewey, Kenosha, Wis.
A. S. Dickinson, M. P. P. D. A., New York
John E. Abbott, Museum of Modern Art Film Library, New York City.
G. J. Altfilisch, Wilding Pic. Prod., Detroit.
D. R. Baer, State University of Iowa, Iowa
Dr. W. Barth, Agfa Ansco, Binghamton, N. Y.
R. P. Bedore, Chicago Cinema Prod. Co.
John Bradley, Division Motion Picture, Washington, D. C.
John G. Capstaff, Eastman Kodak, Rochester.
Walter H. Carson, Dufaycolor, Inc.
L. Ray Cox, RCA Mfg. Co., Chicago.
Bill Crouch, Quigley Publications, Chicago.
Oscar B. Depue, Burton Holmes Films, Inc.
Wm. Dewey, Kenosha, Wis.
H. H. Dewey, Dewey & Dewey, Kenosha, Wis.
H. H. Duerr, Agfa-Ansco Corp., Binghamton.
J. K. Elderkin, Forest Mfg. Corp., Montclair,
Ralph M. Evans, Eastman Kodak Co.
C. L. Fitz, De Vry Corp., Chicago.
James Frank, Jr., RCA Mfg. Co., Camden.
John J. Funk, Rialto Theatre, Chicago.
Geo. Gemeinhardt, Balaban & Katz, Chicago.
Adolph Goodman, RCA Mfg. Co., W. Collingswood, N. J.
Chauncey L. Green, Singer Mpls. Corp., Minneapolis.
C. H. Hanson, U. S. Dept. of Agriculture.
Milton H. Hill, Butler's, Inc., Wilmington.
G. F. Holly, RCA Mfg. Co., Kansas City, Mo.
Albert S. Howell, Bell & Howell Co.
D. B. Joy, National Carbon Co., Fostoria, Ohio.
T. Karatz, Cinema Supplies, Inc., Minneapolis.
Edward W. Kellogg, RCA Mfg. Co., Camden.
J. H. Kurlander, Westinghouse Lamp Co.
George Estel, Jr., Parrot Films, Des Moines.
James J. Finn, New York City.
Paul C. Foote, Bell & Howell Co., Chicago.
Frank Freimann, Electro Acoustics Prod., Fort Wayne.
E. R. Geib, National Carbon Co., Cleveland.
Frank Giovanelli, Agfa-Ansco Corp.
Harry H. Greeder, R. R. Donnelley Co., Chicago.
Herbert Griffin, International Protector Corp.
Arthur C. Hardy, M. I. T., Cambridge, Mass.
W. H. Hirschfeld, Motiograph, Inc., Chicago.
A. J. Holman, East Orange, N. J.
D. E. Hyndman, Eastman Kodak Company.
Loyd A. Jones, Eastman Kodak Co., Rochester.
W. C. Kalb, National Carbon Co., Berea, Ohio.
K. W. Kennedy, The Colortone Corp., LaGrange, Ill.
A. E. Klein, RCA Mfg. Co., Chicago.
D. P. Loye, Elect. Res. Prod., Inc., Beverly Hills.
Stanley A. Lukes, Balaban & Katz, Chicago.
Glenn E. Matthews, Eastman Kodak Co.
Donald McRae, J. E. McAuley Mfg. Co., Melrose, Mass.
M. Metzger, Associated Screen News, Montreal.
R. Fawn Mitchell, Bell & Howell Co.
E. R. Morin, Conn. State Police, Fairfield.
D. W. Norwood, Army Air Corps, Chanute Field, Ill.
C. G. Ollinger, National Carbon Co., Inc.
Carl L. Oswald, Kinatone Patents Corp.
C. Presgrave, Philadelphia.
W. B. Rayton, Bausch & Lomb Opt. Co., Rochester.
E. W. Reynolds, RCA Mfg. Co., Kirklyn, Pa.
Frederick W. Roberts, Ace Film Labs.
E. T. Rummel. The Hertner Elect. Co., Cleveland.
J. M. Schaefer, Balaban & Katz, Chicago.
C. H. Schwingel, R. R. Donnelley, Chicago.
B. Matthews, Essaness, Chicago.
P. A. McGuire, International Projector Corp.
Gjon Mili, Westinghouse Lamp Co.
B. W. Moldawsky, Radio Belgique & Festival Intern'l Cinema, Brussels, Belgium.
J. P. Muller, Hearst Metrotone News, Kansas City.
Warren S. O'Brien, Warren S. O'Brien Motion Picture Studios, Waukesha, Wis.
C. B. O'Neill, Quigley Publications, Chicago.
Paul H. Pierce, Bell Telephone Labs.
A. L. Raven, Raven Screen Co., New York
C. N. Reifsteck, RCA Mfg. Co., Haddonfield.
F. H. Richardson, Motion Picture Herald.
Harry Rubin, Paramount, New York City.
K. B. Russell, RCA Mfg. Co., Chicago.
Harry Ryan, Warner Bros., Chicago.
F. Schoeck, Agfa-Ansco, Binghamton.
A. Shapiro, The Ampro Corp., Chicago.
T. E. Shea, Bell Telephone Labs., New York
F. P. Stevens, RCA Mfg. Co., Haddonfield.
John Strickler, Jam Handy Picture Service, Inc., Detroit.
H. G. Tasker, Universal Studio, Universal
J. F. Toennies, New York City.
R. M. Torgerson, State Teachers College, Winona, Minn.
Harris B. Tuttle, Eastman Kodak Co.
H. S. Walker, Dominion Sound Equipt., Ltd.
R. H. Watkins, The J. R. Watkins Co.
Will Whitmore, Elect. Research Products Co., New York City.
A. T. Williams, Weston Elec. Inst. Corp.,
W. G. Wilson, Calvin Co., Kansas City.
S. K. Wolf, Elect. Research Prod., Inc.
D. A. Young, Eastman Kodak, Rochester.
Earle C. Sly, Sly-Fox Films, Inc., Minneapolis.
Carrington H. Stone, Chicago.
O. V. Swisher, RCA Mfg. Co., Evanston.
Lloyd Thompson, Calvin Company, Kansas City.
G. A. Toepperwein, RCA Mfg. Co., Westmont.
Malcolm Townsley, Bell & Howell, Chicago.
John E. Volkmann, RCA Mfg. Co., Audobon.
J. M. Wall, J. M. Wall Machine Co., Syracuse.
Jack Waugh, Jr., RCA Mfg. Co., Detroit.
Emil J. Wienke, Motiograph, Inc., Glen Ellyn, Ill.
E. A. Williford, National Carbon Co., Inc.
Joe Wittels, Empress Amusement Corp., Minneapolis.
Edward H. Wolk, Chicago.
R. E. Worstell, General Elec. Co., Cleveland
C. A. Ziebarth, Bell & Howell Co., Chicago.

Technical Strides Shown by SMPE

(Continued from preceding page)

centrating the source of gas-filled incandescent lamps.

The present trend in the application of the carbon arc to the needs of the motion picture industry is toward more extensive use of the high intensity arc, both in the theatre and in production, according to W. C. Kalb, of National Carbon Company.

Photoelectric exposure meters now enable the cameraman to determine proper exposure "with originality" instead of through "stereotype instructions or the need of considerable experimentation," according to a paper by W. T. Williams, of Weston Electrical Instrument Corporation.

A film emulsion for making direct duplicates of prints in a single step was explained by W. Barth and F. Schoeck, of Agfa Ansco, the new emulsion making use of the solarization effect "for the first time in practical photography."

Industry Scored on Projectors

A. J. Holman, of East Orange, N. J., chided both producers and exhibitors for their lack of interest in good projection.

The hazards in the handling or storage of cellulose nitrate motion picture film are due to the unusually low temperature of ignition of the film, its extremely rapid rate of combustion, and its ability of decomposing even in a restricted supply of oxygen with the evolution of explosive and poisonous gasses, declared A. H. Nuckolss and A. F. Matson, of Uniderwriters' Laboratories, Chicago.

Available light on the theatre screen is increased 30 per cent by a new 13.6 mm high intensity carbon which, according to D. B. Joy, of National Carbon Company, will burn at currents as high as 190 amperes.

The development of slide-film stereopticons was described by Marie Witham, of the Society for Visual Instruction, Chicago.

"Because of the rapidly increasing popularity of slide films and the small demand for glass lantern slides, the extension service of the United States Department of Agriculture is now preparing all its new illustrated lectures on slide films only," declared C. H. Hanson, of the Agriculture Department.

The value of visual education was emphasized also by J. B. MacHarg, of Lawrence College, while pictorial values in advertising were explained by W. F. Kruse, of Bell and Howell.

Other papers included: "Photographic Race-Timing Equipment," by Fordyce Tuttle and C. H. Green, of Eastman Kodak; "Use of Motion Pictures in an Accurate System for Timing and Judging Horse Races," E. M. Honan, Electrical Research Products; "1,000-Watt 16mm. Filmosound," R. Fawn Mitchell and W. L. Herd, Bell and Howell; "Copper Oxide Rectifiers for Motion Picture Arc Supply," I. R. Smith and C. E. Hamann, of Westinghouse and General Electrical, respectively; "Application of the Copper Oxide Rectifier to Motion Picture Projection," C. E. Hamann, General Electric; "A New Monitoring Telephone Receiver," Harry F. Olson, RCA; "A New Rotary Stabilizer Soundhead Synopsis," by F. J. Loomis and E. W. Reynolds, RCA; "A Uni-Directional Ribbon Microphone," Harry F. Olson, RCA; "The Magazine Cine-Kodak," O. Wittel, Eastman Kodak; "The Application of Sound Motion Pictures to Criminal Identification," by Colonel Norman Schwarzkopf, New Jersey State Police; "A Sound Slide-Film Projector," F. Freimann, Electro-Acoustic Products; "Advantages of the Talking Slide-Film as a Machine for Selling," L. M. Francisco, Wilding Pictures.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

One Rainy Afternoon

(UA-Pickford-Lasky)

Comedy

Mary Pickford and Jesse Lasky, who certainly know what theatregoers need for entertainment and what exhibitors require for exploitation purposes, have whipped together in this, their first picture, an attraction potentially pleasing to both. "One Rainy Afternoon" is farcical and romantic comedy. Fast moving story is cleverly blended with plenty to hold interest and action, situations and dialogue. It presents a star, Francis Lederer, who won quite a bit of popularity via his work in "Pursuit of Happiness" and "The Gay Deception." It supports him with a surprisingly effective Ida Lupino and lines up five comedians, Hugh Herbert, Roland Young, Erik Rhodes, Joseph Cawthorn and Donald Meek, to give the picture a verve and sparkle that keyed the preview audience to a high pitch of appreciative enthusiasm.

The story is gay and merry. Well conceived and directed, it permits exceptional individual performances that finely embellish its motivating character. While the plot is simple, and it carries through continually, plenty of unique substantiating detail has been inserted to permit the individual players to score with their respective talents.

As it goes, tempered to a lively key, actor Phillipe and Yvonne are carrying on a romantic flirtation. They usually meet in a darkened movie show. One rainy afternoon they are separated and under the spell of the picture's romance, Phillipe, by mistake, kisses Monique. The excitement is great and funny as the Purity League president busts in and demands Phillipe's arrest. Monique's father, Plerin, is a publisher. Rival editors; keen to have some fun with him, make a sensational matter of the escapade and Phillipe is labeled a monster. Pelerin's chagrin is matched by that of suitor Donstelli, producer Maillot and Phillipe's stooge, Toto. A trial that is a masterpiece of farce, in which Judge Donald Meek does some grand miming, is held. Phillipe is sentenced. Monique, who has become more than mildly interested in the romantic monster, pays his fine.

In the meantime the women of Paris are busting down the doors of Maillot's theatre in order to see Phillipe. As a new show is built around Phillipe's publicized kissing proclivities, Maillot gives a demonstration of how it should be done on the stage. As Phillipe is rushed to the theatre, the whole menage involved in the kissing episode are in attendance. Going on with his act, Phillipe sings to spectator Monique, who rushes into his arms, much to the delight of everyone but dejected Donstelli.

While the show is presented in a Continental fashion, it consistently has an intimate and easy to understand character that indicates it should be popular with both class and mass audiences. As the first Pickford-Lasky production, it has a natural exploitation start that can be used to stimulate primary interest. Additionally, in the value of star and name players, it has much that can be quickly adapted in conjunction with publicity that identifies the story character and emphasizes its amusement worth.

Previewed in Grauman's Chinese Theatre. Audience reaction, gauged by the number of times it broke into applause, indicated that the picture has quality and quantity to create and hold popular interest.

—McCarthy, Hollywood.

Distributed by United Artists. Pickford-Lasky production. Directed by Rowland V. Lee. Original story, "Monsieur Sans Gene," by Pressburger and Rene Pujal. Photoplay and dialogue by Stephen Morehouse Avery. Additional dialogue, Maurice Hanline Music, Ralph Irwin. Lyrics, "One Rainy Afternoon," by Jack Stern and Harry Tobias and "Secret Rendezvous," by Preston Sturges. Musical director, Alfred Newman. Photographed by Peverell Marley, Merritt Gerstad. Art director, Richard Day. Production manager, Charles Woolstenhulme. Assistant director, Percy Ikerd. Costumes by Omar Kiam. Sound, Paul Neal. Film editor, Margaret Clancy. P. C. A. Certificate No. 2092. Running time, when seen in Hollywood, 75 minutes. Release date, May 8, 1936. General audience classification.

CAST

Philippe Martin	Francis Lederer
Monique Pelerin	Ida Lupino
Toto	Hugh Herbert
Maillot	Roland Young
Count Alfredo Donstelli	Erik Rhodes
Mr. Pelerin	Joseph Cawthorn
Yvonne	Countess Liev de Maigret
Judge	Donald Meek
Cecile	Georgia Caine
Theatre Manager	Murray Kinnell
Leading Man	Mischa Auer
President of Purity League	Eily Malyon
Minister of Justice	Richard Carle
Mr. Pelerin's Secretary	Phyllis Barry
Maillots Secretary	Lois January
Man on Screen	Seger Ellis
Girl on Screen	Margaret Warner

The Ex-Mrs. Bradford

(Radio)

Comedy

Here's a picture that carries an ample load of diversified entertainment to catch the fancy of any kind of audience. It also carries an equal amount of potential and easily adaptable showmanship to meet the requirements of any kind of showman. The title, sounding rather sophisticated, is rather a misnomer. Not by any stretch of the imagination does it identify the picture's character. In essence it's a comedy that borders closely on the farcical. Substantiating that quality is a trickily unique brand of romantic love interest. Peppy and intriguing, this element is anything but sophisticated. Further separating the picture from that classification is the atmosphere of melodramatic murder mystery constituting the background against which the hilarious fun of the romance is enacted.

Dr. Bradford, divorced from Paula, is living in happy comfort. Then she decides to move in with him again, partly to insure collection of alimony and partly because she likes him. At the same time a race track murder is committed. Bradford, who dabbles in amateur sleuthing, is asked to lend his talents in solving the crime. Paula, who has a penchant for writing mystery stories and is the possessor of a vivid imagination, fairly pushes her ex-husband into the case. Between the pair of them, circumstances contrive to have Bradford looked upon as the first of a whole slather of suspects. To save his own skin, and to the tune of much farce dramatic adventure, he goes to work on the case. Another murder causes Bradford to believe he has a clue. In ingenious fashion he fixes a setup whereby the actual killer will identify himself. In his home, as all the suspects are gathered, he shows a motion picture that traps the culprit. Of course, there's an exciting anticlimax before he is overpowered. A badly battered Bradford staggers before the screen as a picturized clergyman remarries him to Paula.

The picture provides refreshing amusement. Dialogue and action, together with situations, move to a new kind of directorial technique that makes the fun funny; the drama melodramatic and the mystery mystifying.

In addition to the showmanship values that accrue to such a layout the picture presents two players, William Powell and Jean Arthur, who in their two most recent pictures, "The Great Ziegfeld" and "Mr. Deeds Goes to Town," respectively, have scored hits that add measurably to marquee value of their names. Supporting these performers is a well balanced cast, all of which contributes work that embellishes the playing of the leads.

Previewed in Pantages Theatre, Hollywood Boulevard. The audience was enthusiastic and appreciative.

McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Edward Kaufman. Director, Stephen Roberts. Screen play by Anthony Veiller. Story by James Edward Grant. Photographed by J. Roy Hunt. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Gowns by Bernard Newman. Set dressing by Darrell Silvera. Recorded by John L. Cass. Edited by Arthur Roberts. Assistant director, Clem Beauchamp. P. C. A. Certificate No. 2051. Running time, when seen in Hollywood, 80 minutes (to be cut). Release date, May 15, 1936. General audience classification.

CAST

Dr. Bradford	William Powell
Paula Bradford	Jean Arthur
Inspector Corrigan	James Gleason
Stokes	Eric Blore
Nick Martel	Robert Armstrong
Miss Prentiss	Lila Lee
Mr. Summers	Grant Mitchell
Mrs. Summers	Erin O'Brien-Moore
Mr. Hutchins	Ralph Morgan
Mrs. Hutchins	Lucile Gleason
Mike North	Frank M. Thomas
Salsbury	Frankie Darro
Henry Strand	Frank Reicher
Turf Club president	Charles Richman
Murphy	John Sheehan
Lou Pender	Paul Fix

Forgotten Faces

(Paramount)

Drama

Straight drama, without any comedy and only a modicum of romantic youthful love interest, is the material of which this attraction is woven. Serious in tone, inasmuch as a great part of it is devoted to a battle of psychological wits between a husband and wife who have only the bitterest hatred for each other, it is emphatically an adult picture, with considerable interest for them, because of the character of the story, the quality of the acting offered by the stars and the principal supports, and the grim and realistic style in which the story is told.

As the story goes, Harry Ashton kills Davidson when he finds him associating with his wife, Cleo Ashton. Before surrendering to his friend, Officer Donovan, he explains the circumstances and asks the policeman to find a home for child Sally where she forever will be beyond her mother's influence. He goes to jail. Cleo gradually sinks lower and lower in the scale as a burlesque actress. Sally, under guardianship of the McBrides, grows to maturity. Despite every effort of Cleo, who has blackmail in mind, she cannot locate her daughter. Announcement of Sally's engagement is published. From Dono-

(Continued on page 50)

ANOTHER *Short* HIT TO THE FIELD BY V

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latest of the

MERRIE

IN TECHNICOLOR

And The Merriest Of 'Em All!

Let 'em see 'Let It Be Me' and you'll see another reason why trade preference is turning to this famous Vitaphone cartoon series. New color and production effects, swifter pace, and smarter gags make it a prime example of the celebrated entertainment features that make

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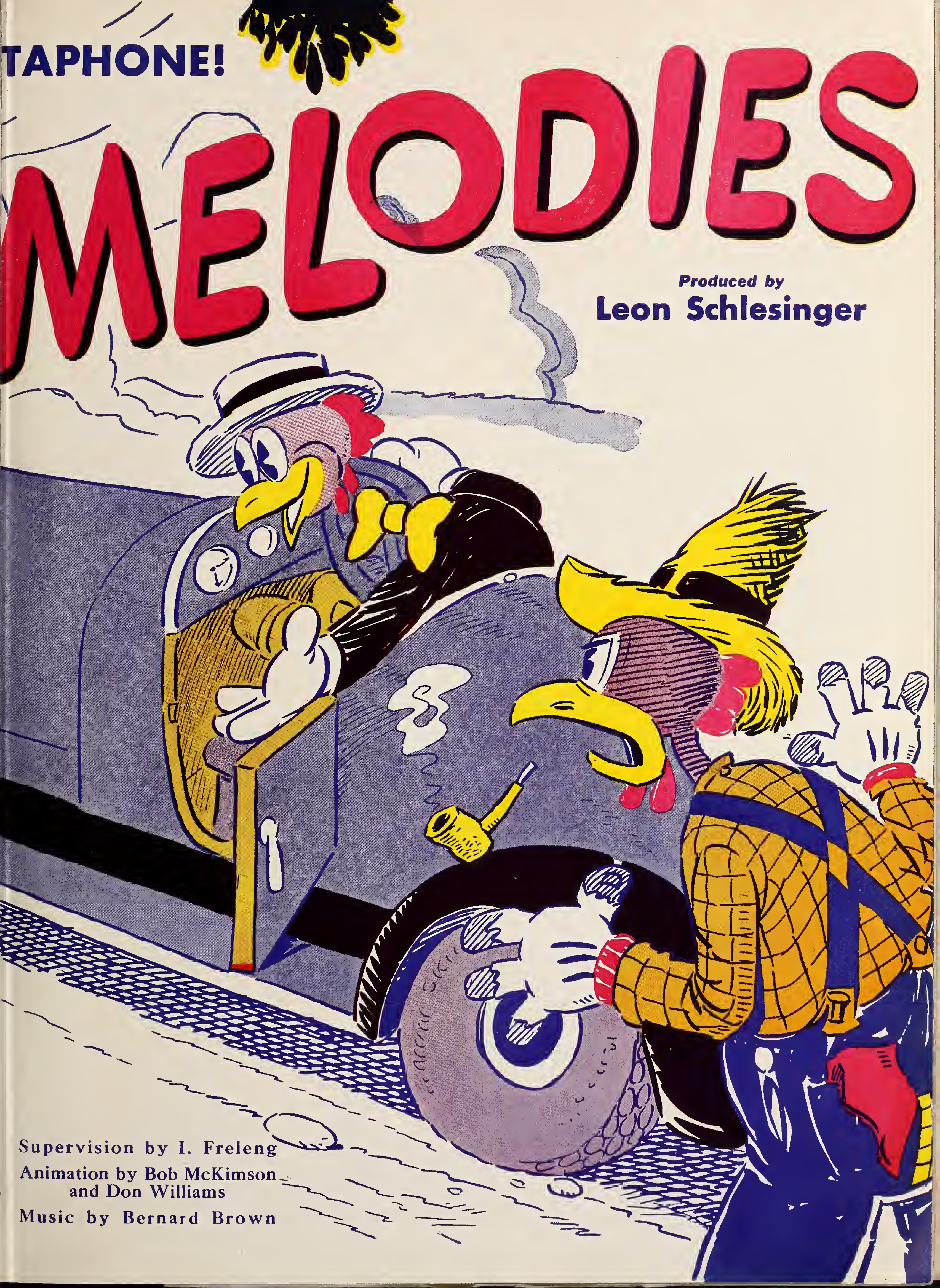
'MELODY MASTER' BAND SERIES
'PEPPER POT' NOVELTY SERIES
'OUR OWN UNITED STATES' SERIES

TAPHONE!

MELODIES

Produced by
Leon Schlesinger



Supervision by I. Freleng
Animation by Bob McKimson
and Don Williams
Music by Bernard Brown

van, Ashton learns that Cleo thinks the girl is her child. Getting a parole on promise never to harm his wife, he drives fear into her heart by continually leaving odors of his favorite flowers where she goes.

Installed as butler in the McBride home, he intercepts a letter Cleo has written to Sally. Inviting her to visit the house, he receives her and tells her that she must never see the girl, that the happiness of her future must never be blackened by the stigma of their crimes. Desperate, Cleo kills him, and dies herself as she attempts to flee.

Previewed in Fox Wilshire Theatre, Los Angeles. Power of story and convincing performances by Herbert Marshall and Gertrude Michael held the audience's attention.

McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, A. M. Botsford. Supervisor, William T. Lackey. Directed by E. A. Dupont. Assistant director, Roland Asher. Based on a story by Richard Washburn Child. Screen play, Marguerite Roberts, Robert Yost and Brian Marlow. Sound, M. M. Paggi: Film editor, Eda Warren. Art directors, Hans Dreier and Earl Hedrick. Photographed by Theodor Sparkuhl. P. C. A. Certificate No. 2176. Running time, when seen in Hollywood, 72 minutes. Release date, May 8, 1936. General audience classification.

CAST

Harry Ashton	Herbert Marshall
Cleo Ashton	Gertrude Michael
Sergeant Donovan	James Burke
Clinton Faraday	Robert Cummings
Sally McBride	Jane Rhodes
Mike Davidson	Robert Gleckler
Hi-Jack Eddie	Arthur Hohl
Warden Davis	Alonzo Price
Mr. McBride	Pierre Watkin
Steve Deland	Alan Edwards
Mrs. McBride	Dora Clemant
Mrs. O'Leary	Mary Gordon
Maid	Ann Evers
Girl	Elizabeth Russell

Panic on the Air

(Columbia)

Mystery

With a five-dollar bill as a clue, a beautiful blonde as an inspiration and a microphone connected to a nationwide radio chain as a weapon, Lew Ayres here is presented as a modern announcer-detective in an unpretentious mystery yarn for those audiences that prefer action dramas. There are ample portions of drama, suspense, action and romance blended together, with Florence Rice, Benny Baker, Edwin Maxwell and Murray Alper supplying additional name value.

As for exploitation material for showmen, there are several mysterious murders and threats of additional ones; there's the unique radio method of detective work, with Ayres in the part of a Winchellesque announcer; romance between the announcer and the unknown, beautiful blonde in distress; sporting events such as fights, horse races and baseball games, all of which serve as backgrounds for Ayres' work as a broadcaster.

The picture opens with Ayres broadcasting the World Series. A star pitcher fails to appear. Searching out the reason, Ayres stumbles across a five-dollar bill marked with a series of numbers. This bill immediately places him in the middle of a fight between two factions for its possession.

As his life is threatened, Ayres meets Miss Rice in peculiar circumstances, and on discovering she is involved in the mystery also, places himself on her side and doubles his efforts.

While broadcasting a steeplechase race, Ayres stumbles upon a clue and things begin to hum. Between mad dashes for his microphone and trips to a cryptographer, he begins to unravel the tangled threads. It appears the numbers on the bill tell where $200,000, all that is left of certain ransom money paid out years before, are hidden. It also is revealed that the money belongs to Miss Rice, since it was her father who paid it to the man who had kidnaped her brother when she was a child. It is further revealed that the remnants of the kidnaping gang will stop at nothing to get the money. In a fast-moving climax, during which Ayres broadcasts the solution of the crimes to the world, as well as to the police, the crooks are captured as Ayres and Miss Rice wind up in each other's arms.

Reviewed at the Globe Theatre, second-class Broadway first-run theatre, where a sparse audience composed chiefly of men and children, received the picture quite favorably.

—Baehler, New York.

Produced and distributed by Columbia. Story by Theodore A. Tinsley. Screen play by Harold Shumate. Direction by D. Ross Lederman. Assistant director, Morey Lightfoot. Cameraman, Benjamin Kline. Sound, Glen Rominger. Film editor, James Swecney. P. C. A. certificate, No. 1967. Running time, 60 minutes. Release date, April 10, 1936. General audience classification.

CAST

Jerry	Lew Ayres
Mary	Florence Rice
Andy	Benny Baker
Gordon	Edwin Maxwell
Danker	Murray Alper
Fitzgerald	Charles Wilson
Major Bliss	Wyrley Birch
Cillani	Robert Emmet Keane
McNulty	Eddie Lee

Lawless Riders

(Columbia)

Action Drama

Hard-riding and fighting Ken Maynard gallops through several reels here in the manner that has proved satisfactory to those audiences who like their heroes set against the background of the old west, where men were men and those "slow on the draw" were soon dead. The ingredients are for the most part run-of-the mill, but Maynard is permitted to demonstrate his vocal powers with two songs. Showmen know best how to handle pictures of this type in their own situations.

Others in the cast include Geneva Mitchell, Harry Woods, Frank Yaconelli, Wally Wales and Frank Ellis.

As the picture opens, Maynard and his pal, Wales, are riding into a country infested with bandits. They rescue Miss Mitchell from a runaway stagecoach, whose driver was killed by the bandits, and escort her to town. As the friendship ripens into love between Maynard and Miss Mitchell, mysterious things happen, such as disappearing herds.

They decide to organize, but in the meantime a dance is staged to raise funds for the widow of the coach driver. At the party Maynard hears of a plan to rob the bank of Miss Mitchell's father. Trying to stop the robbers he is shot and left before the open safe. He is accused of murdering the bank's watchman.

Meanwhile the bandits have tricked Miss Mitchell into going to a hidden valley by making her believe a hermit lives there who will be able to clear Maynard. Wales goes with her and they both are trapped. Wales manages to escape. Maynard breaks out of jail and beats the posse to the bandits' hideout. Plunging through a rear window he engages Woods, leader of the outlaws, in a hand-to-hand fight as the sheriff and his men shoot it out with the gang.

Interspersed in the picture are various situations allowing Maynard to display his skill with a gun and on his horse.

Reviewed at the Arena Theatre, New York, where the picture was favorably received.

—Baehler, New York.

Produced and distributed by Columbia. Story and screen play by Nate Gatzert. Directed by Spencer Gordon Bennett. Assistant director, J. A. Duffy. Cameraman, Herbert Kirkpatrick. Sound engineer, Tom Lambert. Film editor, Dwight Caldwell. Running time, 59 minutes. Release date, Dec. 28, 1935. General audience classification.

CAST

Ken Manlcy	Ken Maynard
Edith Adams	Geneva Mitchell
Bart	Harry Woods
Pedro	Frank Yaconcelli
Carl	Wally Wales
Prod	Slim Whitaker
Twister	Frank Ellis
Sheriff	Jack Rockwell

Speed

(MGM)

Drama

The title keys the character of this picture as thrill action drama. Supporting that dominating quality is a vein of combative love interest. Actually it is a story of speed as it pertains to automobiles. Educational as it portrays the workings of a modern auto factory, it is thrilling when it follows the zip and danger of speed in two topical locales, the Memorial Day races at Indianapolis, factory testing grounds, and on the Modoc Dry Lake bed where the Bluebird flashed to its amazing record.

In the story, Terry Martin is working in Dean's plant. He is specializing in the development of a new high speed carburetor. At the same time he is romantically inclined towards Jane Mitchell. She also is the object of engineer Frank Lawson's attention. When she perceives Terry having some difficulty in mastering technical phases of his invention, she prevails upon him to let Lawson assist. The practical man thinks the technical expert actually is snooping. Carrying through this are various shots of factory workings and thrilling experiments on the testing grounds.

The story moves to the Indianapolis track where Terry's car crashes. Returning to the factory, further work is put in on the carburetor. As it is perfected, the locale moves to the lake beds where to the tune of an exciting race against time that duplicates the Malcolm Campbell record breaking thriller, the invention is proved practical and Terry claims his reward in promotion at the factory and Jane's hand.

Fast moving as the title would indicate, the picture packs plenty of excitement, as well as love interest, comedy and drama.

Previewed in the Westwood Village Theatre. Audience reaction was favorable to both efforts of players and production effects.

McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by Edwin L. Marin. Screen play by Michael Fessier. From the original story by Milton Krims and Larry Bachman. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Paul Crawley, Edwin B. Willis. Photographed by Lester White. Film editor, Ben Lewis. Assistant director, Harry Poppe. P. C. A. Certificate No. 2210. Running time, when seen in Hollywood, 65 minutes. Release date, May 8, 1936. General audience classification.

CAST

Terry Martin	James Stewart
Jane Mitchell	Wendy Barric
Josephine Sanderson	Una Merkel
Frank Lawson	Weldon Heyburn
Gadget	Ted Healy
Mr Dean	Ralph Morgan
Fanny Lane	Patricia Wilder

Sons O' Guns

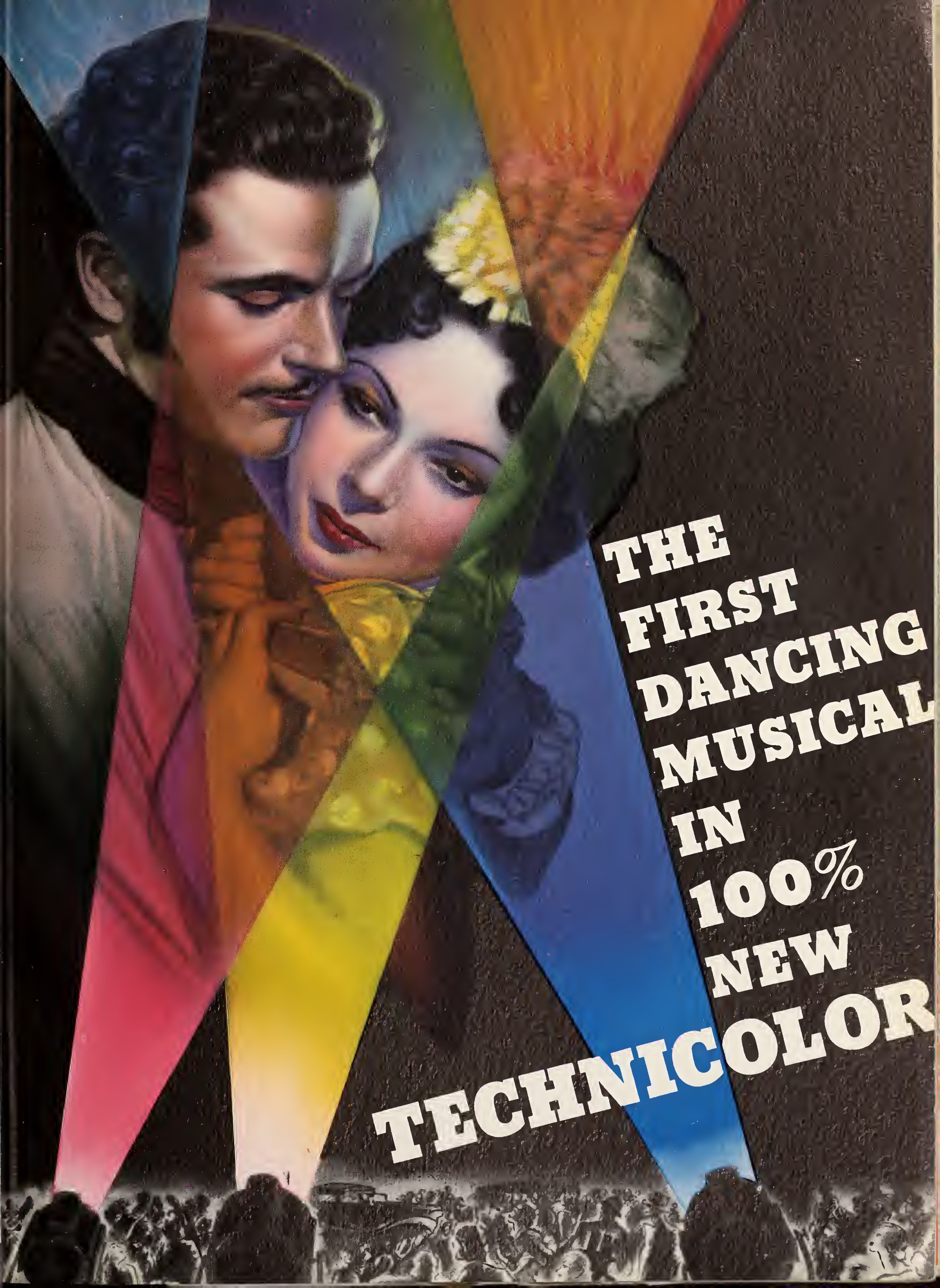
(Warner)

Comedy

This show is almost exclusively Joe E. Brown. In most cases that's about enough to satisfy audiences and exhibitors. The theme of the picture is war, but it's presented from a ludicrous burlesque standpoint. Brown sings, dances, mimics and clowns gleefully. As he's in the picture practically every minute, liberal license had to be taken with the stage play from which it was adapted. Nevertheless the result is plenty of entertainment for fun-loving audiences and, at the same time, sufficient showmanship potentialities to engage the attention of the most enthusiastic exploiteers.

An actor who doesn't want to fight, he is shamed by Beverly Roberts and terrorized by Winifred Shaw, breach of promise addict, into becoming an unwilling volunteer. In France, where all action picturizes the rigors of military life from the comic side, rookie Joe has little conception of what discipline means. Becoming enamored of a French girl, Joan Blondell, he specializes with an apache dance and later, following a misadventure, he is arrested

(Continued on page 53)


THE
FIRST
DANCING
MUSICAL
IN
100%
NEW
TECHNICOLOR

GLORIOUSLY BEAUTIFUL!
THRILLINGLY ROMANTIC!

Gayety, song, laughter, dancing and romance . . . soaring on rainbow wings of living color . . . to golden new worlds of thrill and enchantment! . . . A TRAIL-BLAZING SHOW TO BEWITCH THE EYE AND CAPTURE THE HEART OF AMERICA'S SOON-TO-BE-CHEERING MILLIONS!

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Introducing
CHARLES COLLINS
The new dancing sensation of the screen
FRANK MORGAN
Laugh star of 50 hits
STEFFI DUNA
The girl of "La Cucaracha"
Luis Alberni • Victor Varconi
Jack La Rue and dozens of gorgeous dancing girls!

New song hits by Rodgers & Hart. Directed by Lloyd Corrigan. Designed in color by Robert Edmond Jones. Produced by John Speaks. Executive producer, Merian C. Cooper.

Distributed by
RKO RADIO
PICTURES, Inc.

"PIONEER PICTURES COLOR THE WORLD"

as a spy. Ensues a ridiculous situation with G. P. Huntley, Jr., British officer, in which Brown escapes dressed in his uniform. Sent over the top by his Tommie comrades, he captures a machine gun nest of Boche who have less desire for fighting than he. He climaxes this coup by rounding up whole regiments of the enemy. Rearrested when he returns with his prisoners, he believes he is to be shot. A supposed death warrant turns out to be a French citation and medal award and the clown rookie is decorated as a great hero.

Comedy is the essence of the attraction. There are only a few conflict scenes and they are treated to accentuate the motivating quality. The picture may be sold with that asset in mind, with the maximum amount of attention devoted to Brown.

Previewed in Warner's Hollywood Theatre. Audience reaction was favorable, though it evidenced that it thought certain sequences were too long drawn out, a handicap that will undoubtedly be remedied before the picture is given general release.

McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Lloyd Bacon. Assistant director, Jack Sullivan. Photographed by Sol Polito. Film editor, James Gibbons. Art director, Max Parker. Musical director, Leo F. Forbstein. Supervisor, Harry Joe Brown. Screen play by Jerry Wald and Julius J. Epstein. Musical numbers staged by Bobby Connolly. P. C. A. Certificate No. 2022. Running time, when seen in Hollywood, 85 minutes. Release date, May 30, 1936. General audience classification.

CAST

Jimmy Canfield	Joe E. Brown
Yvonne	Joan Blondell
Mary Harper	Beverly Roberts
Hobson	Eric Blore
Bernice Pearce	Winifred Shaw
Lieut. Burton	Craig Reynolds
Colonel Harper	Joseph King
Pierre	Robert Barrat
Capt. Ponsonby-Falcke	G. P. Huntley, Jr.
Ritter	Frank Mitchell
Vogel	Bert Roach
Arthur Travers	David Worth
Fritz	Hans Joby
Carl	Michael Mark
German Spy	Otto Fries
German Sqy	Mischa Auer

Special Investigator

(RKO-Radio)

Melodrama

The title is accurately indicative of the content and character of "Special Agent." The tracking down of a gangster and his affiliates covers a wide geographical area and the plot is worked out in complete seriousness without comedy relief. The gangster's efforts to dispose of gold bullion follow unusual lines and lead to unique complications. The love story, likewise, departs from routine channels.

The performance of Richard Dix as the reformed criminal attorney turned special investigator and that of J. Carrol Naish as the gangster are the outstanding characterizations. The scene shifts from a big city, inferentially Chicago, to Reno and the open country thereabouts. There is a brief shooting sequence at the start of the picture and a longer one at the finish.

The story centers around Bill Fenwick, criminal lawyer, whose brother, a Department of Justice man, is killed by Gangster Selton, who has stolen half a million dollars worth of gold bullion. Fenwick learns that Selton is taking the gold to Nevada where he has acquired an abandoned gold mine where he plans to melt down the bullion and sell it as newly mined. Fenwick becomes a special investigator and goes to Nevada, posing as a small town attorney for the purpose of establishing contact with Selton and his men.

Selton's sister comes to Nevada, learning the gangster is ill, and falls in love with Fenwick. On the night when the federal men are going to attack the Selton stronghold Fenwick tries to keep her away from the scene, but fails. He is identified by the gang, which repudiates its leader and attempts to escape with the gold. Fenwick confronts Selton and the desperado commits suicide. Other members of the gang are killed or arrested and Fenwick and the girl are free to marry.

"TEATRO AL DIA" NEW QUIGLEY PUBLICATION

Quigley Publishing Company, Inc., publishers of Motion Picture Herald, Motion Picture Daily, Better Theatres, Box Office Check-Up and International Motion Picture Almanac, is establishing a new publication under the title of TEATRO AL DIA in the export market.

TEATRO AL DIA is a semi-annual and will circulate in all Spanish-speaking territories. The new publication will be primarily devoted to the design, construction, equipment and the maintenance and operation of motion picture theatres in Latin-American countries.

Pablo Colon is the Spanish editor. The first issue of TEATRO AL DIA will be published in June.

Reviewed at the Rialto theatre, in downtown New York, where a metropolitan audience appeared satisfied to pay 40 *cents to see the feature picture and an hour of short subjects.*

Weaver, New York.

Produced and distributed by RKO-Radio. Directed by Louis King. Associate producer, Cliff Reid. Screen play by Louis Stevens, Thomas Lennon and Ferdinand Reyher, from the novel by Erle Stanley Gardner. Dialogue director, Lynn Shores. Photography by Edward Cronjager. Musical director, Roy Webb. Art director, Van Ness Polglase. Recorded by John E. Tribby. Edited by George Hively. P. C. A. Certificate No. 2050. Release date, May 8. Running time, 60 minutes. General audience classification.

CAST

Bill Fenwick	Richard Dix
Virginia	Margaret Callahan
Benny Gray	Erik Rhodes
George Fenwick	Owen Davis, Jr.
Dutchman	Ray Mayer
Cy Adams	Harry Jans
Plummer	Joseph Sawyer
Selton	J. Carrol Naish
Judy	Sheila Terry
Judge Plumgate	J. M. Kerrigan
Dr. Reynolds	Jed Prouty
Perkett	Russell Hicks
Larring	Ethan Laidlaw
Hiram	Si Jenks

Two In Revolt

(RKO Radio)

Comedy Drama

Although there is a strong racetrack factor in the story background, affording a dramatic finish, the appeal of this Robert Sisk production consists chiefly in the activities of Lightning, a dog, and Warrior, a horse. Half or more of the footage presents these animals in the period of their return to the wild state of their forebears, human actors appearing not at all in many of these stretches and briefly in others.

Exploitation based on the widespread and earnest human admiration for dog and horse is suggested by the picture content. Special attention might be given to the early sequences, depicting the infancy of the featured animals, and to the canine and equine combats which take place when they escape to their primitive associations with their kind. The love story woven into the plot is simple and only moderately emphasized.

Warrior and Lightning, horse and dog, are born on the same day at the farm of Cyrus Benton, race horse owner, and become attached to each other. As colt and puppy they play a game wherein the dog calls the horse by barking and the horse sprints to join him. As the dog, half wolf, grows up, he is banished from the farm for seeming savagery and joins a pack of wolves, of which he becomes leader. Some time later thieves attempt to steal Warrior, but the animal escapes and joins a herd of wild horses, which he dominates. Horse meets dog and they recognize each other.

John Woods, as the trainer of Warrior and suitor for the hand of Gloria, his employer's daughter, searches for Warrior and finds Lightning. The dog leads him to the horse. All return to the Benton farm and Warrior wins the important race with the help of Lightning when the dog barks encouragement as the horses come down the stretch. Woods marries Gloria.

Reviewed at the RKO-Palace theatre, New York, where the pictures shared the bill with "The Singing Kid" and a matinee audience displayed quiet attentiveness.

Weaver, New York.

Produced and distributed by RKO-Radio. Directed by Glenn Tryon. Associate producer, Robert Sisk. Story by Earl Johnson. P. C. A. Certificate No. 1998. Release date, April 3. Running time, 65 minutes. General audience classification.

CAST

John Woods	John Arledge
Gloria Benton	Louise Latimer
Cyrus Benton	Moroni Olsen
Mason	Emmet Vogan
Crane	Harry Jans
Davis	Max Wagner
Andy	Murray Alper
Bill	Ethan Laidlaw
Warrior	Himself
Lightning	Himself

Never Catch the Rabbit

(RKO Radio)

Corum Sports Item

Bill corum is at his narrative best and the camera is equally artful in a comprehensive and steadily interesting inspection of dog racing and the animals engaged in that generally suspect sport. The Miami Beach Kennel Club founded by the late Tex Richard is visited, the dogs photographed in training and in competition, with adequate attention paid to the betting positions. The clocking device, all the appurtenances of the pastime, with especial emphasis on means of safeguarding against illegitimate practices. The subject is well above the Corum average, which is high. It is suitable for any type of program.—Running time, 9 minutes.

Fight Is Right

(RKO Radio)

Slapstick Comedy

Two or three new gags and a wealth of vigorous action lift this above the ordinary and sustain interest after a start which promises little variation from the pattern of knockabout domestic type of comedy lately familiar through widespread adoption. The basic situation has a henpecked husband feigning illness, with his friend posing as a doctor, for the purpose of getting out for night to attend a fight. A policeman intervenes, offering his services, with complications that are more or less novel. Tom Kennedy is chiefly featured, with Jack Norton, Maxine Jennings and Edgar Dearing alongside.—Running time, 17 minutes.

Ford Motors Reviews Plans for a Studio

The Ford Motor Company, for some time, has under consideration the erection of a studio in Detroit for the production of pictures advertising its cars. The films would be along the lines of those now being used by General Motors.

Robbins Intermountain Head

Stanley Robbins of Ogden, Utah, has been elected president of Intermountain Theatre Association. He succeeds E. C. Huish, Eureka, Utah. Other officers elected last week at the annual meeting last week were: John H. Gillette, vice-president; John Rugar, treasurer; Beverly S. Clendenin, secretary.

THE PREVIEW WORD HAS SPREAD TO THE

William

POWELL

STAR OF "THE GREAT ZIEGFELD"

Jean

ARTHUR

CO-STAR OF "MR. DEEDS"

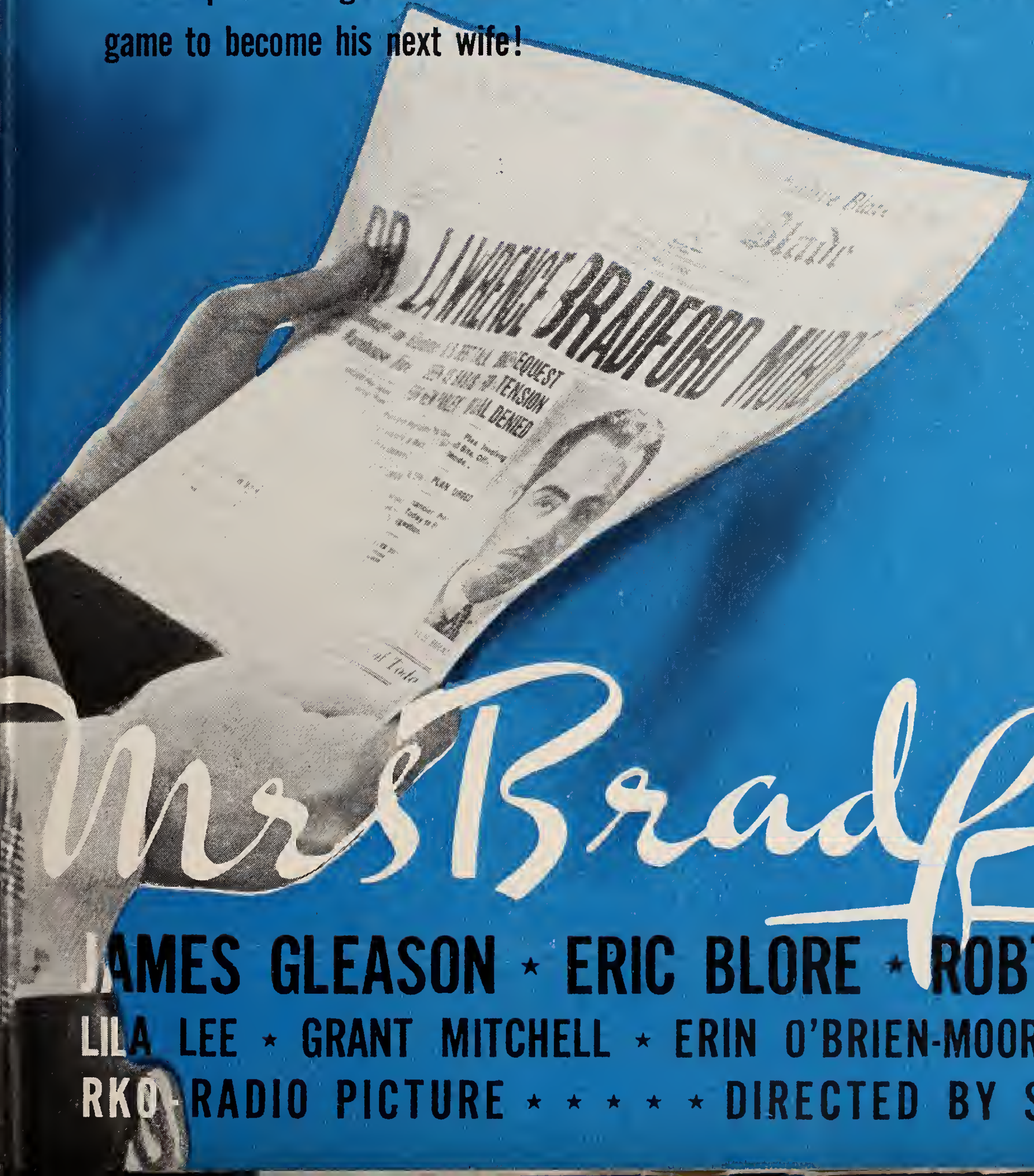
THE *Ex-*

NOW PLAYING BOSTON . . . OPENING THIS WEEK
AND NEXT IN KEY RUNS THROUGHOUT AMERICA!

NATION'S MILLIONS . . .

"IT'S PERFECTLY SWELL ENTERTAINMENT"

Not since "Thin Man" has there been so much fun in a murder mystery . . . so much sparkle of dialog and swiftness of action . . . so much gayety tinged with spice . . . so many new and novel twists . . . so many refreshing angles to romantic repartee! . . . The screen's No. 1 society sleuth tackles a triple-killing crime riddle dark with mystery, brilliant with wit, and deep and dangerous with the lures of his beautiful blonde ex-wife, who plays a reckless game to become his next wife!



Mrs Bradford

JAMES GLEASON ★ ERIC BLORE ★ ROBT. ARMSTRONG

LILA LEE ★ GRANT MITCHELL ★ ERIN O'BRIEN-MOORE ★ RALPH MORGAN

RKO-RADIO PICTURE ★ ★ ★ ★ ★ DIRECTED BY STEPHEN ROBERTS

DISTRIBUTORS CLAIM BIG LOSSES DUE TO EXHIBITORS' REFUSAL OF PRINTS

Companies Required to Pay Transportation Cost Both Ways, Necessitating Higher Charges for Rentals

Motion picture distributors today expressed alarm over the extent of the exhibitor practice of arbitrarily refusing acceptance of prints sent by public transportation media by the exchanges on exhibitor booking commitments. The distributors said they thereby are losing thousands of dollars annually in transportation charges which they are forced to pay both ways, and in lost playdates, and that the exhibitors also are losing because the resultant increase in distribution costs must be levied against the exhibitor in higher rental.

Not only did the distributors refuse to admit the size of their loss, fearing that it will be used as an argument on their behalf for the re-establishment of arbitration, but they frankly admitted that they have no solution at hand for correction.

The practice of booking pictures and then refusing to pick them up on delivery is not a new one, but the manner in which it is being extended is new, growing yearly since compulsory arbitration and the distributor system of credit ratings were abolished by federal court order on the grounds of illegalities.

When exhibitors refuse to accept a shipment, the exchange finds itself faced with paying transportation both ways in order to retrieve the print from the transportation company, which forces the distributor to guarantee all shipping charges in the event of non-delivery. On top of this there is a dual loss on playdates, suffered, first, in the loss of possible revenue from another exhibitor seeking the print on a spot booking, which print is tied up in-transit, and, secondly, the losses incurred when the exhibitor refusing the print either refuses to pay for the missed booking or demands an adjustment on the miss.

Six Features for One Day

Distributors in New York claimed that exhibitors who indulge in this practice have been known to accumulate as many as six features for one day, picking the best and refusing to accept the remaining prints. Five film companies therefore suffer a loss.

The home office sales executives conceded that little can be done about the situation as long as no credit rating system exists, or as long as there is no medium for arbitrating arguments over such losses in their individual small size. The individual amounts involved are too small to be litigated in the courts.

The practice is engaged in practically in every exchange center where long shipments are required, complaints coming especially from Kansas City, St. Louis, Cleveland, Detroit and localities of their type. It hardly exists in the large metropolitan areas, where owners usually pick up the prints themselves.

Several causes were cited for the practice. An exhibitor may get into debt to an exchange, and the exchange therefore will put the servicing of that theatre on a C.O.D. basis, adding the debt to the shipment charges to be collected from the exhibitor. The owner, aware of such an eventuality, deliberately will book another picture or two from other exchanges and refuse the original booking in order to avoid paying the exchange to which he owes money. In some cases the exchange never is able to collect its outstanding debt or the transportation outlay, for the exhibitor will avoid doing business with that exchange for a year or two, and by that time the exchange is glad enough to get some representation in the town or in the theatre to forget past grievances, including the debt.

Another cause is the percentage picture. The exhibitor's percentage count on patrons frequently differs from that of the checker representing the exchange. The exhibitor refuses to pay the difference when it is added to the bill on a subsequently delivered film by refusing to accept the later print.

In some instances, according to the New York distributing executives, the exhibitor is simply careless in booking, or he may put off playing a picture he has paid for, tying up two dates instead of one.

Distributors added that the practice increases the cost of distribution and such additional costs eventually are applied to the cost of film to the exhibitor.

Tammany Young, Actor And Gate Crasher, Dies

Tammany Young, 49, for many years an actor in New York and more recently in pictures, died in Hollywood Sunday from a heart attack. He recently finished a role in "Poppy," starring W. C. Fields, whose "stooge" he had been for some time.

Mr. Young was also known as a gate crasher and his reputation was such along Broadway that doormen no longer tried to keep him out. He is survived by his wife, who is bringing his remains to New York for burial.

Academy Course Continued

As a result of a petition submitted by practically the entire membership of both classes in the Fundamentals of Sound Recording conducted by the Research Council of the Academy of Motion Picture Arts and Sciences, it has been decided to continue the course for an additional three weeks. A. P. Hill, of Electrical Research Products, Inc., will continue to hold classes in the Hollywood High School.

Alexandra Carlisle Dead

Alexandra Carlisle, actress, was found dead in her room at the Hotel Astor late last week. She was 50 years old, and death was attributed to natural causes. Her last stage appearance in New York was two months ago in "A Woman of Destiny," presented by the Managers Tryout Theatre of the Works Progress Administration theatre project.

Fighting MGM's Appeal of 'Lynton'

Attorneys for Edward Sheldon and Margaret Ayer Barnes, playwrights, have filed a petition with the United States supreme court in Washington in opposition to the request by Metro-Goldwyn-Mayer for a review by the high court of the recent circuit court of appeals decision against MGM in the plagiarism action involving the film "Letty Lynton."

The petition was filed on the final day for the filing of the brief by the plaintiffs. The supreme court is not expected to make known whether or not it will hear the case until May 11. Since the court recesses for the summer early in June, it is unlikely that the appeal will be heard until the fall term of the court at the earliest, in the event it decides to review the case.

The playwrights brought the action against MGM, charging plagiarism of their copyrighted play, "Dishonored Lady." In 1934 the federal district court in New York returned a verdict against the plaintiffs, but on January 17, this year, the circuit court of appeals reversed the lower court. MGM petitioned the supreme court for a review about three weeks ago. In the interim, a brief was filed with the supreme court on behalf of 17 producers, supporting MGM's request for a review. It was pointed out at that time that the issue of public domain, about which the case revolves, is of major importance to all companies, and that if the circuit court of appeals decision is permitted to stand, it will "work a great hardship" on all producers.

MGM has contended the material from which the picture was made was a sensational trial in Scotland and was in the public domain. As a result of the reversal the plaintiff won a damage verdict of $21,000, plus attorney fees, based on the showing of the film in 84 houses, assessed at a minimum penalty of $250 per violation under the copyright laws.

Promoting "Romeo and Juliet"

Nathan Zatkin has been assigned special promotional work on "A Midsummer Night's Dream," and to act in similar capacity for MGM in behalf of "Romeo and Juliet." Barrett Kiesling of the company's coast publicity staff is lecturing on the picture before women's clubs in this country and Canada.

Benefits Net $5,000

With 40 theatres returning $2,600 and as many more still to report, benefit shows presented under auspices of the MPTO of Arkansas, Mississippi and Tennessee for the *Commercial-Appeal*-Red Cross Tupelo Tornado Fund are expected to net $5,000, which will be added to the $50,000 already raised.

COLUMBIA CRASHES THROUGH WITH 3 MORE HITS!

ON YOUR MARQUEE..
GET SET...
Go...

Thrills

Test pilots . . .
They'll fly
anything once
. . . or twice—
if they live!

●

DEVIL'S SQUADRON

starring

RICHARD DIX

with

KAREN MORLEY • LLOYD NOLAN

Shirley Ross • Billy Burrud

Directed by Erle C. Kenton
from the story by Hollywood's
daredevil of the sky, Dick Grace

Filmed at last!

THE 9-G POWER DIVE

Motors whining . . . propellers screaming . . . five miles up . . . five-miles-a-minute down . . . straight for the ground and flaming glory in the most dangerous stunt ever dared by man!

SOON! GRACE MOORE in "THE KING STEPS OUT" with FRANCHOT TONE

Comedy

"As good a domestic comedy as has ever reached the screen!"
—*Boxoffice*

"Perfect for all classes! Will do healthy business!"
—*Daily Variety*

and SO THEY WERE MARRIED

with

MELVYN DOUGLAS

as an ex-husband who wants to remain one!

and

MARY ASTOR

as a gay divorcee just back in circulation!

Edith Fellows • **Jackie Moran**

"Exciting action! Smart dialogue! Plenty of stuff and many exploitation angles!"
—*Motion Picture Daily*

a B. P. Schulberg production
Directed by Elliott Nugent

SOON! GRACE MOORE in "THE KING STEPS OUT" with FRANCHOT TONE

Action

Dynamic drama of
the Golden West...
filmed in all the
terrific power that
made the stirring
novel one of the best
sellers of all time!

HAROLD BELL WRIGHT'S

The MINE WITH THE IRON DOOR

starring **RICHARD ARLEN**

with **Cecilia Parker** • **Henry B. Walthall**

Directed by David Howard

OON! GRACE MOORE in "THE KING STEPS OUT" with FRANCHOT TONE

ATTENDANCE, REVENUES, PROFITS CONTINUE RISING, SURVEY SHOWS

Radio-Keith-Orpheum Profits Doubled Over Previous Year

The financial statement of trustee for the Radio-Keith-Orpheum corporation, in reorganization under the bankruptcy act, and its subsidiaries, for the year ended Dec. 31, 1935, compares with 1933 and 1934 statements as follows:

	1935	1934	1933
Film rentals, sales, etc.	$45,475,243	$41,695,207	$43,966,637
Costs and expenses	40,251,111	37,840,486	42,688,632
Operating profit	$ 5,224,132	$ 3,854,721	$ 1,278,005
Other income	484,474	837,821	1,074,154
Total income	$ 5,708,606	$ 4,692,542	$ 2,352,159
Interest and discount	2,199,261	2,298,090	2,545,409
Depreciation and amortization	1,594,045	1,618,974	1,946,082
Partic. of off. and emp. in subs. prof.	389,657	245,097	....
Preliminary theatre expenses	....	....	191,896
Federal taxes	299,900	136,500	....
Loss in invest. and capital assets	30,975	80,927	516,568
Prov. for loss of affil. companies, etc.	100,745	52,500	212,454
Receiv. and trustee expenses	243,608	124,288	....
Loss on rent sec. dep.	....	....	843,003
Scenarios, etc., written off	48,114	292,535	281,100
Miscellaneous charges	117,038	154,438	200,556
Minority interest	‡530	†232	†845
*Profit	$ 684,733	§$ 310,575	§$ 4,384,064

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*Before subsidiary preferred dividends.' †Credit. ‡Debit. §Loss.

Financial Statements from Four Companies Bear Out Findings of Poor's Publishing Company Canvass

Theatre attendance, box office revenues and film company earnings have continued in 1936 the steady upswing from their 1932 low, with an increase of 15 per cent over 1934, and computations indicate that this advance will be sustained during the remainder of the year, according to a survey issued this week by Poor's Publishing company.

"A pleasing upward trend for both film rentals and box offices is providing motion picture companies with earnings higher than those of the early 1935 months," said the survey, adding, "That attendance during the first three months of 1936 should have run ahead of last year, despite adverse weather conditions and floods, is adequate testimony to a rise in consumer incomes which promises much for the motion picture industry as time passes."

Financial statements of four motion picture companies issued in the last week bore out these findings.

Paramount Pictures, Inc., showed a net profit of $3,153,167 for 1935.

Loew's, Inc., reported a net of $5,033,038 for the 28 weeks ended March 12, 1936.

Radio-Keith-Orpheum's statement for the year ended Dec. 31, 1935, showed a net profit of $684,733, which compared with a loss of $310,575 in the preceding year.

Famous Players-Canadian's annual statement gave net profit for 1935 as $388,156.

The Paramount figure of $3,153,167 was after deduction of all charges but before a special inventory reserve of $2,500,000 set up for productions not released. The balance, $653,167, was transferred to surplus. Referring to this reserve, John E. Otterson, president, said:

"The high cost pictures made during the period of studio reorganization which had not been released at Dec. 28, 1935, would normally involve a charge against 1936 operations. Inasmuch as the excess costs of these pictures were an incident of the studio reorganization the directors have set aside out of 1925 profits the sum of $2,500,000 as a special reserve against the picture inventory, absorbing all of such estimated excess cost in 1935 operations rather than spreading it over the active life of the negatives."

$28,262,546 Net Working Capital

The cash and marketable securities of Paramount amounted to $18,093,850 at the end of 1935, the picture inventory after all reserves amounting to $15,926,811. Total current assets including inventory after reserves were $38,045,009, with current liabilities of $9,782,463 leaving net working capital of $28,262,546.

Gross income for the year was $93,274,855, of which $90,581,006 came from theatre receipts, film rentals and sale of accessories. Theatre operating and general expense was $37,891,990. Film distribution and producers' and others' shares of rentals amounted to $16,737,200. Amortization of films equalled $28,487,784, leaving an operating profit of $10,157,880. Interest requirements for non-recurring bank debts and subsidiary companies were $1,575,700 and $1,576,600 on Paramount debentures. Depreciation totaled $3,048,550 and taxes $481,321.

At the meeting of the board the resignation of Robert K. Cassatt, New York and Philadelphia investment banker elected to a one-year term expiring June 1, was accepted, and John W. Hicks, head of the foreign department, was elected to a vice-presidency.

The Paramount statement, first to be issued since that reporting the year ending December 26, 1931, does not include operations of the Paramount Broadway corporation or Olympia Theatres, Inc., which is in receivership.

Loew's Shows Gain

The financial statement of Loew's, Inc., parent company for MGM and other subsidiaries, showed a gain over the corresponding period of 1935. Net profit of $5,033,038 for the period of 28 weeks ended March 12, 1936, was $687,701 in excess of the preceding year's showing.

The Loew's net profit figure represented earnings of $36.81 a share on the preferred stock and $3.04 on the common. Earnings for the same period of 1935 were equivalent to $31.78 on the preferred and $2.64 on the common.

The company's share of operating profit after subsidiaries' preferred dividends was $7,878,998. Taxes and depreciation amounted to $2,845,960, which was $175,621 more than for the same period a year ago.

Loew's, Inc., net profit shown by this statement was within $2,546,705 of the corporation's net for the fiscal year which ended Aug. 31, 1935, with 24 weeks of the current year remaining.

Radio-Keith-Orpheum

Net profit of the Radio-Keith-Orpheum corporation and subsidiaries as shown by its financial statement covering the year ended Dec. 31, 1935, was $684,733, which compared with a net loss of $310,575 for the preceding year. The net was after interest, taxes, amortization of leaseholds, loss on investments and capital assets, provision for losses of unconsolidated affiliated companies and other charges. The report was by trustee, the company being in reorganization.

Total assets were given as $93,086,487. Capital deficit was $11,001,351 and operating deficit was $15,936,565. Current assets of $14,939,086 included $5,053,005 cash. Current liabilities were $10,661,860. Inventory

(Continued on page 64, column 3)

ST. LOUIS CASE SETTLEMENT TALKED, U.S. STUDIES PRODUCTION PRACTICES

Distributors Deny Illegalities in Kansas City Clearance Case; Fifth Plan of St. Louis Settlement Up to Cummings

The court aspects of the arguments between distributors and exhibitors over trade practices became complicated this week with a general denial by distributors of illegalities in the Kansas City clearance situation; and by the reputed efforts launched to settle the Government's anti-trust suit against Warner, RKO and Paramount, in the St. Louis-Fanchon and Marco complaint.

The eight large distributor defendants in the federal court Kansas City conspiracy suit of Emanuel Rolsky and other independents against Fox Midwest and the distributors filed an answer denying all important allegations in the plaintiff independents' petition.

Distributors asserted that they are not violating the Sherman anti-trust act, or conspiring and combining in restraint of trade. Represented by Cooper, Neel, Kemp and Sutherland, the distributors declared that the life of a film is not limited to 60 days, but that prints may be run from 45 to 60 engagements covering a distributing period of, in many cases, as much as six months.

Denying the inference that the defendants are the only large producers of motion pictures in the United States, defendants said that substantially more than 10 per cent of the quality pictures available for exhibition in the country are produced and distributed by other than the defendants, and that theatre operators in the Kansas City territory do not have to obtain all of their supply of pictures from the defendants.

Deny It's Interstate Business

The defendant distributors "neither admit nor deny that the distribution and delivery of films by Kansas City exchanges to plaintiff theatres in Kansas City, Mo., constitute inter-state commerce and demand that plaintiffs make strict proof of that allegation."

However, they did deny that production and exhibition is essentially, or otherwise, interstate in character, or that it is a conclusion of law that the distribution of film is interstate in character.

Twentieth-Century Fox denied that "Fox Midwest is substantially owned by it, or by a corporation subsidiary to it, or by a corporation by which it is owned."

Though admitting it may be so in certain cases, it is not necessarily true, distributors held, that each picture be exhibited in a theatre within a reasonable time after first run for profitable operation of subsequent-run theatres; nor is it necessarily true that the longer the time elapsing between first and subsequent runs the less valuable it is for following subsequent-runs, particularly if such prior and preceding subsequent runs charge the same or substantially the same adult admission price.

Distributors denied concerted action in 1935 or at any other time, and asserted that they did not formulate or set up an arbitrary grouping and zoning of subsequent-run theatres in which availability of runs and clearance was established.

They replied that they neither refused to negotiate contracts with independents, including plaintiffs, unitl Fox Midwest was afforded the opportunity to make a choice of pictures, availability, runs and clearances; nor did they force plaintiffs, over their protests, to consent and agree that pictures would be furnished them in accordance with the alleged schedule as a condition precedent to the plaintiffs obtaining pictures for the 1935-36 season. Neither did they inform plaintiffs that they would not furnish pictures except on this basis, or enter into contracts to supply Fox according to the alleged schedule and not to supply independents contrary to its provisions.

Distributors denied that exhibitors in the city are prevented from competing with the Fox Plaza, Isis and Apollo; that they can't double pictures singled at the Plaza, or that

(Continued on page 64)

TRADE PRACTICE TALKS RESUMING NEXT WEEK

The large distributors—all except Warner Bros.—which two weeks ago met with the Motion Picture Theatre Owners of America to devise self-regulation machinery, this week received requests from the MPTOA for appointments, to meet individually with each company next week, to determine definitely the companies' attitudes toward the ten-point program proposed by the MPTOA for establishing harmonious relations between exhibitors and distributors.

And as the MPTOA extended its activities to set up fair trade practices—governing exchanges and theatres, state exhibitor organizations were meeting and demanding that the distributors act immediately in granting relief from practices they deem unfair.

Allied in the northwest is demanding cancellation of from 25 to 33 per cent. Allied in Omaha asks for a 33 per cent cancellation privilege, elimination of score charges, discontinuance of preferred playdates and a halt on the practice of withholding product. The Connecticut MPTO seeks an unconditional rejection privilege, elimination of score charges, elimination of the practice of forcing shorts with features, abolition of non-theatrical competition as distinguished from purely educational showings, a "simple" standard exhibition contract, more prints to eliminate bicycling, and modification of preferred playing time policies.

Justice Department Asks Studios for Data; Friends of Block Booking Bill Demand Committee Action

Fresh prospects of United States Government interference pointing toward investigation or control of motion picture trade practices appeared on the horizon of Capitol Hill at Washington this week. Studies of activities of the industry by the Department of Justice are now being extended into production, while at the same time new efforts to "blast" pending block booking legislation out of Congressional committee were undertaken by interests favorable to the Neely-Pettengill measure which would abolish the practice in its so-called "compulsory" form.

Producers in Hollywood have received requests from the Justice Department for information as to their activities for the years 1932 to 1935, including data as to the output of films by types and facts regarding distribution.

Little information regarding the purpose back of this inquiry was available at the Department at Washington, where it was said it was part of a general study of the industry.

Possibilities that the Government may be contemplating further activities against the film industry, however, are seen in this new inquiry, following an announcement that a grand jury is to be empaneled at Madison, Wis., next week to investigate alleged monopolistic practices on the part of oil products producers in the Middlewest.

Tells of Complaints

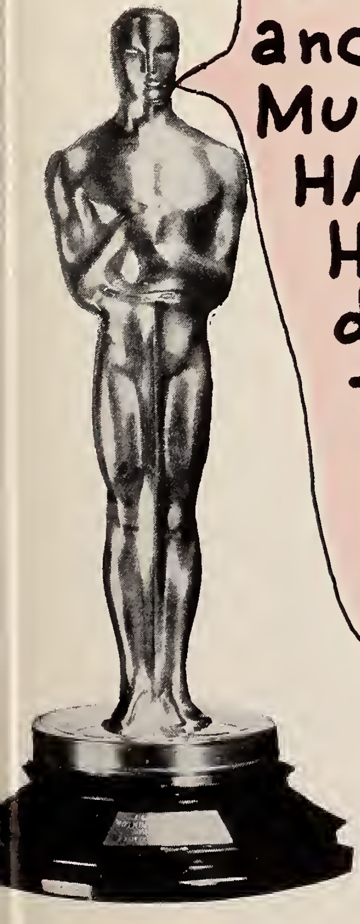
Appearing before a Senate committee last week, Assistant Attorney General John Dickinson, in charge of anti-trust activities, disclosed that more complaints are received against the film and oil industries than against any others and intimated that the Department was preparing for broad investigations. This was followed by announcement of the new "trust-busting" expedition against the oil industry.

While before the committee, Mr. Dickinson suggested that the department should be enabled to follow up "leads" developed by the Federal Trade Commission or by Congressional committees. Coupled with his statement regarding the picture and oil industries as major subjects of complaint, the inference at Washington was that the Department was interested in the recent block booking hearings, at which frequent charges of monopolistic and unfair practices were made against the distributors.

That efforts to "blast" the block booking legislation out of committee are being made by interests favorable to the measure was learned at Washington this week.

Members of both the Senate and House Neely-Pettengill committees in charge of the bill, it was disclosed, are receiving a large number of letters and telegrams expressing approval of the measure and urging prompt action.

Neither committee, however, is exhibiting impatience over the delay in acting on the bill, apparently feeling that the remaining time of the session is so short as to make enactment impossible.



"I'm the SHORT SUBJECT PRIZE OF 1935 and they gave me to M-G-M for that hilarious 'HOW TO SLEEP' featuring Robert Benchley... but on the level folks I didn't know which M-G-M Short to honor with my presence... there were others equally great, for instance... 'PERFECT TRIBUTE' Chic Sale's portrayal of Lincoln.... 'HIT AND RUN DRIVER'- another of the wonderful 'Crime Doesn't Pay' series ...also AUDIOSCOPIKS, the greatest audience novelty in ten years.... and 'PIRATE PARTY ON CATALINA'- another of those star-studded Musical Revues.... and all those HAPPY HARMONIES - cartoons by Harman-Ising.... and those de luxe FITZPATRICK TRAVEL-TALKS.... I guess I'd better make up my mind that I'll be the permanent guest of Leo, Junior!"

PRIZE TALK!

ST. LOUIS ACTION SEEN

(*Continued from page 62*)

they can't play pictures before the three Fox houses do.

Detailed allegations with respect to individual zones, such as that defendants have refused to provide the Lindbergh with pictures unless Rose and Abe Baier agree that the pictures be first exhibited at the Rockhill, were denied.

Distributors asked a final decree be entered against plaintiffs and that the plaintiffs be assessed court costs.

The distributors' answer, along with Fox Midwest's motion to dismiss, will be heard by Judge Merrill E. Otis probably before the weekend.

St. Louis Settlement Seen

Reputed settlement of the injunctive proceedings brought by the government against Warner, RKO and Paramount for allegedly refusing to serve Fanchon and Marco's Ambassador, Missouri and New Grand Central in St. Louis was mentioned last weekend, unofficially, in New York. It was said that Attorney General Homer S. Cummings is understood to be considering with no little interest terms of a proposed agreement reported near between the complaining and responding parties.

Inasmuch as the civil suit was instituted by the government, any settlement reached by the litigants must be sanctioned by Washington before the action may be withdrawn from the federal court calendar. While no government representative interested in the St. Louis case would reveal any information in connection with the new developments, it was said that Washington is fully aware of discussions already held in an effort to end the litigation.

Five Plans of Settlement

While the equity action was under way in St. Louis, last year, at least three different plans of settlement were broached unsuccesfully. Since the court hearings last January, two other proposals have been promulgated. It is believed that the fifth and last plan is now before Attorney General Cummings for official adoption or rejection.

The government never suggests a settlement, it is pointed out, but if the interests involved find a solution of their difficulties without pressing court action such moves are not frowned upon.

New Suit Filed

Minnie Pulverman of Duluth, Minn., doing business as the Royal Talking Pictures Service, has started a $300,000 federal court suit at Superior, Wis., against Vitagraph, Paramount, Twentieth Century-Fox, G.-B., and the M. P. Exhibitors' Protective Association of Northern Wisconsin charging conspiracy in restraint of trade and violation of the anti-trust laws.

The plaintiff has been exhibiting pictures in C. C. C. camps. She contends the defendants have conspired to prevent her from getting film. The case is scheduled for the July term of court.

If the proposal to end the court battle is not approved by Mr. Cummings, Mr. Hardy plans to call all of the witnesses he put on the stand last January in addition to a few others.

LOEW'S HALF YEAR NET FOR LAST THREE YEARS

Net profits of Loew's, Inc., for the first half of the three fiscal years designated, compare as follows:

28 weeks ending March 15, 1934:	
Operating profit	$6,680,713
Depreciation, taxes, etc.	2,707,241
Net profit	$3,973,472
28 weeks ending March 14, 1935:	
Operating profit	$7,015,576
Depreciation, taxes, etc.	2,670,339
Net profit	$4,345,337
28 weeks ending March 12, 1936:	
Operating profit	$7,878,998
Depreciation, taxes, etc.	2,845,960
Net profit	$5,033,038

Lenience Urged on Mexico's Censors

by JAMES LOCKHART

in Mexico City

The local censor board has been told by civic authorities to be less stringent in its action on films. The rebuff came as a result of numerous complaints from federal officials and the public that the censors make wholesale deletions in interesting films and ban many worthwhile productions.

▽

The National University of Mexico is making scientific medical and surgical films for the first time in this country, for use in the education of medical students. The films are made in a large local charity hospital.

▽

Having completed its first film, "Vamonos Con Pancho Villa" ("Let's Go with Pancho Villa"), at the high cost (for Mexico) of $79,000, Cinematografica Latino Americano, S. A., most ambitious of the newer domestic producers, has started its second, "Su Gran Aventura" ("His Grand Adventure") with a cast of 1,200.

▽

Exhibition in this city has taken a jump upward with the opening of two de luxe houses, the Alameda and the Hipodromo, both featuring high grade American product. The Alameda, which cost $975,000, is said to be one of the most beautiful houses on the continent. It seats 3,600, while the Hipodromo capacity is 2,500. Three other class neighborhood houses are under construction, and are expected to be ready in the fall.

Roth Plans Season

Max Roth, midwest division sales manager for Columbia, has been assisting Mel Avidon, Des Moines branch manager, in shaping plans for the new season.

Attendance and Profit Increase

(*Continued from page 61*)

of completed pictures, released and not released and in production, totaled $8,521,941.

Famous Players - Canadian

Gross earnings of Famous Players-Canadian corporation for 1935 equaled $1,788,394, which compared with $1,639,372 for the previous year. Net profit for 1935 was $388,156, as against $302,625 for 1934, and earned surplus carried forward was $3,907,907, compared with $3,762,037 the year before. Dividends in 1935 equaled $189,395.

Current assets of the corporation were given as $2,163,131, a gain of $239,902. Current liabilities were $390,454, a decrease of $182,875. New working capital was $1,772,677, an excess of $422,777 over that of 1934. Funded debt was reduced $235,500 to $7,553,000 and mortgages $52,333 to $444,179. Stock outstanding was valued at $9,179,065.

Total assets were listed at $22,705,974, of which $10,262,788 was described as physical or fixed assets. Net profit for 1935 was equal to 85 cents a share on outstanding capital stock, compared with 82 cents per share the year before. There were 378,790 shares outstanding.

To save approximately $175,000 in interest, Famous Players Canadian has decided to redeem its six per cent first mortgage bonds and six and one-half debentures, both due in 1948, refunding them with a four and one-half per cent 15-year issue to the extent of $7,100,000, the balance of close to $700,000 to be paid for in cash from the company's $1,800,000 in cash, call loans and Dominion Government bonds.

This refunding will represent a saving of more than 45 cents per share on the 378,790 common shares outstanding, most of which are held by Paramount Pictures of New York.

Newsreel Theatres Popular Abroad

Newsreel theatres are meeting with much popular favor abroad, according to Jack Connolly, general manager of Pathe News, returned from a four weeks' visit to Europe. London has 14 newsreel theatres, Paris eight, with Brussels and Berlin also showing general audience approval of the idea. Mr. Connolly reports business generally good in Europe, with Paris showing the only weakness, attributed to unsettled political conditions.

Kamen Obtains Order

Justice Julius Miller issued an order in New York supreme court April 23rd compelling Betty Longacre to reply to the defendants in her suit for $79,000 against Herman Kamen and Kay (Kamen), Inc., who set forth that they had paid her $21,000 and in addition $1,295 on Sept. 14, 1934, obtaining a release from her.

No Leishman Successor

Phil Reisman, vice-president of the RKO Export Corporation, declared last week on his return to New York from abroad that no successor had been named as yet for E. D. Leishman, who resigned recently as head of RKO distribution in England.

ABOLITION OF CANTON CENSOR FEE EXPECTED TO STABILIZE INDUSTRY

Will Provide Precedent Against Taxation Burdens; Newspaper Ad Cost Is One-Fourth of Receipts; Exploitation Trend

by J. P. KOEHLER

in Shanghai

The Canton censor fees of C$3.00 a reel are shortly expected to be abolished, at least in so far as they apply to the foreign distributor. It will be recalled that the dispute over these fees, which were instituted by the Canton City Government in March, 1935, resulted in a complete stoppage of American films in Canton for three months and the loss of tens of thousands of dollars in business. That the fee, as instituted, was illegal and contrary to the national law of film cencershop cannot be disputed. Therefore, the victory is Nanking's, in upholding the rule which makes the license certificate issued by the Central Film Censorship Committee in Nanking the only legal permit for which the distributor must pay a fee.

The ruling sets a precedent that may prove invaluable in the future. China is in a period of development of national unity, and under such circumstances even ordinary political differences may, for a time, cause situations to arise similar to the Canton affair. Therefore, it is of extreme importance to the distributor that he has behind him the national law upholding him in his contention against illegally imposed local censoring charges.

Should any future occasion arise where the distributor is forced to pay local fees in order to keep films circulating, then it is hoped that Nanking, upon being advised of the situation, immediately will take steps to relieve the distributor of such extra-legal payments through reimbursement during period of negotiation with the offending locality.

The eight major American distributors during the year 1935 paid to the Central Film Censorship Committee at Nanking approximately C$50,000 in censor fees, fines for violations, and so on. In addition to this, the same distributors paid C$19,500 for services in connection with the translation of dialogues and shipping of films to the Central Film Censorship Committee. The total censor fees paid certainly should net a good profit to the Government, since it has been shown, by figures of the CFCC itself, that its costs of operation would not exceed C$40,000 for the year.

As there are still the fees collected from some 70 or 80 other foreign films amounting to C$9,000 plus all the fees from Chinese productions which, though amounting to only C$15.00 a feature, still will run to several thousand dollars; then clearly the Central Film Censorship Committee in Nanking is a good revenue producing source.

In 1933 and 1934 advertising expenses in Shanghai local newspapers had reached an impossible figure of practically 25 per cent of the box office receipts. The burden was unbearable, and the advantage gained by such huge outlay was doubtful, since it precluded any real outlay for outdoor exploitation. Then in 1934 the exhibitors of Shanghai's first-run cinemas drew up a gentlemen's agreement, after a thorough consultation with local newspapers, to limit the total daily space to 60 column inches maximum in any daily paper in Shanghai, and the distributors agreed also not to buy any additional newspaper space, with the newspapers agreeing to give fair attention to publicity.

Radio Starts It

All this apparently had worked well until recently RKO Radio came out with a supplement for "Top Hat," which, though made up of cooperative advertisements of local merchants, apparently made other distributors feel the agreement was no longer in force. Came Shirley Temple in "The Littlest Rebel" and Fox broke out with a full-page advertisement, followed by Paramount's "The Lives of a Bengal Lancer" with a full page, and then Warner followed with a double-page spread for "Captain Blood"; Columbia and Universal expecting to follow in like manner. Whereupon the distributors, realizing that they were falling back into the old habit of spending large sums for newspaper advertising, suddenly came down hard and ended the unhealthful situation by agreeing to stick by the old limitation as better all round, no matter what may be said for or against newspaper advertising in Shanghai. As it is, the agreement is fair to the newspapers, who, in turn, have played fairly with the cinemas and distributors.

Exploitation Boost

As a result, outdoor exploitation will develop, as it should, in Shanghai and elsewhere. Such exploitation as done for "Bengal Lancers," "Top Hat" and others and the recent fine work in tie-ups done by Warner Bros., F. N., Shanghai Exchange—for "Captain Blood" should prove definitely that money for outdoor exploitation is well spent. Both "Bengal Lancers" and "Top Hat" put out 48-sheet size cutout displays in prominent downtown locations, and for "Captain Blood" Warner's made a house-to-house distribution of 400,000 heralds in addition to 400 shop-window display cards in a tieup with Nestle's chocolate, besides other exploitation. All this is a healthy sign of the renewal of outdoor exploitation in China leading to improved business.

"Bengal Lancer" Sets Record

With a run of 11 days, including two weekends, Paramount's "Lives of a Bengal Lancer" now holds the all-time record in the Grand (2,000 seats) theatre, Shanghai, since this cinema opened on June 15, 1933. This should put the box-office at or above C$40,000 for this picture, certainly good business for a depression-ridden Shanghai.

Percy Hammond, Critic, Passes

Percy Hammond, drama critic of the *New York Herald Tribune*, died at Midnight last Saturday at the Rockefeller Institute hospital where he had been critically ill for several days with pneumonia. He was 63 years old and is survived by a son, John Hammond.

Mr. Hammond, who had been drama critic of the *New York Tribune* since 1921, had the reputation of being New York's best informed and most urbane commentator on the theatre. Respected by the people he wrote about he was a non-conformist but unquestionably the finest stylist of New York drama reporters. Born in Cadiz, Ohio, his first play was "Little Nugget," shown in a tent during fair week in his home town when he was 13.

His first important job was with the government printing office in Washington. Following that he returned to Ohio and graduated from Franklin College in 1896. His first newspaper job was on the Chillicothe *News-Advertiser* and he soon rose to the post of editor. Following his marriage to Florence Carnahan he went to Chicago as a reporter for the Chicago *Evening Post* at a salary of $8 a week, and after five years of general editorial work became its dramatic critc.

He came to New York in 1921 to become drama critic of *The Tribune* and the reputation he had on the strength of his Chicago writings grew so wide that his syndicated articles were much sought after.

Mr. Hammond's style, though involved, was never absurd. Of "Ladies of the Evening," 12 years ago, he wrote, "A carnal trap, baiting morality with the savory cheese of sex." Of "Pigs," he remarked, "Even a subject so untidy as Pigs, it seems, can be made cleanly by Mr. John Golden's burnishing sapolios. Mr. Golden is a sunny chimney sweep who, with a song on his lips, cleans Life's flaming smokestacks of all their odious sootiness."

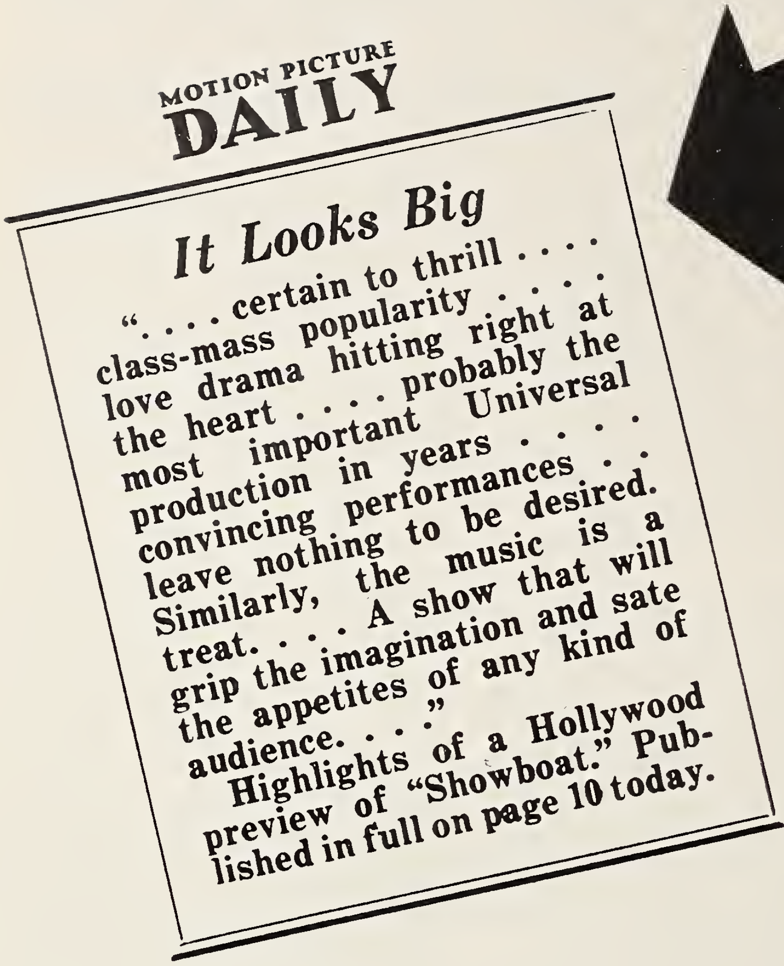
At Mr. Hammond's request there were no funeral services. Cremation took place last Sunday in Queens.

Goodman on Sales Trip

Morris Goodman, sales manager of Republic Pictures' foreign department, leaves for Porto Rico next week on the first leg of a trip covering Central and South American countries. He expects to return to New York in three months.

Miller Quits National Screen

Beverly Miller, Kansas City manager of National Screen Service, has resigned to accept a post with a portable air-conditioning system manufacturer. Charles Gregory, St. Louis manager, will serve the Kansas City area temporarily.



MOTION PICTURE
DAILY

It Looks Big

"... . certain to thrill . . . . class-mass popularity . . . . love drama hitting right at the heart . . . . probably the most important Universal production in years . . . . convincing performances . . leave nothing to be desired. Similarly, the music is a treat. . . . A show that will grip the imagination and sate the appetites of any kind of audience. . . ."

Highlights of a Hollywood preview of "Showboat." Published in full on page 10 today.

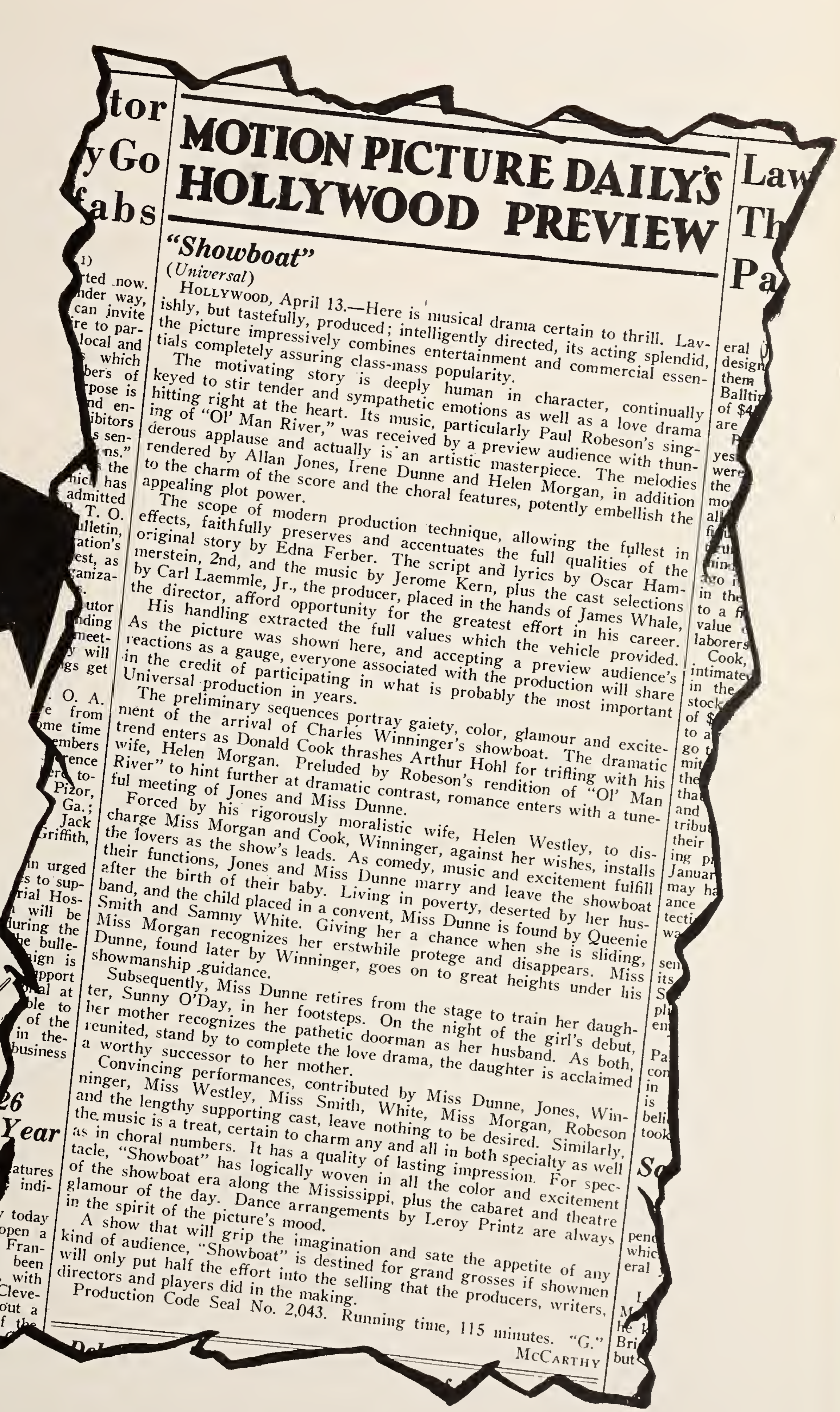
DON'T SKIP A SINGLE WORD OF THIS.

THEY'RE BOTH ABOUT UNIVERSAL'S

"SHOW BOAT"

THE PICTURE THAT'S WORTH MILLIONS TO THE LUCKY EXHIBITORS OF THE WORLD!

.OR THIS



MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Showboat"

(*Universal*)

HOLLYWOOD, April 13.—Here is musical drama certain to thrill. Lavishly, but tastefully, produced; intelligently directed, its acting splendid, the picture impressively combines entertainment and commercial essentials completely assuring class-mass popularity.

The motivating story is deeply human in character, continually keyed to stir tender and sympathetic emotions as well as a love drama hitting right at the heart. Its music, particularly Paul Robeson's singing of "Ol' Man River," was received by a preview audience with thunderous applause and actually is an artistic masterpiece. The melodies rendered by Allan Jones, Irene Dunne and Helen Morgan, in addition to the charm of the score and the choral features, potently embellish the appealing plot power.

The scope of modern production technique, allowing the fullest in effects, faithfully preserves and accentuates the full qualities of the original story by Edna Ferber. The script and lyrics by Oscar Hammerstein, 2nd, and the music by Jerome Kern, plus the cast selections by Carl Laemmle, Jr., the producer, placed in the hands of James Whale, the director, afford opportunity for the greatest effort in his career.

His handling extracted the full values which the vehicle provided. As the picture was shown here, and accepting a preview audience's reactions as a gauge, everyone associated with the production will share in the credit of participating in what is probably the most important Universal production in years.

The preliminary sequences portray gaiety, color, glamour and excitement of the arrival of Charles Winninger's showboat. The dramatic trend enters as Donald Cook thrashes Arthur Hohl for trifling with his wife, Helen Morgan. Preluded by Robeson's rendition of "Ol' Man River" to hint further at dramatic contrast, romance enters with a tuneful meeting of Jones and Miss Dunne.

Forced by his rigorously moralistic wife, Helen Westley, to discharge Miss Morgan and Cook, Winninger, against her wishes, installs the lovers as the show's leads. As comedy, music and excitement fulfill their functions, Jones and Miss Dunne marry and leave the showboat after the birth of their baby. Living in poverty, deserted by her husband, and the child placed in a convent, Miss Dunne is found by Queenie Smith and Sammy White. Giving her a chance when she is sliding, Miss Morgan recognizes her erstwhile protege and disappears. Miss Dunne, found later by Winninger, goes on to great heights under his showmanship guidance.

Subsequently, Miss Dunne retires from the stage to train her daughter, Sunny O'Day, in her footsteps. On the night of the girl's debut, her mother recognizes the pathetic doorman as her husband. As both, reunited, stand by to complete the love drama, the daughter is acclaimed a worthy successor to her mother.

Convincing performances, contributed by Miss Dunne, Jones, Winninger, Miss Westley, Miss Smith, White, Miss Morgan, Robeson and the lengthy supporting cast, leave nothing to be desired. Similarly, the music is a treat, certain to charm any and all in both specialty as well as in choral numbers. It has a quality of lasting impression. For spectacle, "Showboat" has logically woven in all the color and excitement of the showboat era along the Mississippi, plus the cabaret and theatre glamour of the day. Dance arrangements by Leroy Printz are always in the spirit of the picture's mood.

A show that will grip the imagination and sate the appetite of any kind of audience, "Showboat" is destined for grand grosses if showmen will only put half the effort into the selling that the producers, writers, directors and players did in the making.

Production Code Seal No. 2,043. Running time, 115 minutes. "G."

McCARTHY

STEP OUT WITH UNIVERSAL!

CANADIAN MUSIC COPYRIGHT GROUP FACING BREAKUP OVER LEGISLATION

Robbins and Feist Will Set Up Own Collecting Agency If Restrictive Regulation Passes, Says New York Executive

Breakup of the Canadian Performing Rights Society is in prospect as a result of regulatory legislation which music publishers anticipate will shortly pass the House of Commons at Ottawa. While the pending measure is not intended to destroy the licensing agency, it will have that effect because member publishers will establish their own licensing agencies to escape the severe restrictions, according to New York music interests.

Jack Bregman, executive of Robbins Music Corporation and Leo Feist, Inc., music publishing subsidiaries of Metro-Goldwyn-Mayer, said this week that if the legislation is approved his companies will set up an individual collecting agency in the Dominion. The regulations are aimed at copyright pools and do not apply to individual copyright owners, he explained.

Such a move also would weaken the American Society of Composers, Authors and Publishers which owns a 50 per cent interest in the Canadian Performing Rights Society, the other half being controlled by the Performing Rights Society, Ltd., of England.

Since exhibitors and other music users will be compelled to do business with several agencies instead of one central organization if other companies follow the lead of the Robbins and Feist houses, the music publishers declare that the cost of music to the consumer will be greatly increased, and that, furthermore, the statute will impose no curbs on the amount of music taxes they could charge. Also, ASCAP considers the impending situation a "proving ground" of the contention that "monopolistic" copyright pools are detrimental.

Dominion Government Acting

While exhibitors and other music users in the United States are seeking relief from burdensome music fees and are hopeful that legislation being shaped will grant such relief, the Canadian Government is taking action to ease the burden on exhibitors in the country to the North.

Canada's pending legislation covering performing rights went through the second reading in the House of Commons last Friday without opposition. This is the measure intended to carry out the recommendation of Judge James Parker, who conducted the Royal Commission investigation into the activities of the Canadian Performing Rights Society.

A Government measure introduced by the Secretary of State, Ferdinand Rinfret, it can now be considered a practical certainty that it will become a law.

Sets Up Three-Man Commission

The bill, which amends the copyright laws, sets up a three-man commission which is to meet annually to consider protests against tariffs filed by the Performing Rights Society or other organizations licensing the performance of music. The members have not been named but one is to be a judge and the other two will be public officials who will serve without extra remuneration.

COURT EXHIBITS CAR SAFETY FILM

Judge Charles Newell Carns of the municipal court of Los Angeles is trying a new system on traffic violators. He became tired of delivering the same lectures over and over again to those brought before him so he now shows the new traffic safety film, "Everybody's Business," twice daily in the courtroom to "selected audiences."

"We have had one-third fewer excuses and alibis during the first week of showing this picture," Judge Carns said. "Drivers who are graphically shown the appalling consequences of traffic violations, similar to offenses which they have committed, seem more willing to admit their guilt without offering blundering excuses."

The commission will have the power to regulate fees in accordance with the statute. The effect of the move is to provide constant official supervision and regulation over music rights and the fees charged. In practice, it will mean that rates assessed against theatres can not be arbitrarily set by the copyright owners nor can the tariff scales be increased without Government examination of the reasons for the boost.

With respect to theatres, the belief of the Royal Commission was that the music taxes were inequitable, and lower fees were recommended. Until the tribunal is set up and until it rules on the subject, the Secretary of State has power to continue the amended fees at the lower rate.

Copyright Bill Puzzle

Meanwhile in Washington members of the House patents committee subcommittee attempting to draft a new copyright bill are meeting almost daily in their task of reconciling the Duffy, Sirovich and Daly measures into a bill that can be reported to the House.

The subcommittee hopes to have a bill ready to report to the full committee early next week. Its consideration in the House, however, will be sidetracked until major legislation is out of the way. The necessity for agreement with the Senate, which passed the Duffy measure, will cause further delays.

Warner License Signed by 185 Radio Stations, But Large Networks Are Still Outside; ASCAP Reelects Buck

It was learned unofficially in New York this week that 185 radio stations have signed the five-year music license which Warners offered April 1, superseding the temporary three-month agreement. At the same time it was announced that 67 more copyright infringement suits had been filed by Warner against radio stations, night clubs and restaurants.

The deluge of litigation by which Warner seeks to compel broadcasters to become Warner licensees has not had the effect of driving the large networks into the Warner fold, and the exploitation possibilities for Warner pictures and music have been severely curtailed as a result.

However, Warner Bros. is benefiting from the current expansion of Hearst radio interests, which have acquired several stations and now are negotiating for others. Too, in broadcasting circles, Harry M. Warner's recent statement that he intends to build a third national radio network is linked with Hearst Radio, Inc., subsidiary of the publishing interests headed by William Randolph Hearst and affiliated with Warners through Cosmopolitan Productions.

Subject to approval of the Federal Communications Commission, Hearst Radio has acquired KTAT, Fort Worth; WACO, Waco, Tex., and KOMA, Oklahoma City. These are in addition to KTSA, San Antonio, and KNOW, Austin, Tex., which Hearst Radio purchased early in March for $180,000 and $45,000, respectively. With acquisition of the five Southwest units, it is presumed that Hearst will assign Elliott Roosevelt, son of the President, who on March 10 became vice-president of Hearst Radio and president of KTSA and KNOW, as directing head of all stations.

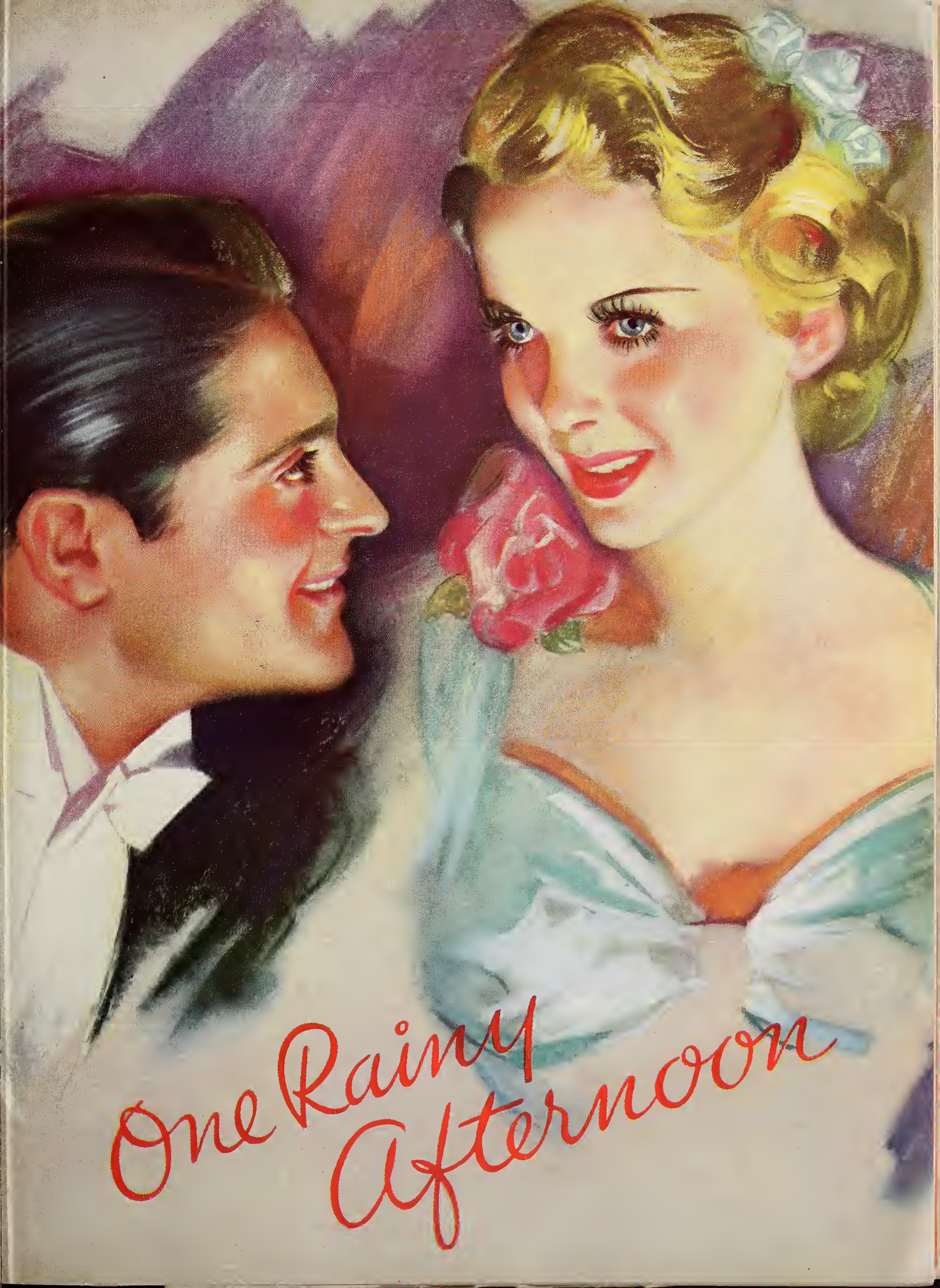
Hearst radio properties now include 11 stations, and court action is pending in the District of Columbia supreme court on the proposed purchase of WMAL, Washington. The six stations already operated by Hearst are WINS, New York; WCAE, Pittsburgh; WBAL, Baltimore; WISN, Milwaukee; KYA, San Francisco, and KEHE, Los Angeles.

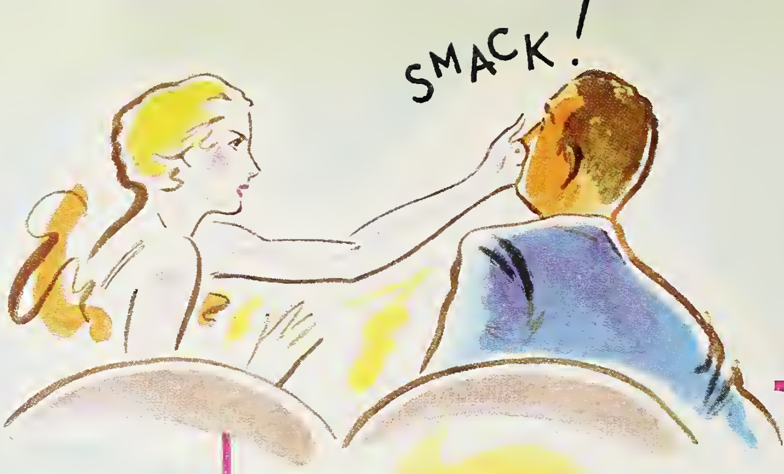
In the light of this expansion, orders understood to have been given by Mr. Hearst revising the [illegible] newspapers to the radio industry are conflicting. The Hearst newspapers' radio pages were paying too much attention to the large chains, Mr. Hearst is reported to have felt, and some of the radio columns were withdrawn pending reinstatement under a new policy. The complaints of Hearst newspaper executives that radio was strong competition as an advertising medium were also a factor, it is reported.

Gene Buck Reelected

Gene Buck, president of ASCAP six years, was reelected at the annual directors' meeting last Thursday, and E. C. Mills was reelected general manager for a fifth year. Others reelected were Louis Bernstein and Otto A. Harbach, vice-presidents; Joseph Young, secretary; Robert Crawford, assistant secretary; Gustave Schirmer, treasurer; Sigmund Romberg, assistant treasurer; Nathan Burkan, general counsel. The board of directors is self-perpetuating. The next board meeting will be May 28.

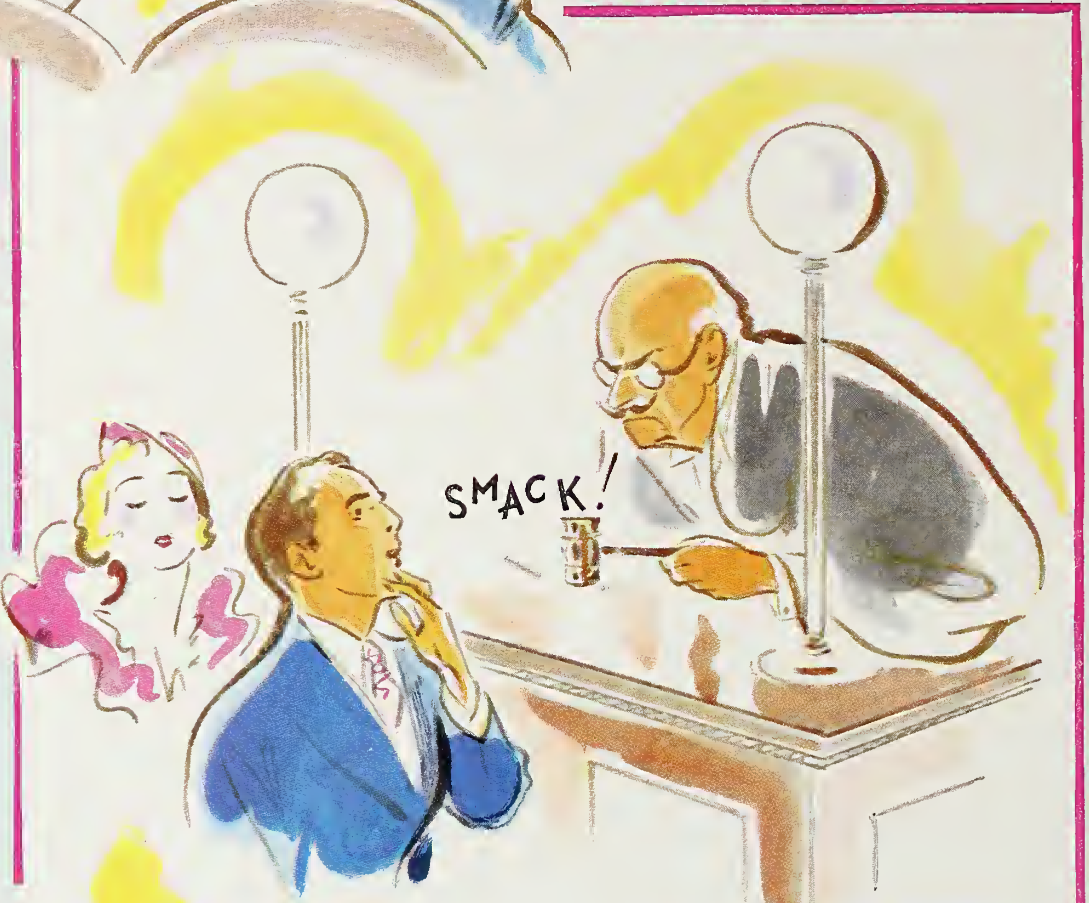
Mr. Mills is expected to return early in May from an annual swing around the country on which he left three weeks ago. While in the state of Washington last week he conferred on the attorney general's ouster suit there against ASCAP and the criminal indictments filed against the Society's officials on charges of conspiracy and intimidation.

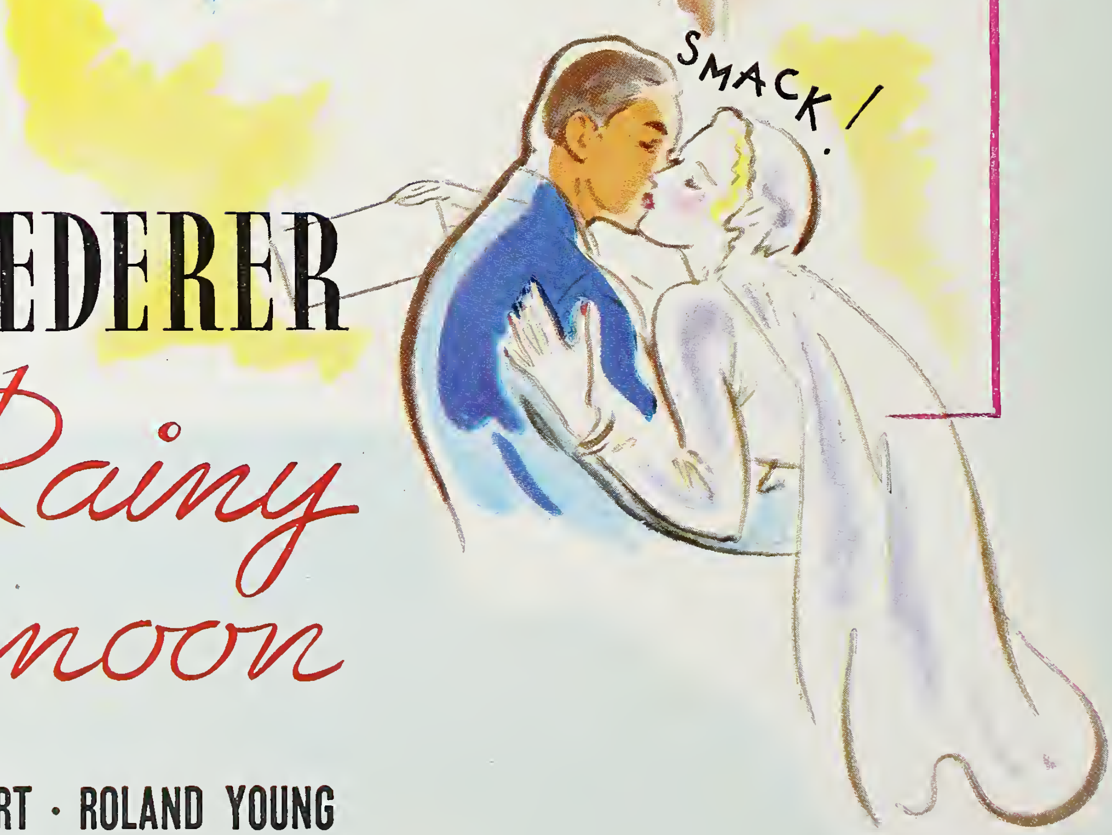

One Rainy Afternoon



A Kiss in the Dark Brings to Light the Merriest Love Story of the Year!

She sighed when the great lover on the screen gathered the heroine in his arms. But she screamed when a handsome stranger in the next seat kissed *her!*... And that scream was only the beginning!





PICKFORD-LASKY
PRODUCTIONS *present*

FRANCIS LEDERER

in

One Rainy Afternoon

with

IDA LUPINO · HUGH HERBERT · ROLAND YOUNG

ERIK RHODES · JOSEPH CAWTHORN

Directed by Rowland V. Lee

Released thru UNITED ARTISTS

PRINTED IN U.S.A.

EIGHT BILLION TELEVISION MARKET TO GET RULES FROM U.S. COMMISSION

Federal Board Meets June 15 to Determine Relation to Radio, Press and Motion Pictures; Hollywood Is Calm

Sound equipment and radio manufacturers face the happy prospect of an $8,000,000,000 market in television recording and reproducing apparatus, say broadcasting economists, as the television "industry"—potential competitor of all amusements—awaits developments on several fronts affecting the immediate business and entertainment future of the new medium.

A concentration of effort early this summer is expected to determine the "where and when" television is going, as follows:

June 15th: Federal Communications Commission will fix rules governing the conduct of television in its relation to radio, the press and motion pictures.

June 29th: Television field tests will be conducted by RCA in a $1,000,000 experimentation. An advance demonstration was given newspaper editors last Friday.

July 1st: Daily television broadcasting officially starts in England, where regular television broadcasts to theatres also will be inaugurated.

The New York *Times,* however, finds Hollywood's motion picture producers unworried over television, although the newspaper sees radio's "digging in" in Hollywood as protection for them when television comes. America's large broadcasters have been giving considerable attention of late to the extension of their broadcasting facilities in Hollywood at the greatest source of "eye and ear" talent. Besides its relationship with RKO, RCA's National Broadcasting Company has built elaborate broadcasting studios and powerful broadcasting equipment at the back door of Hollywood's studios. Likewise Columbia Broadcasting System's new broadcasting setup, one of the strongest in the west, is in the heart of Hollywood.

That California's film producers have been studying television's possible effect on production and talent became known when the *Times* learned that a financial and production group representing some large studios engaged experts to report on the motion picture's relation to television and was assured that there was no immediate cause for alarm.

Hollywood, therefore, continues to view the possibility of competition of television in the home with detached interest, almost with apathy, but with the feeling that if and when the occasion arises, the motion picture will be able to take advantage of anything the process offers.

The first estimate of the extent of the television market ahead for sound equipment and radio manufacturers comes from C. W. Griffin, of First National Television, Inc., who declared that the average cost per set will approximate $225, as compared with the present price of $400, with a potential market in this country for 35,500,000 sets, for a total sale price of $8,000,000,000.

Mr. Griffin predicts that exhibitors eventually will use television locally as an advertising medium to broadcast trailers of their forthcoming attractions.

Television to date has been proceeding unhampered by the stringencies of the Federal Communications Commission, such as those that govern the conduct and advancement of radio and communications. This situation the Commission proposes to change after June 15th, when, after public hearings television will be bridled with definite rules and regulations controlling its technical and public entertainment advancement, its commercial possibilities and its relation, as a competitor, to radio, the press and motion pictures.

TRAIN SHOWS WIN PASSENGERS' VOTE

"Films on wheels" were advanced this week by the Burlington Railroad at Chicago as a means of relieving the boredom of long distance travel.

Reporting on experimental film showings from March 24 to April 7 on two of the road's fast trains, A. Cotsworth, Jr., passenger traffic manager, said that 96 per cent of the 461 passengers who attended expresed the wish that the entertainment be made a permanent feature.

Dining cars served as theatres, with 16mm. projectors at one end focused on a small screen at the other. One small speaker was used.

The FCC still is studying the report of T. A. M. Craven, FCC chief engineer, as filed early in April. Out of Mr. Craven's recommendations will come the determination of FCC policy on television, in June, when a definite long-term radio and television attitude will be adopted. All radio and television interests will be heard at the June 15th meeting, also newspaper and motion picture representatives.

Mr. Craven is urging the Commission to keep television on an experimental basis until complete commercialization of the medium is effected by television's sponsors.

"Economic factors" of television are emphasized by Mr. Craven, who says that these include the effect television transmission would have on present broadcasting, "the existing receiver manufacturing industry, as well as the newspaper and motion picture industries."

By keeping television on an experimental basis, he continues, the principal economic effects could be more accurately predicted before the Commission gave consideration to issuing commercial television licenses.

E. O. Sykes, chairman of the Federal Communications Commission's broadcast division, says the June inquiry into television was designed to "take time by the forelock" and gather information which would be valuable in mapping policies to meet changing conditions—technical, competitive and others.

RCA's Television Field Test

RCA's $1,000,000 experiments with television will be tried for tangible results on June 29th when the Radio Corporation of America will conduct the first field tests from the Empire State Building. Experimental receivers for the demonstrations are to be placed at various points in New York.

Preliminary to the $1,000,000 field tests,

RCA Will Conduct Field Tests June 29 in Million Dollar Experiment; British Daily Broadcasts Begin July 1st

RCA this week gave an advance demonstration to newspaper editors at its manufacturing plant at Camden, N. J., where television outdoors was broadcast a mile, with the local fire department staging a "fire" as the actors.

The pictures were five by seven inches, of greenish hue. Some blurred, but they were shown "out of the laboratory at last."

The receiving set, intended for home use, was described by Orrin E. Dunlap, Jr., in his report to the New York *Times,* as follows:

"The latest television receiver at first glance looks like an ordinary console radio, but inside the mechanism is radically different, more complex. There are 33 vacuum tubes in the circuit, compared to the average broadcast receiver's 12. Adding to the complexity are 14 control knobs, seven white ones arrayed on the front of the cabinet and seven black knobs on the top. They regulate the sound, govern the brilliancy of the picture, focus, synchronize, center the image, regulate its size and generally refine the image.

Tuning with Single Knob

"Tuning is accomplished by a single knob, because the sound-sight is combined on one wave, and once the sound is accurately tuned the picture 'takes care of itself,' as the engineers explain the operation. The images travel on a six-meter wave.

"On top of the receiver cabinet, under a hinged cover, is a large funnel-shaped cathode ray tube called a kinescope, protruding through a circular opening. The end of this tube is covered with a fluorescent material. There the image is 'painted' electrically. The cover of the set can be raised so that the image from the tube's face is reflected from a mirror to the spectator. These kinescopes are estimated to cost from $50 to $100, depending upon the number produced. The cost is taken as an indication of what the multi-tube home-television instruments may sell for, probably $300 to $800, according to the engeneers, who report no definite retail price has been established.

30 Pictures a Second

"Films were also projected. It is believed that reels will be the backbone of television. The film is broadcast by television at the rate of 30 pictures a second, although the film passes through the projector at 24 pictures a second, because the associated sound is recorded at 24 frames a second. The receiving antenna is only ten feet long."

Engineers described the system as "all-electronic." No mechanical parts are utilized. There are no whirling disks festooned with lenses, as in early television methods. Scanning is now electrical.

The received picture is comprised of 343 interlaced lines designed to minimize flicker. The green tint of the picture is purposely arranged because the human eye is more sensitive to that color, according to Dr. V. K. Zworykin, inventor of the kinescope and iconoscope. He said the ultimate home-television receiver will probably offer a pale yellow picture.

Last May, David Sarnoff, president of RCA, said that from 12 to 15 months would be required to begin test programs. Now the programs are almost ready for presentation, al-

(*Continued on following page*)

Harry H. Thomas Quits as First Division Head

Harry H. Thomas on Tuesday resigned as president of First Division Exchanges, Inc., which he founded 10 years ago, and as director of First International Corporation, as a result of negotiations concluded with Pathe Film Corporation disposing of his contract and 10 per cent stock interest in First International. His personal service contract, which was for five years, had more than three years to run.

Pathe announced it "has entered into a deal with Grand National Films, Inc., of which Edward L. Alperson is president, to liquidate First Division through that organization. Mr. Thomas plans to launch an independent film organization following a vacation of several weeks.

Mr. Thomas entered the industry as an exhibitor in Brooklyn, N. Y., in 1907. Six years later he became associated with the Greater New York Film Company, until he aligned himself with General Film Company. Later he went with Fox as special representative. In 1921 he organized the Alexander Film Company and subsequently became vice-president and general manager of the Merit Film Exchange in New York. In 1926 that exchange was absorbed when Mr. Thomas organized First Division.

Mr. Alperson and Pathe officials expressed regret at Mr. Thomas' leaving.

Pathe Officials Reelected

Frank F. Kolbe, president of Pathe, and Robert W. Atkins, executive vice-president, were reelected at a board meeting Tuesday which followed the annual stockhelders' meeting. Directors elected or reelected were Mr. Atkins, Henry J. Gould, Robert M. McKinney, Charles L. Stillman, Charles A. Stone, Theodore C. Streibert, W. C. Stettinius, Charles B. Wiggin and Mr. Kolbe.

Mr. McKinney, Mr. Stillman and Mr. Stettinius are to fill vacancies created by the resignations of Paul Fuller, Jr., Ellery W. Mann and George S. Montgomery, Jr.

Details of the distribution of a large part of Pathe's stock in Grand National Films to Pathe stockholders are being worked out by Pathe directors. Time, Inc., which had a small interest in First Division, now absorbed by Pathe, will also participate in the financing.

Alperson Assumes Post

Mr. Alperson officially was scheduled to assume his presidential post on Friday. He will be assisted by James Davidson, who has been named vice-president of Grand National Distributing Corporation, subsidiary of Grand National Films. Mr. Davidson was Mr. Alperson's assistant at National Theatres.

Grand National Distributing Corporation has filed articles of incorporation at Dover, Del., and Sacramento, Calif., listing 50 shares of $100 par and capital of $5,000. The incorporators are given as Alfred McCormack, George G. Tyler and Rober C. Sonneman, all of New York.

Meanwhile the first Division exchange in New Haven, Conn., is the first to become a Grand National outlet, with no change in personnel. M. I. Levine continues as manager and Jeanette Berliner office manager. Several First Division franchise holders who own their state rights exchanges are reported unwilling to be absorbed in Grand National.

Al Friedlander, vice-president of First Division in charge of distribution, denied reports he would join Mr. Thomas in his new venture or that he had discussed a settlement of his contract, which runs until 1938. The company has asked him to remain in his present capacity, he said.

First Division has completed 85 per cent of the feature programs announced for 1935-36, with the release of "Southern Maid" and "August Week-End," Alliance and Chesterfield productions, respectively.

No successor will be named to Mr. Alperson in the post of chief film buyer for National Theatres, it is understood. Spyros Skouras, the circuit's operating head, will become more active in negotiations for 1936-37 product. J. J. Sullivan, West Coast film buyer, is now in New York on new film deals, and in the next few months divisional theatre managers will come East for conferences on next season's product.

William S. Hart Wins $85,000 in UA Damage Suit

After one hour's deliberation a jury in the New York supreme court late last week brought in a verdict of $85,000 in favor of William S. Hart in connection with his $500,000 conspiracy suit against the United Artists Corporation. Counsel for United Artists immediately made a motion to set the verdict aside as excessive, but Judge Philip J. McCook denied the motion. Thereupon counsel for United Artists indicated an appeal would be taken.

The action arose when the actor charged that United Artists failed properly to exploit his final film, "Tumbleweeds," and that Joseph M. Schenck, former head of the corporation and now chairman of the board of Twentieth Century-Fox Film Corporation, and the late Hiram Abrams, an executive of United Artists, had conspired to force him out of producing pictures after "Tumbleweeds" had not been a success.

Mr. Schenck denied the conspiracy charge.

Moffitt Announces List Of Kentucky Directors

Lee Moffitt, president of the newly organized Motion Picture Theatre Owners of Kentucky has named nine regional directors and nine associates for as many congressional districts, who in turn, are empowered to select officers of the association and five district governors. Each district governor will represent two congressional districts.

The directors appointed by Mr. Moffitt are Harry Moore, E. W. Dozier, Fred Doll, John P. Masters, Charles Hunsten, John Elliott, Maurice White, Lawrence Davis, and Otto Brown. Associates are M. D. Greene, J. N. Allison, Sam Switlow, F. M. Pittman, Paul Sanders, Sam Lee, Lewis Wiethe, Bill Cain and Lewis Merrinbloom.

Cinema Club Board Chosen

The Cinema Club in New York Wednesday elected its first board of governors as follows: Neil Agnew, John Alicoate, Joseph Bernhard, Harry Buckley, Jack Cohen, Sam Dembow, Jr., Stanleigh Friedman, E. W. Hammons, Austin Keough, Willard McKay, Joseph Moskowitz, Louis Nizer, Charles Pettijohn, Martin Quigley, Philip Reisman, J. Robert Rubin, Louis K. Sidney, Frank Walker and Herbert J. Yates.

Television Plans Pushed; England to Get Daily Service

(*Continued from preceding page*)

though admittedly television in its present stage still has some severe limitations: the short range of transmitters, from 15 to 25 miles; the great number of television broadcasting stations required to serve the 3,000,000 square miles of the United States; program problems, and the serious difficulty of creating a network system.

RCA's first television broadcasting studio is being constructed in the RCA Building at Rockefeller Center as a part of the National Broadcasting Company's operations, and will form part of the activities in June in connection with the taken of the development from the laboratory for its field tests. The findings of these tests will be applied immediately to the establishment by RCA of a public television service.

England Set for Daily Service

July 1st has now been set as the opening date for the British Broadcasting Corporation's regular daily television service, embracing a three-hour daily broadcast of "newsreel" items, vaudeville acts and short motion pictures, covering a 25-mile radius. Dramatic feature films will be tried later.

Completion of the official transmitting station, at Alexander Palace in North London, is at hand, the Baird and E.M.I. companies installing equipment. Television tests have been conducted for more than one year.

Television cables will link London to Birmingham, Manchester and later with other provincial cities.

England already has television receiving equipment scheduled for ten regular motion picture theatres.

Theatre owners in Great Britain have been studying for months the possible effect of television on their box offices and, mechanically, on their screens, especially since Jeffrey Bernerd, distribution director of Gaumont-British, was quoted in the New York *Times* as follows: "Before long our newsreels (GB's) will be broadcast from a central point (in London) and thrown upon every screen in the United Kingdom. The saving in the cost of release prints and the elimination of distribution expenses will more than justify broadcast charges."

It is assumed that GB will continue to charge exhibitors the regular newsreel rentals, but that theatres will receive the news subjects via television rather than in the present sound film form in a can. The company has signed contracts with British Broadcasting—official government broadcasting agency—to use GB newsreels.

"We believe that dramatic presentations eventually will be shown the same way," according to the New York *Times* account of Mr. Bernerd's remarks.

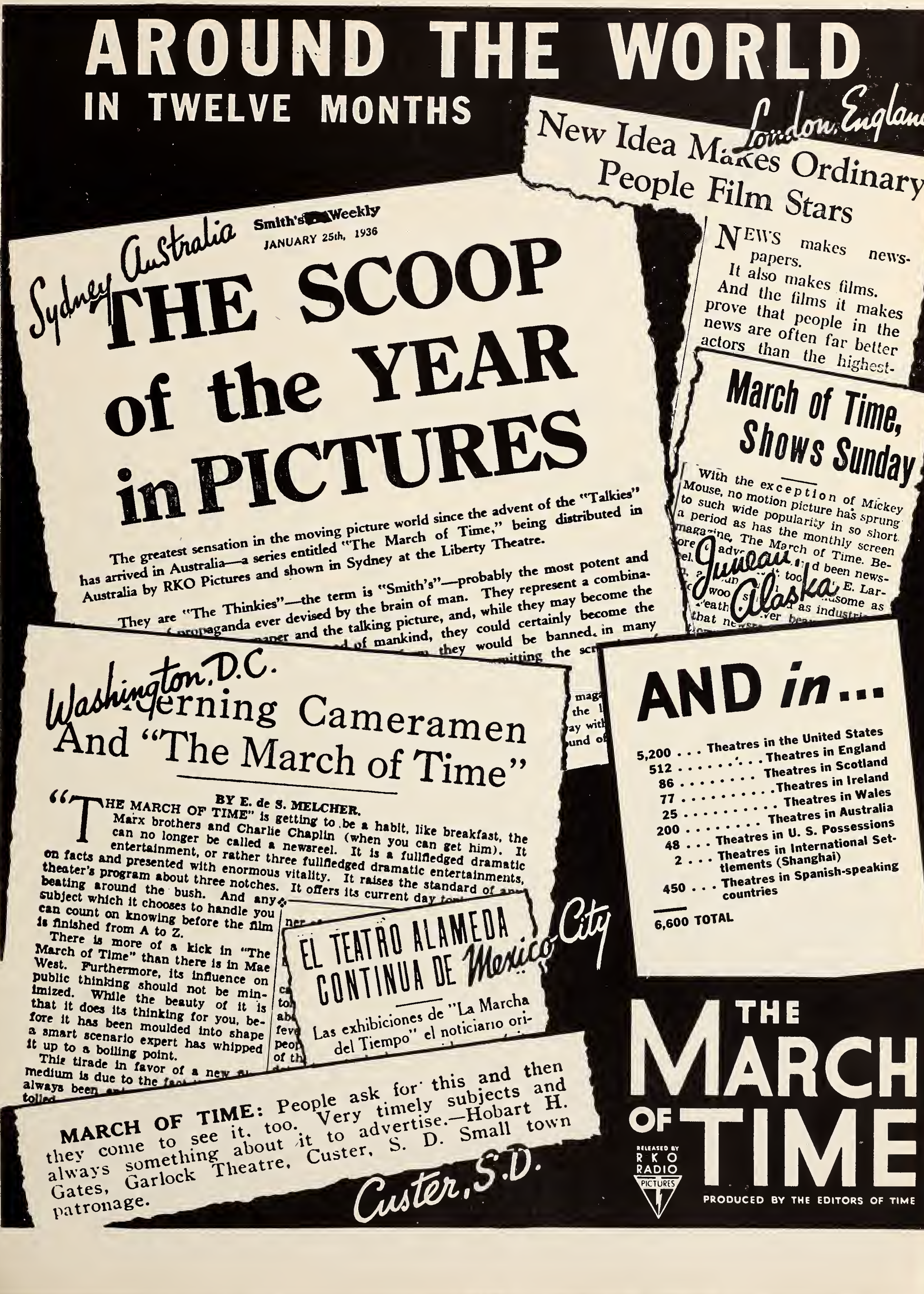
Meanwhile the government in England is considering meeting the costs of a public television service out of public funds.

Blackstone Lesser Agency

Sol Lesser, president of Principal Productions, Inc., has signed the Blackstone advertising agency to handle eastern publicity for the company.

Rex Premiums Expands

Jack Goldstein, general manager of Rex Premiums, New York, has taken additional store space on West 44th street to augment the company's showroom facilities.



AROUND THE WORLD

IN TWELVE MONTHS

London, England

New Idea Makes Ordinary People Film Stars

NEWS makes newspapers.

It also makes films. And the films it makes prove that people in the news are often far better actors than the highest-

Sydney Australia

Smith's Weekly

JANUARY 25th, 1936

THE SCOOP of the YEAR in PICTURES

The greatest sensation in the moving picture world since the advent of the "Talkies" has arrived in Australia—a series entitled "The March of Time," being distributed in Australia by RKO Pictures and shown in Sydney at the Liberty Theatre.

They are "The Thinkies"—the term is "Smith's"—probably the most potent and propaganda ever devised by the brain of man. They represent a combination paper and the talking picture, and, while they may become the of mankind, they could certainly become the they would be banned, in many

March of Time, Shows Sunday

With the exception of Mickey Mouse, no motion picture has sprung to such wide popularity in so short a period as has the monthly screen magazine, The March of Time. Be- d been news- too E. Lar- some as as industri that ne

Juneau, Alaska

Washington, D.C.

Cerning Cameramen And "The March of Time"

BY E. de S. MELCHER.

"THE MARCH OF TIME" is getting to be a habit, like breakfast, the Marx brothers and Charlie Chaplin (when you can get him). It can no longer be called a newsreel. It is a fullfledged dramatic entertainment, or rather three fullfledged dramatic entertainments, on facts and presented with enormous vitality. It raises the standard of theater's program about three notches. It offers its current day beating around the bush. And any subject which it chooses to handle you can count on knowing before the film is finished from A to Z.

There is more of a kick in "The March of Time" than there is in Mae West. Furthermore, its influence on public thinking should not be minimized. While the beauty of it is that it does its thinking for you, before it has been moulded into shape a smart scenario expert has whipped it up to a boiling point.

This tirade in favor of a new medium is due to the always been tolled

EL TEATRO ALAMEDA CONTINUA DE

Mexico City

Las exhibiciones de "La Marcha del Tiempo" el noticiario ori-

MARCH OF TIME: People ask for this and then they come to see it, too. Very timely subjects and always something about it to advertise.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Custer, S.D.

AND *in*...

5,200	Theatres in the United States
512	Theatres in England
86	Theatres in Scotland
77	Theatres in Ireland
25	Theatres in Wales
200	Theatres in Australia
48	Theatres in U. S. Possessions
2	Theatres in International Settlements (Shanghai)
450	Theatres in Spanish-speaking countries
6,600	TOTAL

THE MARCH OF TIME

RELEASED BY RKO RADIO PICTURES

PRODUCED BY THE EDITORS OF TIME

NEW RUSH TO CANADIAN LOCALES AIDS EXHIBITOR

Few Films Made for Dominion Patrons, but Hollywood and London Offer Tieups

by J. A. COWAN
in Toronto

Excepting short subjects and newsreels where the home made label has specific cash value, there has been little opportunity to discover any relationship between Canadian-made pictures and Canadian box-offices. But there is such a thing as a "Canadian angle" which can be picked up and exploited by the astute manager with sound and often choice results. In this respect, current and coming films probably provide a new high.

The subject is a little tricky. A Canadian name in a cast does not necessarily mean business. There have been plenty of cases of Canadian names meaning strictly nothing to the exhibitor's bank account, usually because the individuals in question were not known at home before they scaled the celluloid heights. Of course, if a producer with a Canadian name on the payroll put some publicity pressure behind that fact, aside from the straight exploitation on the individual picture, it no doubt would produce results but only a restricted amount of that has ever been done. There are plenty of Canadian names which are unknown as such to Canadians. Walter Huston's Canadian origin leaked out after his popularity with the fans was solidly established and the fact that Victor McLaglen had once been a boxer in Canadian silver camps around Cobalt was a more widely press-agented story.

What brings up the subject at the moment is the rising total of current exploitation opportunities and the recent examples which have meant business. There seems to be more current Canadian film-making activity and more attention to Canadian locales and backgrounds than in a long stretch of seasons. An odd feature is the fact that the purely Canadian undertakings are largely intended for non-Canadian audiences, whereas those which should add up nicely in the Canadian exhibitors' ledgers are almost exclusively under the auspices of Hollywood and British producers.

The shining example of all is "The Country Doctor," not merely because it concerned the Dionnes but also because of the way it was handled by the producers and also due to the personal popularity earned by director and players during their Canadian stay. "Quins" or no "quins," the production could have slipped over to the acid side in this country with consequent box office suffering. As it is, the film stands as an excellent piece of diplomacy as well as a big grosser. Reported plans for a film based on the Moose River rescue and the work of the draegermen would be another case where, as far as Canadian theatres are concerned, the final result might go either way, depending on the handling.

While it didn't receive the same newspaper attention, "Rose Marie" was another fine instance of a Canadian angle that drew in Canada. The story has a Canadian setting, of course, but this was duplicated in California. In this case it isn't probable that the box-office take in Canada would have been materially increased had the mountain scenes been made where the story was laid. It looked authentic on the screen and that was what counted with the customers.

On the other hand, the fact that scenes for "Captain Courageous" were shot off the Canadian Atlantic coast can be built into extra box-office interest throughout a large section of Canada. "Rose Marie" definitely was stamped with the Canadian label in the public mind, no matter where it was made. In the other case, the label has to be applied by exploitation.

Other Instances

From London, Gaumont will be sending "Great Divide," starring Richard Arlen, based upon the building of the Canadian Pacific Railway, a picture which should be a "push-over" in any Canadian center with a theatre. The story by Alan Sullivan sidesteps the political pitfalls which might have caused trouble. It already has been serialized in *MacLeans,* largest Canadian magazine, which has revealed to large segments of the public the fact that it is romance plus action, and thus has removed the possible handicap that customers might be expected to raise against a solemn celluloid treatise on empire-building. Of Gaumont's other empire-building epics, "Rhodes" has a Canadian star in Huston but there is another exploitation source which apparently has not been tapped to date. The shining goal of thousands of young Canadians in college or hoping to get there is the Rhodes scholarship, of which the film's chief figure was the founder. The outstanding academic prizes of any year, they provide for study at Oxford or Cambridge in England and Rhodes scholars now are scattered throughout the whole Dominion. Incidentally, that also applies to the United States.

If the Korda-Wells "Things to Come" needs anything else, it has one of the best possible Canadian names in Raymond Massey. A younger brother of the present Canadian High Commisioner in London, Hon. Vincent Massey, the name is known in every corner of Canada.

For strictly Canadian-made pictures, there is so far little of interest to the Canadian exhibitor. "The King's Plate," made in Toronto by Dominion, is apparently intended for British rather than Canadian distribution and was made as a quota film. Ruth Roland made "From Nine to Nine" in Montreal for Coronet Films, announced as the first of 18 features, but that too seems headed for trans-Atlantic consumption.

Within the year, one really fine film has been made in Canada and about seven out of ten fans know nothing much about it. "Maria Chapdelaine," based on the Canadian classic of the same name, was shot in Quebec by a Parisian company.

Famous Canadian Bond Issue

Within the next few days a new bond issue of Famous Players Canadian Corporation, Ltd., Paramount subsidiary, is expected to be offered in Toronto and Montreal. The amount probably will be $7,100,000 at 3 to 4½ per cent. The purpose of the issue is to refund the circuit's present 6 and 6½ per cent bonds and debentures which amount to aproximately $7,500,000. The difference between the new and old issues would be paid out of cash on hand. At the end of last year the company had Canadian government securities of $1,000,000 market value and an additional $750,000 in cash and call loans. No official announcement has yet been made, but the move has been expected in Canadian financial circles for some weeks.

Rescue and Box Office

Canadian box offices, particularly in Ontario and the Maritimes, went into a sudden and, in some cases, drastic slump during the Moose River mine rescue. Several Toronto neighborhoods were reported as much as 40 per cent below normal. The absent patrons were apparently camped by their radios listening to the bulletins which came over every few minutes. It was the most impressive demonstration so far of the opposition which radio can provide the industry, particularly since it struck so unexpectedly. During the winter, a Saturday night network broadcast of major league hockey was rated as cancelling thousands of theatre admissions weekly in Canada, but nothing previously had exerted the draw of the underground struggle to save the entombed Canadians.

Harry Evans To Hunt Talent for Universal

Universal has established a new department in its home office, to be called the eastern talent department. Harry H. Evans, former managing editor of *Life* and editor of the *Family Circle,* is to be the director.

Heretofore this work in Universal was combined with the eastern story department, and the eastern story editor was charged with the double duty of discovering new talent as well as new novels and plays. Mr. Evans will confine his efforts to the discovery of new talent for Universal and the company has given him a roving commission.

Mr. Evans began as a writer of sports. He was then summoned to the staff of *Life.* Several years later he followed Robert Sherwood as motion picture critic and later assumed the duties of dramatic critic as well. Eventually he was made managing editor of *Life.* In 1932 he organized the *Family Circle,* a weekly magazine, and became its editor and president of the publishing company.

NBC Adds Five Stations

The National Broadcasting Company has acquired the five radio stations operated in California and Nevada by the McClatchy Newspapers. The stations, KFBK, Sacramento; KMJ, Fresno; KOH, Reno; KWG, Stockton, and KERN, Bakersfield, will be operated on both the Red and Blue networks of the company.

WORLD LEADER

ABROAD, as well as in America, its unique photographic qualities have made Super X the undisputed leader among motion picture negative materials. It is king of the movie-making capitals of the world. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

12 STATES NOW HAVE UNEMPLOYMENT FUNDS

Forty Per Cent of Country's Payroll Now Covered by Jobless Insurance Legislation

State tax laws to provide unemployment insurance under the United States Social Security Act are now in effect in the District of Columbia and 11 states: Alabama, California, Indiana, Massachusetts, Mississippi, New Hampshire, New York, Oregon, Utah, Washington and Wisconsin, and apply to all employers, including producers, distributors and exhibitors. In the District of Columbia, the law is applicable to employers of one or more persons; and to employers of four or more persons in New Hampshire, New York, Oregon, Utah and Washington. In the remaining states it applies to employers of eight or more persons.

The states which have enacted unemployment insurance legislation to date cover some 40 per cent of the country's payroll.

The plan is intended by the Administration as "a piece of legislation setting up the framework within which the nation can work out a more orderly and efficient system of providing against the insecurities of life," and concerns itself with (1) public assistance; (2) unemployment compensation, and (3) federal old-age benefits.

Already 7,000,000 persons are covered by the unemployment compensation laws of the 12 states, including many thousands of motion picture workers.

The federal Social Security Act which prompted the states to enact similar legislation through which the Government will aid such states in creating unemployment insurance, provides for an excise tax, amounting to one per cent in 1936; two per cent in 1937, and three per cent thereafter, on all employers who in some 20 weeks of the year had at least the specified number of workers in their employ.

In the cases of the 12 states now having laws of their own, an exhibitor or other employer affected may credit against the federal excise tax the amount of contributions he pays into the state unemployment compensation law, but such credits may not exceed 90 per cent of the federal tax. The tax began to accrue Jan. 1, 1936, and exhibitors and other employers must keep records of employment in their establishments from that date, in order to serve as the basis for tax payment at the end of 1936, and thereafter.

Additional states—Colorado, Connecticut, Kentucky, Maryland, Ohio, Rhode Island and South Carolina—are working on similar unemployment insurance legislation.

The payrolls of employers in states without state laws will be subject to the full federal tax, anyway. The difference between those states that have approved laws and those that do not have them will simply be that the former in effect can keep up to 90 per cent of the federal tax within the state to pay benefits to unemployed eligible workers of the particular state, while in the latter case employers will have to pay the entire tax into the general fund of the United States Treasury and none of it will be available to meet the particular state's responsibility of its own unemployed population.

The years 1936 and 1937 will be entirely concerned with the administrative procedure involved in the collection of contributions. During these two years contact with employers will be a primary concern of state and federal authorities. From 1938 on, when benefits begin to be paid, the problem of instructing the employees in their rights and duties under the unemployment insurance systems will be paramount. Efforts are expected to be expended to work out, in cooperation with organized groups of employees, unions and the like, simplified methods for registration of the unemployed and for the payment of benefits to them.

First test of the constitutionality of the state job insurance law was ended by the New York State court of appeals when it decided last week that the act is valid. The specific piece of legislation questioned in the courts also exists, with some variations, in Alabama, California, Massachusetts, Mississippi, New Hampshire, Oregon, Washington and the District of Columbia.

RCA Files Cross Bill In Battery Action

A cross bill was filed by the Radio Corporation of America this week in the chancery court of Wilmington, Del., in the action instituted against it last May by the Philadelphia Storage Battery Company. Hearing is set for September 14th.

RCA in its bill maintains that all royalties paid by the Philadelphia company were properly paid and justly due and that the latter concern has failed to pay all of the royalties due. It alleges that the battery concern sold large quantities of apparatus, licensed under terms of the license agreement, to Philco Radio and Television Corporation, its subsidiaries and Transitone Automotive Radio Corporation.

RCA further alleges that the Philadelphia company has violated the article of agreement that forbids the licensee to assign, transfer or divide license without consent of RCA and that it has failed to compute royalties in accordance with the agreement.

Salesmen Talk Insurance

Group insurance was discussed by the members present at the weekly meeting of Motion Picture Salesmen, Inc., at the Lincoln Hotel, New York, last week. Plans for the Monster Dinner and Dance to be given at the Astor Hotel on Thanksgiving Eve were taken up and Ben Roman was sent to the coast to contact studio executives in regard to the souvenir program of the affair. Proceeds will go to charity.

Cagney Retrial Refused

Superior Judge Charles I. Bogue in Los Angeles has denied the motion filed by attorneys for Warner Brothers asking for a retrial of the James Cagney contract case. An appeal will be filed with a higher court this week, attorneys said.

U. S. to Retain Theatre Project, Says Whitehead

The WPA federal theatre project is to continue under the aegis of Uncle Sam after next June, according to unofficial understanding, Ralph Whitehead, executive secretary of the American Federation of Actors and an official of the vaudeville branch of the program, said this week.

Government officials have issued no official word, however, in reply to the protest by actor and labor groups against the reported transfer of the activity from federal to state administration when present appropriations expire.

Meanwhile opposition to further allotment of funds is shaping up, it was indicated in the action this week of Senator James J. Davis of Pennsylvania, who assailed Communist influence in the theatre project in New York and cited reports that many without theatrical experience are on the payroll while professional actors walk the streets. Actors' Equity Association repudiated this charge, and national WPA officials issued denials.

The most ambitious project of the WPA in San Francisco was scheduled to open this week at the 1,400-seat Columbia theatre, with a week's performance of "The First Legion." In Los Angeles the WPA has opened the Mason Opera House, long dark, for a series of revivals of stage hits.

From Hollywood comes word that Al Woods, stage producer, has purchased rights to "Censored," federal play put on at the Hollywood Playhouse, for Broadway production next fall.

Brandt Circuit Increased

Opening of the new Plaza theatre at Stamford, Conn., and acquisition of the Garden at Paterson, N. J., bring the Brandt circuit to a total of 53 houses. The Plaza is a 1,400-seat theatre designed by Architect Thomas Lamb, who will also be in charge of $50,000 worth of remodeling operations decided upon for the Garden. Harry Brandt, circuit head, recently bought a half interest in the Hub and University theatres, with Al and Charles Gottesman holding the other half.

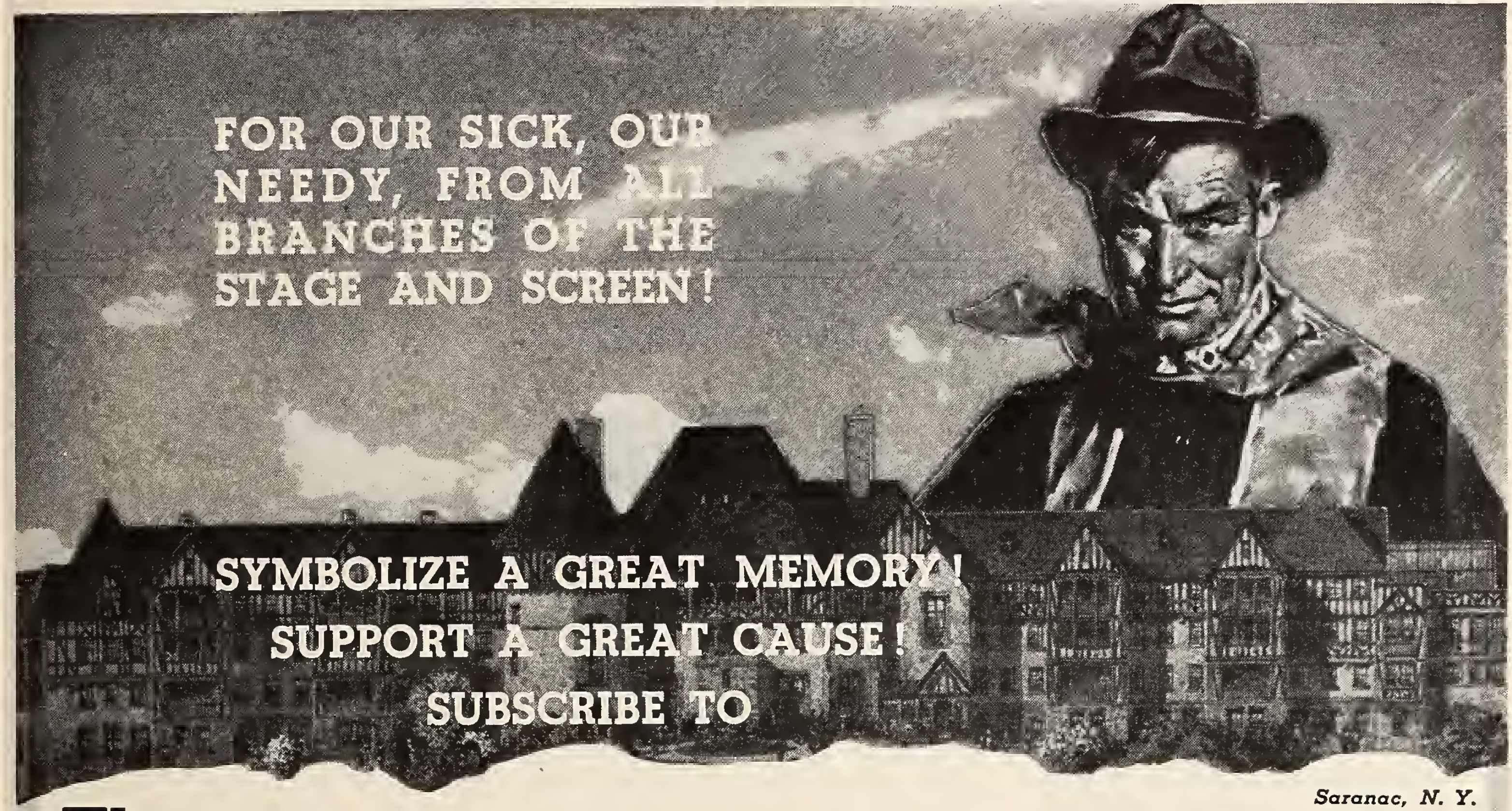
Academy Contract Ruling

Weekly contract players are not entitled to further compensation after a production has been suspended, according to a decision handed down by the Conciliation Committee of the Academy of Motion Picture Arts and Sciences in Hollywood this week, after studying the case of Sam Jaffe, actor, against Paramount. The difficulty arose out of the termination of production on "I Loved a Soldier" after Margaret Sullavan broke her arm.

Peggy Goldberg Joins GB

Peggy Goldberg, formerly with the publicity department of Educational Pictures in New York, has joined the home office publicity department of Gaumont British in Manhattan.

CARRY ON WITH THOSE HE LOVED, FOR THOSE WHO CALLED HIM "FRIEND"!


FOR OUR SICK, OUR NEEDY, FROM ALL BRANCHES OF THE STAGE AND SCREEN!
SYMBOLIZE A GREAT MEMORY!
SUPPORT A GREAT CAUSE!
SUBSCRIBE TO

Saranac, N. Y.

The WILL ROGERS MEMORIAL HOSPITAL FUND

Fill out this coupon and mail to Major L. E. Thompson, Chairman, Will Rogers Memorial Hospital Fund, Room 414 . . . 1619 Broadway, New York City

I HEREBY APPLY FOR MEMBERSHIP IN THE WILL ROGERS MEMORIAL HOSPITAL FUND AS FOLLOWS:

1. I will take collections three times daily in my theatre / theatres and run the trailer with Lowell Thomas, Bing Crosby, Shirley Temple, Irvin Cobb and May Robson, during the week of May 22nd — 28th.

Plan No. 1 Please Check ☐

2. I will subscribe memberships for my theatre / theatres on the seating basis, and enclose my check for $__________

Each theatre seating	500 or less	$10
" " "	500 to 1000	15
" " "	1000 to 2000	20
" " "	over 2000	25

I will also invite patrons to leave contributions at the box office

Plan No. 2 Please Check ☐

ADOPT ONE OF THESE PLANS AND BE 100%

*Name*____________________ *Address*____________________

*Names and Capacities of Theatres*____________________

Engraving by Collier Typography by Skilprint

'TALKERS' OF YEARS AGO RECALLED BY PIONEER

Bide Dudley Tells of Theatre Career Doused by an Intoxicated Man

The fortieth anniversary of the career of motion pictures on the theatre screen was observed last Wednesday night by the Tudor City Forum in the Windsor Tower auditorium in New York with a two-hour program of early-day films from the period 1893 to 1915 and personal recollections by that hardy pioneer and frontiersman, Bide Dudley.

Mr. Dudley, veteran newspaperman, musical comedy author and dramatic critic, a pillar of the old New York *World* and now with the Mutual Broadcasting chain, let memory drift back to a short-lived venture in "talking picture" exhibition in the days when "the movies" were a vaudeville show on the flickering screen.

It develops that Mr. Dudley was one of the promoters of a contraption called the Cameraphone, an "all talking moving picture machine."

"In 1904 an enterprising fellow was showing pictures with the Cameraphone at the Grand theatre in Denver, and at an admission of 15 cents did a big business all summer," he reminisced. "The device consisted of two cylinders behind the screen, recorded on both sides and played alternately. They were supposed to be synchronized with the projector in the balcony, but never were, so far as I could see. The operator kept them running to make it appear that the actors were talking and singing, and sometimes he got the wrong cue.

"The potentialities of the device for making money appeared so bright that I quit my job on the Denver *Post* and induced a stock yards man in St. Joseph, Mo., named Jack Sperrett, to become my partner. We bought the St. Joe rights for $1,200, and the contract called for a flat rental of $500 a week for the projector, films and Cameraphone.

"We hired the Tootle theatre, and our career as talking picture exhibitors in St. Joe was launched. We gave a screen vaudeville show with several short films running about an hour, including a scene from Belasco's 'Music Master,' with David Warfield, Eva Tanguay in her famously abandoned song, 'I Don't Care'; Blanche Ring in her current hit, a dash of 'The Merry Widow,' and the like.

Projectionist Goes on Drunk

"The St. Joseph *News*, where I broke into newspaper work, went overboard with publicity, and the first two or three days we did a land office business. Then fate or something intervened. The projectionist got drunk and stayed drunk four days. There was no one else who could run the machine, and that ended my career as an exhibitor.

"Finally I sold the rights to a laundry man in St. Louis named Ike Stone and Colonel Clarence U. Philley, manager of the Tootle theatre, who also was the local billposter magnate. I went back to newspaper work, but motion pictures have exerted an overpowering attraction over me ever since."

Ike Stone was a brother of the late Abram Stone, founded of the Stone Film Library, which supplied the early-day films for the Tudor City show. Abram's daughter, Miss Dorothy T. Stone, who inherited the library, thus learned for the first time that her family's association with motion pictures dates back to the primordial days.

Accepted in Good Faith

"The early motion pictures which we find irresistibly comic today represented the highest art of the screen years ago," said Mr. Dudley in comment on the program. "They were good entertainment, too, and were accepted in good faith, even when the hero arrived in the nick of time to rescue the fair maid from the clutches of the big, bad wolf."

The show, which was repeated Thursday night to an overflow crowd, consisted of: "The New Porter," with Charlie Chaplin; "The Taking of Luke McVane," a William Hart picture; "Heritage of the Sea," with Norma Shearer, and a newsreel titled "Parade of the Past," covering the years 1893 to 1901.

The Fred F. French real estate organization plans to inaugurate summer "Repertory Cinama," using old films from the Stone Film Library and charging admission, primarily for those residing in the Tudor City apartment buildings. As soon as weather permits, it is planned to present the shows in an open air garden, where patrons may see the came-the-dawn films while inhaling beer and sandwiches.

Eight Exhibitor Group Meetings; New Unit Forms

Organized exhibitor activity opened this week with the semi-annual meeting of the Independent Theatre Owners of Arkansas, and was followed by the formation of a theatre owners association in the Rocky Mountain region; the decision of the new Connecticut Independent Theatre Owners Association to affiliate with Allied States; a meeting of Louisiana owners to map a campaign to fight legislation and giveaways; the election of E. L. Peaslee as president of Allied of the Northwest; further discussions of a merger of rival independent groups in New York, and similar discussions in Philadelphia.

The second session of the semi-annual meeting of the ITO of Arkansas was featured by a talk of Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who told the delegates that "despite the fact that some civic organizations were unfamiliar with conditions under which theatre owners operate, rapid strides have been made in securing better and more suitable films for the public." All officers of the organizations were re-elected. They are: Ray Morrow, Malvern, president; L. F. Haven of Forest City, vice-president, and J. F. Norman of England, secretary-treasurer.

A Theatre Owners' Association of the Rocky Mountain Region is being formed in the Denver territory by Denver Theatre Managers, Inc. At their last meeting the members voted unanimously that they amend their charter and change the name of the organization to include theatres in Colorado, New Mexico, Wyoming, western Nebraska, the Texas panhandle and the Dakota Black Hills. The new organization may replace the Rocky Mountain Theatre Owners' Association, which became dormant two years ago because dues paid were insufficient to keep it going.

The newly organized Independent Theatre Owners of Connecticut will affiliate with Allied States, Nathan Yamins, president of the national organization, said following his talk before the new unit in New Haven.

A statewide meeting of independents called by President Henry Lazarus of Allied for all operators irrespective of affiliations, to map out a campaign to fight expected legislation against giveaways, was scheduled for this week in New Orleans.

E. L. Peaslee, Stillwater, Minn., has been elected president of the Allied Theatre Owners of the Northwest at the recent annual convention in Minneapolis. He succeeds J. B. Clinton of Duluth. Other officers chosen were: W. D. Gowal, Ortonville, vice-president; W. L. Nicholas, Fairmont, secretary; and Abraham Kaplan, St. Paul, treasurer.

Plans for the merging of the Theatre Owners Chamber of Commerce and the Independent Theatre Owners' Association will be announced late this week or early next week, it was said in New York when it was revealed that although preliminary details have been agreed upon by Charles L. O'Reilly, president of the former organization, and Harry Brandt, head of the ITOA, final matters will not be settled until the reelection of Mr. Brandt.

At the same time the highlight of the meeting of the MPTO in Philadelphia was the appointment by president Lewen Pizor of a committee to meet with the ITO committee to again see whether one exhibitor organization can be formed in this territory.

Du-Art Complaint Dismissed

United States District Judge Robert P. Patterson in New York late last week dismissed the complaint in a suit brought by Du-Art Film Laboratories, Inc., and Arthur Gottlieb against Consolidated Film Industries, Inc. The plaintiffs charged wrongful interference with contracts made with the U-Film Laboratories whereby the latter leased premises and equipment from the Du-Art laboratories and agreed to employ Mr. Gottlieb as manager. The court ruled that the plaintiffs' complaint did not reveal a cause of action.

German Army in Picture

The German army is to be used in production of a German-made picture, "Treason."

"CHANCE GAME CIRCUIT" IN CHICAGO IS LATEST CASH PRIZE INDUCEMENT

Participant Registers at All Theatres Within Day's Distance Using Practice and Is Eligible at Each

Chicago's 3,500,000 inhabitants this week week were presented with probably the greatest incentive offered to date anywhere by those theatre owners who feverishly desire to get the public to participate in the the chance game stimulation of box offices. Chicago's exhibitors now offer the "Bank Night Circuit," by means of which the public may register at all theatres using Bank Night that are within a day's traveling distance within the city.

Evidently the Loop City's owners were unconcerned over the legal and legislative battle that raged in territories surrounding them over the chance game, the arguments this week echoing loudly in New York, Kansas City, Boston and Augusta, Maine.

by BILL CROUCH
in Chicago

Chicago theatre patrons' new game is called "Playing the Bank Night Circuit." The participant registers at all theatres using bank night that are within a day's traveling distance, and then when the bank night award gets up around the thousand-dollar mark he visits each theatre during the day the number is to be drawn and buys a ticket. Thus he is eligible to win even if he is not present when the number is drawn.

The reason this is possible is that local theatres are using the "all-day" bank night plan, whereby if the patron buys a ticket and registers his name on a card, the money will be paid if that name and number are drawn that evening. This makes it possible for one person to "attend" several bank nights on one day.

During the week various B & K theatres are having the largest group of awards available since the game was started there a year ago. Four of their larger houses have prizes well over the $1,000 mark. The Uptown, with $1,800, leads the list, with the Tivoli at $1,600, the Southtown at $1,500 and the Harding with $1,200.

Plans to run the "world's largest Bank Night" again are being made for this summer at Riverview park, Chicago amusement center. Last summer the park played the giveaway game, awarding a $250 weekly prize which finally accumulated into $2,750 before it was won. More than 280,000 persons registered. This year the park will start the award with $500 plus $250 a week. Chances of winning will start at 280,000 to one and probably reach the half million mark before many weeks have passed.

Theatre registrations in the larger Chicago theatres are around the 100,000 mark, which gives the patron about a 100,000-to-one chance of getting the prize.

Operators on the theatre office switchboards at Chicago have all the information about bank nights at the various circuit theatres and hundreds of calls are received daily as to the amount of the awards at the various houses.

Local theatre men at Chicago predict a bigger summer this year for the game than last year, the first season. Unlike most places where the game operates, one has to buy a ticket

Sponsors Win New York Case

One of the newest legal complications embroiling the chance game was won by the sponsors, in New York, where Jerome H. Barr, of counsel for the chance game operators, explained the case as follows:

"A decision rendered in the court of special sessions of the City of New York held the operation of the 'Lucky' game to be legal and in full conformity with the laws of this State.

"Trial of the case was held on April 20th, and after trial, upon request of the court, briefs were submitted by Bernard S. Barr, of the firm of Barr and Barr, decision being reserved until today. At this session, the court acquitted the defendant, holding that there was no violation of the law in the operation of 'Lucky.'

"Although the operation of this game has heretofore been sustained by various magistrates throughout the city, this is the first opportunity that the higher court, to wit, the court of special sessions, has had occasion to pass upon its legality."

The Lucky case decided was that of People vs. Deveaux, the defendant being the manager of the Manhattan theatre, a Springer and Cocalis house.

Injunction Suit Dropped

In Kansas City, Johnson, Garnett and Quinn, attorneys for Affiliated Enterprises, Inc., bank night patentees, dismissed the temporary injunction suit against E. S. Young and other independent exhibitors who last winter for several weeks operated a Sweepstakes pool.

Basis of the dismissal was that the defendants some time ago had ceased using Sweepstakes. However, bank night attorneys asked for a dismissal "without prejudice," meaning that if the independents should resume use of the Sweepstakes promotion, the suit immediately can be filed again.

Bank night attorneys filed the petition several months ago in Judge Merrill E. Otis' division of the federal district court on the basis that defendants were competing unfairly with bank night with a promotion idea based on the distinguishing features of Bank Night.

Suit Against Exhibitor Settled

The suit of Affiliated Enterprises against George Shilkett of the Rex theatre, Joplin, Mo., brought on refusal to pay bank night royalties, was settled for $300. Bank night, according to R. W. McEwan, distributor, secured judgment for $275 in court there about 14 months ago. The case went into circuit court where the judgment was affirmed.

A supreme court ruling deciding the fate of bank night in Massachusetts is expected on May 11. An appeal of James Wall, manager of the Fellsway, Medford, from a conviction, on a charge of violating the lottery laws is scheduled to come up at that time.

Bank night was one of the matters brought up at the annual conference of Maine Methodists and strenuously opposed. The organization plans to move against the premium scheme at the next legislature.

A suit on the legality of bank night under the Maine anti-lottery laws reached the state supreme court for decision a few weeks ago but was dismissed on the grounds that several points were not clear. Prosecution was dropped.

J. R. Grainger Signs Anew as "U" Sales Head

James R. Grainger this week signed a new contract to continue as general sales manager of Universal Pictures Corporation for a reported period of three years beginning May 18. His current contract expires in June. The agreement was drawn by Willard S. McKay, general counsel for Universal, and by Saul E. Rogers, acting for Mr. Grainger.

Mr. Grainger has long been occupying important executive positions in the sales department of various companies. He was at one time western divisional sales manager for Edison Talking Pictures, later assuming the general managership of Thomas Ince Pictures Corporation. Upon the death of Mr. Ince he joined Fox Film Corporation as assistant to Winfield Sheehan and a year later resigned and organized the Marshall Neilan Productions. During the time he was general manager for Neilan Productions he represented Charlie Chaplin on distribution of "The Kid" and also represented William Randolph Hearst in his association with Famous Players-Lasky Corporation, through which he was distributing at the time.

Mr. Grainger next became vice-president and sales manager of the old Goldwyn Company, resigning to accept the position of general sales manager of Fox in 1924. In 1930 he was elected vice-president in complete charge of sales and distribution. He left Fox in May, 1933, to become general sales manager of Universal, his present post.

The annual meeting of stockholders of Universal will be held this Friday at Wilmington, Del. Directors will be elected and the annual reports of officers received.

Common stockholders will elect seven directors and preferred holders two. It is believed that the present six directors representing the common stock, who were elected on April 2 following the transfer of control from Carl Laemmle to Standard Capital and Charles R. Rogers, will be reelected. They are J. Cheever Cowdin, R. H. Cochrane, Mr. Rogers, Budd Rogers, Paul G. Brown and William Freiday.

At the same time word comes from Hollywood of the proposed formation of a separate corporation to handle the production of all serials for Universal release. It is understood that the plan has been formulated in order to enable the major unit to concentrate entirely on feature product.

Sills Joins Republic

Leonard H. Sills has resigned his 11-year post with Universal to join Republic as assistant to Oscar C. Binder, manager of branch operations.

NUMBER OF FLOTATIONS OFFERED IN BRITISH FIELD

County Cinemas, Ltd., Issue Is First; One from London Films Is Awaited Next, Says Allan

by BRUCE ALLAN
in London

First of an expected series of big appeals for public money is the issue of County Cinemas, Ltd., which, through the London Industrial Finance Trust, Ltd., is offering £665,000 of 5 per cent first mortgage debenture stock and £850,000 in 3,400,000 5/- ordinary shares.

According to the most recent listing, the County circuit consists of 42 theatres, most of them of good capacity, while many are super theatres of late construction. Started by C. J. Donada, previously a Paramount executive in London, the circuit has figured in various merger stories. At one time it was definitely planned to combine County and the Odeon circuit in association with United Artists, but Joseph Schenck's idea fell through—largely it is said, because Mr. Donada was unwilling to share control.

An interesting feature of the present flotation, with which no production interests at present are associated, is that the new chairman of County will be Reginald C. Bromhead, one of the founders of Gaumont-British. His nephew, Ralph S. Bromhead, is the general manager of County. R. C. Bromhead has not been actively associated with the trade since he resigned his G-B managing directorship in 1929. He is a director of Moss Empires, Ltd.

Mooted for a long time, a public issue by London Film Productions, Ltd., is now believed to be imminent, but no definite official confirmation, and no reliable details, are available at this moment. The completion of the first stages of the Denham studio and the fact that scheduled space at the studio has been heavily booked by other companies are factors indicating the present as a propitious moment for such a move by London, which has achievements, artistic and commercial, to its credit setting it in a place of its own among British production organizations.

It would be inaccurate, in the case of London, to speak of a flotation. It is already a public company, with a registered capital of £825,000, but all the shares originally were placed privately. Insiders, with or without inside knowledge, were suggesting this week that the London issue would be in the form of loan capital.

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Dividend Fund for Consolidation

It is understood here that Gaumont British will not pay its usual half-yearly interim dividend, but intends to use the money available for that purpose to strengthen its cash position in view of the plan to effect an amalgamation of the various units of Gaumont British. The plant is said to be very near completion.

The arrangement, which has been under consideration for many months, chiefly involves theatre companies, it is understood, and is basically an internal financial consolidation. Over a period of years Gaumont British has acquired numerous theatres, either individual houses or small circuits. In most cases the corporate entities of these companies have been retained, and they have become subsidiaries of Gaumont, usually with stock participation arranged. It is the intention now to consolidate these companies. Gainsborough Pictures, Ltd., in which Gaumont is heavily interested, may also be included in the amalgamation.

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Doyle to U. S. for Product

The visit to the United States in June of Stuart Doyle, managing director of Greater Union Theatres, large Australian circuit, is understood here to be for the purpose of obtaining assurances of sufficient product for the circuit if and when the joint operating arrangement between Greater Union and Hoyts' is dissolved, which is expected in December, 1937.

Doyle will leave here for New York on the *Queen Mary* May 27, planning conferences with major distributors. He was guest of honor at a trade dinner last week at Claridges, which was arranged by Eric Strelitz, London representative of British Empire Films, the Doyle Australian distributing unit for British product.

The Hoyts'-Union joint operation is carried on through General Theatres, and is said to have been brought about by banking interests common to both companies. Ernest Turnbull, managing director in Australia of British & Dominions, has just completed an arrangement for distribution in Australia with Fox Films of Australia and New Zealand and Hoyts'. Both Doyle and Turnbull, it is said, are seeking production affiliations which will permit of early dissolution of the working arrangement or for protection when it comes. The inclusion of Hoyts' in the earlier Turnbull deal is understood to be dependent on dissolution of General Theatres.

Dacey Codefendant In Author's Suit

Justice Alfred Frankenthaler in the New York supreme court last week granted a motion by Liberty Pictures corporation making John J. Dacey a codefendant with them in a suit for $120,000 filed by Eleanor Gates, writer, in connection with a story, "The Search for Spring," purchased by Liberty from Mr. Dacey in 1933. Miss Gates' action seeks to prevent use of her name in advertising or distributing the picture, "Once to Every Bachelor," setting forth that she is the author of the same and that Mr. Dacey did not possess the rights thereto.

Actors Plan Party

The American Federation of Actors has announced a get-together party, with entertainment, at the Delano Hotel, New York, May 1st.

Echoes Heard on Three Tax Laws; Blue Law Fight

The legislative front was quiet this week as it involves the motion picture, the principal activities concerning repercussions from existing statutes, especially those pertaining to taxation and Sunday closing.

The United States supreme court held the State of Washington's sales tax invalid; New York independent owners were refused an appeal on the city sales tax, while in Florida, the Saenger theatres were placed on a curtailed operating basis in answer to a new amusement tax at Pensacola.

Pennsylvania was assured that there will be no sales tax; Alabama's proposed theatre tax died, and in Iowa, the Allied Exhibitors organization moved to have a store tax applied to theatre circuits.

New Test in Virginia

Virginia's ancient blue laws will stand another constitutionality court test, a more encouraging sign than that faced by Portland, Ore., exhibitors who were charged with violating Sunday closing ordinances.

Sunday shows won in one Nebraska town, but lost in two others.

The efforts of the Washington State authorities to impose upon motion picture distributors taxes based on leases to exhibitors within the state were in effect held unconstitutional by the United States supreme court in Washington Monday when it refused to review a decision of the state supreme court.

At the same time, in New York, the efforts of the Independent Theatre Owners Association to obtain an injunction restraining the city from levying a sales tax on film rentals and distributors from collecting it collapsed when the appellate division denied a motion to permit the ITOA to take its action to the court of appeals at Albany.

Carrying out a threat made some time ago, Saenger Theatres will show pictures in Pensacola only two days a week, according to Norman L. Carter, Saenger executive. The new program starts May 6 when the new city amusement tax goes into effect.

Pennsylvania Escapes Tax

Governor George H. Earle, however, assured the taxpayers that he and his administration will not impose a sales tax in Pennsylvania during the coming extra legislative session which opens in Harrisburg May 4. At the same time the special session of the Alabama legislature adjourned without passing the proposed 10 per cent tax on amusements that threatened theatre men in that state.

Allied of Nebraska and Iowa, according to its president, L. F. Wolcott of Eldora, Ia., favors applying the Iowa chain store tax to circuit groups. This would hit the two A. H. Blank circuits, the Tri-States and Central States, and the Finkelstein and Seff groups.

In Virginia, efforts to get a high court ruling on the constitutionality of the state's blue laws have been started again. Charles A. Somma, one of the owners of the Byrd, Richmond, has taken an appeal from a $5 fine for showing "The Witness Chair" on Sunday. Prominent citizens were brought in to testify that films on Sunday are a "moral necessity."

In Nebraska, in three municipal elections, Sunday shows won once and lost in the other two. In Tobias, Sunday films were voted in, while Strona Stromsburg voted no for the fourth time, and Edgar declared in the negative.

SPAIN'S PREMIER HEADING MOVE TO SET NIGHT LIFE CLOCK FORWARD

Aguilar of Universal Proposes Resolution to Association; Says Film Attendance Would Immediately Rise 40 Per Cent

by HARRY CHAPIN PLUMMER
in Barcelona

Presaging much for the permanent welfare of the motion picture industry, American and native, is the determined effort now being made by the newly seated national government of Spain, and especially impulsed by Premier Manuel Azaña, to prevail upon the Spanish people to curtail, by an hour or two at least the night life for which the principal cities of the Peninsula are famed. While there have been sporadic attempts—once before under the aegis of a cabinet headed by the present Premier and, even earlier, under the dictatorship of the late Primo de Rivera—to put back the hour for the beginning of entertainments from 10 to 8:30 or 8 o'clock, this is the first time that a government enjoying the solidarity of the masses has inaugurated a definite campaign of education.

In the opinion of Enrique Aguilar, recently appointed managing director of Hispano American Films, S.A.E., the Spanish affiliate of Universal, the present movement, if and when it is finally put into effect, will increase motion picture attendance by a minimum of 40 per cent and more likely by upward of 50 per cent.

Mr. Aguilar plans to urge upon the Camara Española de Cinematografía the passage of a resolution favoring the change and to be filed with the Cortes at Madrid. The Hispano American Film head is the only native Spaniard in charge of an American distribution representation here and the fact that he is the youngest of all the executives composing the Mutua in no way detracts from the authoritativeness of his views. Indeed, he is regarded as one of the shrewdest of the distributor members and his counsels and initiative in the controversy that followed the whispering campaign against the general manager of Metro-Goldwyn-Mayer Iberica here are known to have been particularly welcomed by the "Big Three" of the Mutua—M. J. Messeri, Sydney S. Horen and Jacques Edelstein.

Far-Reaching Benefits Seen

"Owing to the late hour at which all cinema performances end here at night," remarked Mr. Aguilar to Motion Picture Herald's correspondent, "many people, especially those whose work requires them to be at their places of business or employment early in the morning, confine their motion picture entertainment to a Saturday evening or holiday eve. Very many of these, certainly 40 per cent and probably more, logically would be patrons of the cinema at least once during the mid-week."

FIVE ARE CALLED IN SPANISH MUTUA SUIT

Five members of the board of directors of Mutua, organziation of distributors in Barcelona, with the exception of Zoilo Oliver, president, have been summoned to appear in court this week in the suit brought recently by three Barcelona exhibitors on charges of coercion.

The board is composed of Enrique Aguilar of Universal, vice-president; Jose Viros of Warner, secretary; Pedro Ballart and Cifesa Ignacio Simon, for the distributors, and Eduardo Villaseca, for equipment dealers. Defendants face jail sentences as well as civil suits totaling 500,000 pesatas.

Promising as the plan appears in immediate results at the box offices, the reform has possibilities infinitely more permanent and far-reaching in a broad economic sense. To the present night life of Spain much of the country's retarded industrial growth is attributed by competent observers, Spanish and foreign. Like the United States, Spain, among few countries of the world, possesses the three fundamentals for industrial development and progress—iron, timber and the components of concrete for construction, coal for fuel and cotton and wool for textile milling. Coupled to these essentials is labor of a high standard of skill, but a low cost, while its coast line is comparable in extent to that of Germany and superior to it in the absence of climatic rigors and in accessibility to its industrial and agricultural centers. In addition, vast territories of the New World south of the Rio Grande and Florida are automatically commanded by Spain as potential markets. Spain today is passed by other Continental states, such as Czechoslovakia, having no direct outlet to the sea.

When the wasteful, profitless habit of vast numbers of Spain's population of "turning night into day" is in part remedied, the country can be expected to enter upon a stage of prosperity and progress unknown even when the galleons returned gold and silver-laden from Perú and Mexico.

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Patrons of the big Urquinaona theatre in this city, the scene of many first runs of major American, Spanish, French, British and German films, were afforded a truly delightful experience this week when "Amok," French picture, was billed. One of the finest dance orchestras ever heard on the screen played two numbers for a ballroom scene.

Improved General Business Is Also Seen; Theatres' Receipts Now Show Big Strides After the Easter Week Closings

Heavy Attendance

Easter ave, Saturday, found the Barcelona first-run theatres reopened after the Holy Thursday and Good Friday closings, each with its banner attraction of the second half of the season. "Sombrero de Copa" (Top Hat) was the offering by Radio Films at the Astoria. The Hot Club of Barcelona, an amateur jazz organization, had bought out the house.

At the smart Cine Femina, on the Paseo de Gracia, Barcelona's Champs Elysées, Samuel Cornfield, that picker of winners, brought out the Metro "Melodia de Broadway de 1936."

Hispano Foxfilm had two premieres. At the downtown Capitol, on the Plaza Catalunya, was Shirley Temple's "Littlest Rebel," while at the Fantasio, another cinema in the exclusive residential section, "El Ray de Batalclán" (King of Burlesque) was the attraction. Harold Lloyd's "Via Lactea" (Milky Way) filled Paramount's big Coliseum, while at the Maryland the Warner Brothers-First National offering was "El Gondolero de Broadway."

The Metro picture presenting for the first time in Spain the "Audoskopic" principle of characters in relief was shown in the Actualidades, a newsreel theatre on the Rambla de Catalunya.

Third in the total of releases to first-run houses in Spain this year has been the Columbia product. The next offering at the Palacio de Musica, in Madrid, will be "Estrictamente Confidencial" (Broadway Bill), while the Palacio de la Prenza, also one of the first Madrid cinemas, will house "Conoce a Tu Hijo" (The Awakening of Jim Burke). Coming to the Maryland here before the close of the month will be "La Sublime Mentira" (Feather in Her Hat). A late April arrival at the handsome Coliseo España, Sevilla's chief legitimate theatre, will be "Crimen y Castigo" (Crime and Punishment) and the new Rialto, in Valencia, will show "Una Noche de Amor" (One Night of Love).

Sale Held Fraudulent

Judge Robert P. Patterson in a federal court decision last weekend held to be fraudulent the sale of certain assets of the Acme Film company to Edna Weinberg on Dec. 3, 1932. The decision came in a suit brought by Arthur Gottlieb as trustee in bankruptcy of Hans Frohman against Edna Weinberg and Arcadia Film Corporation, and set forth that Hans Frohman was adjudged bankrupt on May 15, 1932, that on December 3rd of the same year he had sold $2,000 worth of equipment to Edna Weinberg for $500, and that subsequently the Arcadia Film Corporation was organized with Mr. Frohman as president and Miss Weinberg secretary and treasurer.

Carver to Open Agency

Sam Carver, who has been booking vaudeville for the Jacob Schreiber circuit in Detroit, has resigned and will open a theatre advertising agency of his own. His successor has not been named.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 19.—(A) If a 110-volt light bulb uses 0.5 of an ampere, what is its resistance in ohms? (B) Name one reason why a reflector type arc produces a hotter spot per watt of energy applied, than does an arc that uses a plano-convex condenser. (C) What is a "space charge"? (In considering these questions, remember the same question is asked, though worded a bit differently, in one of the Bluebook subject indices.)

Answer to Question No. 14

Bluebook School Question No. 14 *was*: (A) *How often should knife switches be inspected, and what faults should be looked for?* (*B*) *Of what does rubber-covered insulation consist?* (*C*) *Describe the cathode of a photoelectric cell; the anode.*

Up to this time this material was prepared for publication, answers from the following, sufficiently correct to merit credit, arrived:

W. C. Brown; G. E. Doe; R. A. Hooker; W. Limmroth; J. R. Prater; P. and L. Felt; J. J. Cuddy; A. L. Cooper; G. Thompson. W. H. Edmonds; C. L. Loft; H. Polies; J. J. Callahan; D. Pollock; C. Rau and S. Evans; B. DeVitti; Nic Granby; J. Lansing and R. D. Oberleigh; V. Sanders and J. Jenson; H. D. Lally; D. Emmerson; T. H. E. Richman; N. T. Brown and B. M. Powell; C. L. Sexton; S. E. Gay; T. R. Fanning and W, Burns; M. and J. Devoy; H. T. Granger; C. Hawkens; F. H. and L. Klar and T. H. Morton; L. A. Dodson and H. T. Todd; G. N. Guidotti, F. L. and N. Savlor; G. Johnson and L. R. Spooner; R. Tomkins and H. K. Abernathy; L. N. Morgan and W. J. Larcher; N. R. Timlinson; N. J. Perkins and R. Mills; T. H. Samuels and R. D. Nadell; G. Sargent and S. G. Sanders; F. Maddon and F. I. Daniels; L. B. Hardy; R. R. Robins and H. Winkle; F. C. Nailor; W. D. Samuels.

(A) W. C. Brown says, "Period between knife switch inspection depends, as to length, upon the use each switch gets. Frequently used switches should be inspected carefully each week for contact and pitting. Switches that are seldom used may be inspected monthly only, or even at longer periods. Every switch, whether used much or little, should be inspected at intervals."

R. R. Robbins says, "Length of inspection periods for knife switches is of course dependent upon the amount of use they have and the voltage and current they carry. Those used frequently, or that carry heavy current or high voltage, should be inspected at least once each week. If the voltage or current be high more often, in some cases every day.

"The faults to be looked for are: Tightness of all contacts, particularly those holding blades in position. These latter should be sufficiently tight that the blade or blades will be held in any position they are placed. Examine contact surface for roughening, tightness and even contact all over contact surface. Inspect for perfect cleanliness, and that all parts are tight and in good condition."

R. A. Hooker says, "Knife switches should be inspected at least once each week. The hinge joints should be tight, and the blade-clip contact kept tight and smooth. This latter is a 'wipe' contact and must make firm, smooth contact the full width of the blade. Keep cross-bar, handle and all parts tight. Rub vaseline on all metal parts and then wipe off thoroughly. Use a light oil on hinges, but permit no surplus oil or vaseline to collect anywhere."

(B) B. DeVietti says, "The term 'rubber-covered' is applicable to one specific type of insulation, its elements being essentially as follows: First, to prevent corrosion, the wire must be covered with tin. Unless this be done the sulphur present in rubber will erode copper, but has no effect upon tin. Over the tinned wire is placed a coating of rubber of thickness according to the voltage the wire is to carry, or, in some instances, the use to which it is to be put. Over the rubber (or rubber compound) is placed one or more layers of cotton fabric which has been impregnated with an insulating compound very similar in appearance to tar."

(C) John J. Cuddy answers, "The cathode of a photoelectric cell in the early stages of sound pictures consisted of a thin layer of active metal placed on the inside of a glass cell itself. Nowadays a surged element is placed inside the cell. On this element the same kind of active metal is applied. This element is rather wide in area so that it may catch practically all the light flashes which are focused on it by the exciter lamp light shining through the slit and sound track.

"The anode of a photoelectric cell is a thin bar of metal placed in front of the cathode in such a way that it will not shadow the cathode too much.

"These two elements, the cathode and the anode of a photoelectric cell, form the negative and positive poles of a circuit, they being connected across a steady electric current. The cathode really acts as an emitter when light strikes it, and the negatrons which are discharged are attracted to the positive or the anode of the photoelectric cell."

J. R. Prater puts it thus: "The cathode of a photoelecric cell consists of a very thin coating of light-sensitive metal deposited on a broad, curved element or even upon the inside glass surface of the cell, although this letter type is now almost obsolete. Since the photoelectric cell depends for its action upon the amount of light falling upon the cathode, this element is so constructed that it will receive as much as possible of the light entering the cell.

"The anode of the photocell, while serving a purpose similar to that of the plate in amplifying tubes, is of very different construction. Because the photocell anode must be placed in front of the cathode, it consists of a thin rod or ring of metal which will obstruct as little light as possible."

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ROCKEFELLER CENTER NEW YORK

Gehring Decision Is Upheld

Upholding a decision of the Appellate Division, the Illinois Supreme Court on April 24th denied the petition of George and Jean Gehring of the Roseland theatre to prevent Paramount from collecting $3,073 in damages for breach of contract by cancellation.

New Bell & Howell Model

A new superspeed model of the Filmo "Double 8" camera has been announced by the Bell & Howell Company, using 8 mm. Eastman film.

WHAT THE PICTURE DID FOR ME

Columbia

GRAND EXIT: Ann Sothern, Edmund Lowe—A very interesting action picture. It's a little different, too, in that it deals with arson. Average draw. Played March 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HEROES OF THE RANGE: Ken Maynard, June Gale—A mighty good western that pleased the weekend crowd. The singing, riding and fighting are all above par, but what is the use of having a lot of shooting that never gets anywhere. There's too much in this. Played April 3-4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall, Leo Carrillo—This picture is strictly a "sleeper" and with the proper buildup will show profits at the box office. Title offers many ways of "tieups" with restaurants and cafes. Played on Easter Sunday to excellent business. Patrons left theatre completely satisfied and think that Carrillo stole the picture.—Emmett Lyons, Nordland Theatre, Cincinnati, Ohio. General patronage.

MUSIC GOES 'ROUND: Harry Richman, Rochelle Hudson—This was received very well. Did average business for two days in spite of an all day rain on Sunday. Played April 5-6.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

First National

CEILING ZERO: James Cagney, Pat O'Brien—A crackerjack of a story that is exciting and dramatic. Cagney better than usual. Our business was only fair on this, although it's hard to see why. Played March 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GB Pictures

MISTER HOBO: George Arliss—This was a nice picture and would satisfy the average crowd. Business good. The French police and others with English accent was a bit out of line. Running time, 85 minutes. Played April 13-15.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Can. Town and rural patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—Played this on three-day weekend change to just fair business. Picture has some good technical shots, but is dramatically weak. One scene between Helen Vinson and Madge Evans is positively amateurish. Running time, 96 minutes. Played March 26-28. —Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Mascot

HARMONY LANE: Douglass Montgomery, Evelyn Venable, Adrienne Ames—One of those kind of pictures that you put on for a run and back it up with big advertising, and your ticket girl sits and sits and wonders what she is waiting for because there is no ticket selling. It really gets under some folks' skin and they rave and tell you how grand it is, recording of music is marvelous, cannot understand Montgomery, but it has its good moments, and maybe you will like it if you get 'em in.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

IN OLD SANTE FE: Gene Autry, Ken Maynard, Evalyn Knapp—Gene Autry is quite a favorite here. Had many favorable comments.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—The performance of Wallace Beery and Lionel Barrymore was great. Picture no draw at the box office.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—This is the first Garbo picture we've played in this town since the talkies came in, but judging from favorable comments we believe we can play another.—A. N. Miles, Eminence Theatre, Eminnce, Ky. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—This one went over big. Everyone liked it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

BONNIE SCOTLAND: Laurel and Hardy—We advertised "Positively No Opera In This" and grossed more than on previous slapstick-opera mixtures. The combination of these two elements in one picture has not appealed to our patrons.—T. R. Burcbam, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell, Robert Taylor, Una Merkel—This was a fine musical picture and Powell's dancing was outstanding, but bad weather and impassable roads killed it for us. Running time, 101 minutes. Played April 2-4.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Can. Town and rural patronage.

BROADWAY MELODY OF 1936: Jack Benny, Robert Taylor, Eleanor Powell, Una Merkel—When they billed this one as the greatest musical of all time they didn't do it justice; why limit it to "musical?" Use all your adjectives denoting perfection and you'll still be on the safe side! Clean and wholesome fun neatly woven into the rhythmic background of song and dance, and introducing the best tap dancer in the world, bar none! (Yes, that includes Astaire!) You can give us Eleanor Powell in double orders; also Benny and his stooge, Sid Silvers! In fact, each and every member of the cast is an individual treat. Bravo! Running time, 99 minutes. Played April 18.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans, Stuart Erwin—They don't come any better than this one for a weekend date; action. good story, swell acting and Stu Erwin. Good any day of the week. This Stu Erwin can certainly go to town when he has the right role.—A. E. Hancock. Columbia Theatre, Columbia City, Ind. General patronage.

IT'S IN THE AIR: Jack Benny. Una Merkel—This show went over for me satisfactory with average business. Jack was O. K. in this but not as good as in some of his previous releases. There is a good deal of comedy verging on the slapstick but they seemed to like it. Would make a good weekend picture though I used it for Sunday. Running time. 80 minutes. Played March 22-23.—F. L. Clarke. Cozy Theatre, Hazen, Ark. Small town and rural patronage.

KIND LADY: Aline MacMahon, Basil Rathbone—If you never play this one, it will be too soon. This one is terrible.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

LAST OF THE PAGANS: Mala, Lotus Long—This picture was "different" and seemed refreshing thereby to the jaded palates of some of our regular fans. Audience reaction varied widely. Little small-town box-office appeal, and about fifteen minutes too long.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

LAST OF THE PAGANS: Mala, Lotus Long—This should please the majority as it is full of action and is never boresome. Some lovely scenic backgrounds. Mala and Lotus are fine co-players. Why not feature them in a film version of "The Hurricane" by the same authors as "Mutiny on the Bounty?" Played April 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUTINY ON THE BOUNTY: Clark Gahle, Charles Laughton, Franchot Tone—A great picture. Business above average but not enough to justify the rental charged.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

NIGHT AT THE OPERA, A: Marx Brothers—Our patrons were in a constant uproar all through the show. This is the best picture they have made outside of their first one.—M. F. Bodwell. Paramount Theatre, Wyoming, Ill. General patronage.

PURSUIT: Chester Morris, Sally Eilers—We went back to pick this one up for a weekend date, and it pleased. It has so much action there is no room for much else except a few bits of comedy. It will entertain almost any audience.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Picture a trifle rough for a Sunday showing. Even so, they seemed to be satisfied. No complaints.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

ROSE MARIE: Jeannette MacDonald, Nelson Eddy—An outstanding musical success which pulled extremely well and had the customers raving. Even the striped nightshirt slip-up failed to register with our patrons, which proves the interest was being held every minute. Beautiful photography and perfect recording added to the entertainment value. Running time, 113 minutes. Played March 29-31.—M. R. Harrington, Avalon Theatre, Clattskanie, Ore. Small town and rural patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A superbly enacted and staged drama that is probably one of the best, if not the best, productions ever made. Of course, there is no foolishness about it. It is real red meat, and will cause the ladies and some of the men to shed tears in parts. There is some comedy relief and our crowd was pleased with the show. However, it did not draw the business it was entitled to. Running time, 126 minutes. Played April 19-20.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town and rural patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A wonderful picture, a perfect cast, spectacular and educational. It is one of those pictures that ought to please everyone but doesn't. Colman gives a wonderful performance. The cast is all so good there is not space to mention all, but Blanche Yurka is outstanding. She gives an unforgettable performance. This is a picture you may be proud to run, even if the box office is not so good. Ran this too late to make any money, but it is a great picture. Running time, 126 minutes. Played April 10-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan, Edna May Oliver—One of the great pictures of all time. The big scenes are overwhelming and breath-taking. but this failed at the box office. The only answer I can find is that it is too sad for the masses. No matter how wonderful the scenes are showing the guillotine square, it is not pleasant for the "romance hungry" patrons to have their hero's head chopped off.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia, Rin Tin Tin, Jr.—The dog is clever, but the story is not so hot. There was a little too much on the side of sentimentality and a little mushy for the average adult audience. A semi-gangster picture with Jackie and the dog on spot.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore—A dandy story of a man and his dog. Should please any audience. Played March 27-28.—L. A. Irwin, Palace Theatre, Penacook. N. H. General patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Excellent. Myrna Loy is always good, Spencer Tracy gives a better than usual performance, good story and good comments from the audience. Running time, 92 minutes. Played April 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WIFE VERSUS SECRETARY: Clark Gable. Myrna Loy, Jean Harlow—It may be an old, old story, but given a splendid cast. good dialogue and a generally refreshing treatment throughout, this emerges a decidedly fine piece of entertainment. Our patrons enjoyed it and said so. Running time, 85 minutes. Played April 5-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

ANYTHING GOES: Bing Crosby, Ethel Merman—The best Crosby opus in a long time. And he does his share in providing the fun as well as the songs. Ethel Merman great. and Charlie Ruggles in top form. Nice music. Played April 12-13.—L. A. Irwin, Palace Theatre. Penacook, N. H. General patronage.

BIG BROADCAST OF 1936, THE: Bing Crosby, Jack Oakie, Burns and Allen—This is a combination of radio stars blended with comedy situations. Not as big as the title would make you believe. Business below normal. Running time, 10 reels. Played April 12-13.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—This gave general satisfaction.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray, Robert Young—Another one added to the long list of Paramount plops. Claudette is surrounded with a fine flock of performers, but an attempt has been made here to produce another "It Happened One Night," but it does not click. It may get by on double feature or bank night.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Very good picture. But not much above a program. Did not draw here at all. Running time, 80 minutes. Played April 3-4.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

CORONADO: Betty Burgess, Johnny Downs—Did not please even the very few whom we managed to entice inside. The only bright spots are Leon Errol's appearances.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

DESIRE: Marlene Dietrich, Gary Cooper—This is an extra good feature. Above average. Will stand extra advertising. Running time, ten reels. Played March 25.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

DRIFT FENCE: Tom Keene, Larry Crabbe, Katherine DeMille—Tom Keene's early training in the silent picture was just like a young man going to college; it gave him a background that his entrance to the talkies is a very natural thing, and if I don't miss my guess, his services will be greatly in demand. "Drift Fence" is real box office. Did a third more business than "Bar 20 Rides Again" and your patrons will like it.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DRIFT FENCE: Larry Crabbe, Kathleen Burke—Good western as far as it goes but it is too short by two reels. Why do they not make a little more length to westerns and shorten some of the jazz a little. Did a little above average. Good but still too short. Running time, 60 minutes. Played March 20-21.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

HOPALONG CASSIDY: William Boyd, Paula Stone —I am a confirmed "western-hater," but I have to play them. This is the best western I have ever seen. It is exceedingly well put together and well-directed, and has that elusive human quality which makes the actors seem someone you've known. (I could compare it to "It Happened . . .," but just to be different, I won't.) Mulford is well-read hereabouts, and Cassidy is, therefore, wellknown.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—Very ordinary. Don't promise much on this one. Might get by on a double feature program.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—A positive laugh riot! Harold sure does his darndest in this, aided by a swell cast. Played April 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—A generally neat little piece of entertainment. No important stars to help draw, but the cast is all good. John Howard deserves more assignments. Played March 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—Played this one night only, then came the flood! We didn't reopen for four days. Those who saw it seemed to enjoy it. Several who missed it expressed their disappointment. We are pleased to report the Paramount exchange cooperated with us, making good when we needed help due to the flood coming during the run of this picture. Played March 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott, Walter Connolly—Those that came out liked it very much.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

WOMAN TRAP: Gertrude Michael, George Murphy —Almost a western. Will satisfy the action seekers. Played April 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

DANCING FEET: Ben Lyon, Joan Marsh—Directed by Joseph Santley, and this makes it good. A story done many times before, but it is still good. This one went over fine to good business on a double bill with "Westward Ho."—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TWO SINNERS: Otto Kruger, Martha Sleeper, Cora Sue Collins—Enjoyed by all. A picture that may be rated very high for both adult and children patronage. Pleased all and made a very big hit. Republic pictures is to be thanked for making such a fine production. Only one thing wrong. The name could have been better and we would have had a greater volume of business. Print was in perfect condition. Sound was recorded marvelously. Running time, 72 minutes. Played April 17-18.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—This picture did not click here, financially speaking. That is perhaps why I failed to see anything extraordinary about the picture, in which the target motif is strikingly carried out. I gave this a Sunday date, when it certainly should have been on weekend. —T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

ANOTHER FACE: Wallace Ford, Phyllis Brooks—Quite a pleasing offering. It makes fine entertainment. One surprise after another. Used on double bill and it is good. But no business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ANOTHER FACE: Wallace Ford, Phyllis Brooks—Pretty good program picture. While no outstanding stars, they do their parts well. Running time, seven reels. Played March 27-28.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

BECKY SHARP: Miriam Hopkins—The best that can be said of this picture was that the color is beautiful. No draw and no business. Running time, 79 minutes. Played April 9-11.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Can. Town and rural patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—This one is a fine one to keep you from wearing out the seats of your theatre. It is one of those stories that was good in the old silent days but the dialogue just makes you goofy to listen to it. Anne Shirley may get far in the movies but I would say she will have to have different material than this. Business poor three days in spite of connection with school selling tickets.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—This is the type of picture that will please audiences who come to enjoy fine acting and a good play. It takes a little appreciation of the author's intent to fully enjoy it. Anne Shirley is good enough for more popular material. Played April 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FANG AND CLAW: Frank Buck--Good! But people are fed up on this type of entertainment.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

FANG AND CLAW: Frank Buck—As good as any previous Buck thriller. Satisfied the large majority of those who came. Played April 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FANG AND CLAW: Frank Buck—Not as good as some in the past. Too much time taken in making traps. Draw fair. Running time, 80 minutes. Played April 15.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

FRECKLES: Tom Brown, Carol Stone—Good clean picture that was fairly pleasing and drew quite well. Just an average show without much drawing power. Played March 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—Many compliments on this fine picture. Ginger, also, got the patronage and pleased her audience as usual. You will make no mistake in putting this on your best nights and advertising it to the limit. Better than average business on this. Runnng time, 87 minutes. Played April 12-13.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town and rural patronage.

IN PERSON: Ginger Rogers, George Brent—This pix is a "humdinger." People will talk about this one and bring them in for you. Brent excellent and Ginger good except for songs. She could stand more popular songs in even this "quickie." Business not so good due to weather but received much praise from those who saw it. Running time, 78 minutes. Played April 18-19.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—Just another report from the legion of small-town exhibitors who couldn't do any business on this.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

MUSS 'EM UP: Preston Foster, Margaret Callahan —Did not draw. Only fair picture. Running time, 70 minutes. Played April 10-11.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler—An "all-star" western of average caliber, but the star lineup did do some extra business and it satisfied.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—Another above average western production on which I received many compliments, no kicks and above box office receipts. I believe the western production is coming back. Since sound came in I have been unable to get up any interest in the western show but I have noticed recently that they seem to go for them better. Here's hoping that it continues. Running time, 71 minutes. Played April 3-4.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town and rural patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond—This hardy old play is again revived with good success. If there are among your patrons some who still want to see it, they will be well pleased. It is good in this version. Played March 31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Pretty good comedy. Some smiles and a few laughs. Will get over. Running time, 70 minutes. Played March 18.—C. A. Kelley, Rex Theatre, Custer City, Okla. Small town patronage.

Tapernoux

MADAME BOVARY: Pierre Renoir, Valentine Tessier—A French talkie well acted, enjoyed by all who saw it. It was a classic from the famous story by Flaubert. However, the cinema did not have titles in English. Therefore, most of the people could not understand it. Of course, it could not be compared to such films as "La Maternelle" or "Don Quixote," which we have played. However, it can be classed as a great cinema in its own field of art and beauty as it did have its own place among the great cinemas of the year that were produced in Europe, and it also received a great deal of praise from the New York cinema theatres. We are not sorry that we played it as we did do a very fine business on it. However, it would not go for a small town, as some people have never heard of it before, let alone reading the book which it was taken from. This picture will never make box office fame but it still will be famous among the socalled classics of a certain type and mood. However, it will never rate as high as a picture that would please everyone. Nevertheless, it was a great picture even though it has a few faults. That is not saying much against it as every picture has faults and indeed many more than this one sometimes. In France they act. The actors fit the part of the picture as one can see in this picture. In Hollywood the picture has to fit the actor. Of course, not in all cases. Hollywood has a great deal to learn from the foreign cinema; but Europe has a great deal to learn from Hollywood as Hollywood is far ahead of the foreign cinema in lighting, settings, sound and many other things. So keep up, Hollywood, and some day both will learn from each other. Running time, 100 minutes. Played April 15.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. French and college people patronage.

Twentieth Century-Fox

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—A very nice picture and the "Quints" score. Drew them in but the scenes depicting Canada and Canadian life were a joke on Canada. Running time, 90 minutes. Played April 6-8.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Can. Town and rural patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Very, very poor, in fact one of the weakest pictures it has been my misfortune to use in the twenty years I have been in this town. My patrons evidently had the same opinion of this as I did, as was shown by the receipts, which were way below average. Drop it if you can. Running time, 76 minutes. Played March 27-28.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town and rural patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—This picture is important because it has Rosalind Russell in it. Raft does not and never has drawn at this house. The picture is okay, it has a good story and some action, but our audience seems to have a complex on Raft, for we never do normal business in any picture that he heads. But this lady, Miss Russell, is something else again; she has what it takes and is coming fast in popular esteem; she is clever and easy on the eyes. In other words, she has that something on the ball that a lot of them have not.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—A pretty good story for George Raft's talent. Nothing great on pulling in the shekels, however. Rosalind Russell okay. Played April 1-2.—L. A. Irwin, Palace Theatre, Jenacook, N. H. General patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye, Jack Oakie—Here is as good a musical production as you could ask for, and in my opinion should go over big where pictures of this type are liked. I am unable to say anything about its drawing power as we hit a storm on Sunday night that just about cut our usual crowd in half. The Monday night was not patronized but hardly ever is with any picture. Running time, 87 minutes. Played April 5-6. —F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

KING OF BURLESQUE: Warner Baxter, Alice Faye, Jack Oakie, Arline Judge—This one pleased one hundred per cent, all classes. The entire cast is excellent, good story, good music, good dancing, just everything it takes for an all-around good show. Dixie Dunbar seemed to be the favorite with her dancing. Pleased. Running time, 88 minutes. Played April 8-9. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Jane is a great little trouper and comes through 100 per cent in as fine a family show as you could wish for. Much good comedy, also pathos. The comedy borders on the slapstick but that is what they like. For some reason unaccounted for it failed to draw for me. Perhaps partly accounted for by school activities. Running time, 76 minutes. Played April 17-18.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town and rural patronage.

PADDY O'DAY: Jane Withers—If they will watch the material that they give Jane Withers, she should become a drawing card close to Shirley Temple. "Paddy O'Day" is good in every way. They have given it a good production and the picture as a whole will increase this star's popularity. Business on this was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—A good picture. Should be supported by a cheerful sort of shorts or companion feature as the prison scenes are plentiful and none too pleasant to watch. Baxter plays his part in fine shape. Played April 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—A conglomeration of fairy story stuff. Good performances by cast hold it together. Fair business. Twentieth Century productions still not meaning much to us. Played March 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton —Just a fair program picture with some laughs by Horton's funny talk. It's O. K. Running time, 8 reels. Played April 8.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—Plenty of farce and comedy that was pleasing to our patrons. Kept our audience laughing all the time so it must have pleased them. A small town picture. Played March 28.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—Played it two days middle week double feature and it held up its end of the double. It has everything one could wish for in entertainment, expensive sets. But no business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Magnificent is the best way to describe it. Satisfied 100 per cent and drew better than any other Universal picture in a long time. Played April 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—I consider this the perfect motion picture. Why? I can exactly tell. It is perfectly acted and the picture moves along smoothly from beginning to end. Never before have I seen an audience so interested, so quiet. Even the smallest children, as well as the older people, seemed so intent upon watching and following every word and every emotion of the actors that there was at times absolute silence and you could shut your eyes and imagine that you were alone in the theatre and that the actors were actually living human beings. When a better picture than this is made, I want to see it. Played April 4.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—I had seen this before showing it, and as a result, advertised it as one of the most beautiful, the most appealing, the most inspiring, romantic dramas ever shown. This is high praise, but the picture is deserving of this praise. It goes without saying that everyone connected with the making of this picture gave his best. Every player seemed perfect for his part. I have only one fault to find. During the picture the characters suffer and the audience with them, handkerchiefs are freely used and when it comes to the final happy ending, they cut the footage down to a minimum. How much better it would have been if they had added another final scene, showing Robert Taylor and Irene Dunne honeymooning and standing at the same bridge in Paris that they stood at while Irene Dunne was still blind. That would be much better than ending with the sickbed scene. I would suggest to directors as a whole: do not be so stingy with your happy ending scenes. When you make audiences suffer in sympathy with the characters throughout a picture, let them rejoice for a few seconds longer with the characters at the ending. Business on this was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SUNSET OF POWER: Buck Jones, Dorothy Dix—Good western for small towns. If your audience likes westerns they will like this one. Running time, 7 reels. Played April 10-11.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHY HE'S JOINING THE REPORTERS

> *"This is my first contribution to 'What the Picture Did for Me' section of the* HERALD. *Have always enjoyed reading the information given by other showmen on pictures, so thought I might add my little bit."*
>
> —EMMETT LYONS,
> Nordland Theatre, Cincinnati.

SUNSET OF POWER: Buck Jones, Dorothy Dix—Awfully poor, Buck! You'll have to do better than this or step aside. From our viewpoint the poor stories your pictures come from lately are largely at fault. Also very mediocre productions at a time when one can obtain real good westerns, excellently produced, elsewhere. Played March 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta, Charlotte Henry, Frankie Darro—A real small town picture, good for any night. Photography very dark. Played to very poor business. Zero temperature. Running time, 10 reels. Played April 5-6. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—Not as good as I thought it would be judging from the reports I had seen. I consider it but a fair, small town picture. Played April 11.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta, Charlotte Henry, Frankie Darro—Here is a good one from Universal. Everybody enjoyed this as this has almost everything that appeals to the masses, lots of fun, heart throbs and a smash thrill ending. Business a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THROWBACK, THE: Buck Jones, Muriel Evans—Buck Jones' westerns are always good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

Warner Bros.

COLLEEN: Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondell—This is an elaborate musical, but not quite up to Vitagraph's standard. The main reason, I think, is that the dancing sequences with Keeler and Draper were too long and too much. A very good ensemble was the style show. But the audience reaction, as I stated above: if there had been less and shorter footage of Miss Keeler and Draper, it would have been better. It was too much of a repetition of the same steps and routine.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DANGEROUS: Bette Davis, Franchot Tone—Naturally we took advantage of Miss Davis winning the Academy Award and drew some extra business. She is having more drawing power with each picture. One lady remarked: "I had to see her three times before I liked her, but she certainly makes a person remember her."—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FRESHMAN LOVE: Frank McHugh, Patricia Ellis, Warren Hull—Pleased the young folks fairly well, but owing to lack of any stars it was a hard picture to sell. Frank McHugh gives a fair performance, Joseph Cawthorn is always good, but Patricia Ellis is a complete washout as the lead. The boat race is very good and this one will get by if they don't expect too much, but not on your best nights. Running time, 65 minutes. Played April 4-5. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAN HUNT: Ricardo Cortez, Marguerite Churchill, Chic Sale—This one is plenty good entertainment. Marguerite Churchill has a good role and does well with it. William Gargan in a role better than his usual lot shows up to good advantage. Chic Sale proves plenty of down-to-earth laughs. Played April 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—If your patrons like westerns you can't go wrong with this picture. Of course, there is nothing outstanding in it, but it is far better than the average western production and Dick's singing is a hit. It also had extra drawing power for me, giving me the best Friday-Saturday in several months. In fact, it got more money for me than "Captain Blood" played on same days of the week. That's going some. Running time, 63 minutes. Played March 20-21.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town and rural patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—A first-rate cast in a good play. Dialogue is plentiful, although there are some real tense action moments. Fair draw. Played March 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Short Features

Celebrity

JACK FROST: Comicolor Cartoons—A very good colored cartoon—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE BEARS, THE: Comicolor Cartoons—A fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Columbia

CAUGHT IN THE ACT: Andy Clyde—Too silly and dumb to be funny. Andy should be ashamed of this. We were. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOTCHA MELODY: Krazy Kat Cartoon—These Krazy Kat Cartoons are nearly as good as Columbia's "Scrappy" series. They're not very clever.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRAPPY'S BOY SCOUTS: Scrappy Cartoon—One of the best cartoons we've run this season. The scouting idea is cleverly developed.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRAPPY'S PONY: Scrappy Cartoon—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRAPPY'S TRAILER: Scrappy Cartoons—A good cartoon. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

ALPINE YODELER: Paul Terry-Toons—An okay cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHOOSE YOUR PARTNERS: Frolics of Youth—A fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COLLEGE CAPERS: Song and Comedy Hits—Those clever "Cabin Kids" again. They are always well liked. Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOME TOWN OYLMPICS: Paul Terry-Toons—An average cartoon; good for this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADIES LOVE HATS: Ernest Truex—A good comedy and one of Truex's most happy assignments so far.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE IN SEPTEMBER: Jackie Coogan—A pretty amusing little short presenting the now grown-up Coogan. He looks the same and does okay in this story of a kindly old lady and racing midget cars.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THANKS, MR. CUPID: Ernest Truex—Better than most of this star's attempts at comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINGS OVER MT. EVEREST: Special—A great two-reeler; should be shown to all schools. Sure some scenery. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WINGS OVER MT. EVEREST: Special—Mediocre, too long drawn out and foggy shots, except towards the last they have Lowell Thomas raving about the feat. Audience reaction nil and taken off the second day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Metro-Goldwyn-Mayer

GREAT AMERICAN PIE COMPANY: M-G-M Miniatures—Along the usual lines of these novelties. Okay enough.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GYMNASTICS: M-G-M Sports Parade—A fine array of gymnastic talent. Amazing tricks of these athletes will entertain any audience.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talks—Another beautiful color travelogue. Interesting scenes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MODERN TOKYO: FitzPatrick Travel Talks—An-

SHORT PRODUCT PLAYING BROADWAY

Week of April 25

CAPITOL
Jonker Diamond .... MGM
A Thrill for Thelma .... MGM
Victoria and Vancouver ... MGM-FitzPatrick

CENTER
Felix the Cat and the Goose That Laid the Golden Egg. RKO Radio
Headlines of 25 Years .... RKO Radio

MUSIC HALL
Going Places, No. 18 ..... Universal
Village Symphony .... State Rights

PARAMOUNT
I-Ski Love-Ski You-Ski ...... Paramount
Finkel's Cave .... First Division

RIALTO
Screen Snapshots, No. 4 ... Columbia
Peace Conference .... Columbia
Thrills with Daredevils ..... Columbia

RIVOLI
Mickey's Grand Opera .... United Artists

ROXY
Adventures of Popeye ..... Paramount
Share the Wealth .... Columbia

STRAND
College Dads .... Vitaphone
Jolly Coburn and His Orchestra .... Vitaphone
The Blow Out .... Vitaphone

FROM READERS

WANTS ADJUSTMENT WITHIN THE INDUSTRY

TO THE EDITOR OF MOTION PICTURE HERALD:

At a meeting of this organization held in New Haven on Tuesday, April 21, with 42 non-affiliated theatres represented, a resolution was passed unanimously instructing me to advise you that our organization is not connected with the Motion Picture Theatre Owners of America in any manner, being exclusively an independent theatre owners' organization.

It is our belief that the Motion Picture Theatre Owners of America is dominated by producers-distributors and by theatres owned by producers-distributors or affiliated with the same. For this reason, we hold that Ed Kuykendall cannot adequately represent our interests in the current socalled "intra-industry" conferences.

Our organization believes in controlling and adjusting our problems within the industry if possible.

We feel that the trade press announcement to the effect that "Such groups of exhibitors as shall be deemed advisable by the MPTOA will be invited later, if needed," will in no way change the expected biased aspect of these conferences.

It is highly probable, therefore, that unless strictly independent theatre groups are represented at the conferences the result of same will be the subject of doubt and dissension.—J. A. DAVIS, Executive Secretary, Independent Motion Picture Theatre Owners of Connecticut, Inc.

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other fine colored travelogue.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUBLIC GHOST NO. 1: Charley Chase—Personally I thought this the silliest of the Charley Chase comedies, but judging from the laughs from all ages my patrons did not agree with me. Pleased and that is all that I ask. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STAR NIGHT AT COCOANUT GROVE: Musical Revue—We paired this one with "Broadway Melody of 1936" and what a pair! The color in this two-reeler is the best we've seen so far; and for all-around entertainment the show put on by m. c. Leo Carrillo, Bing Crosby, Raquel Torres, Lloyd Hamilton, Fio Rita's orchestra and others is tops! MGM deserves a hand for making a short like this. Running time, 20 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

WATER SPORTS: MGM Sports Parade—As always with this series, our folks were well pleased.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

BABES IN HOLLYWOOD: Headliners—Not the usual band type of act that is expected in this series. Still it is a very funny subject featuring David Holt and some other cute youngsters who produce a movie all their own.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSICAL MEMORIES: Color Classics—The best old-timers' cartoon we've seen. The old songs are brought to life and animated dancers or singers put them over. Real good orchestral background.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VIM, VIGOR AND VITALITY: Popeye the Sailor—A good Popeye subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU GOTTA BE A FOOTBALL HERO: Popeye the Sailor—This is a very good cartoon, full of football hero stuff and Popeye is the hero. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

FELIX THE CAT AND THE GOOSE THAT LAID THE GOLDEN EGG: Rainbow Parade Cartoons—An outstanding cartoon. Will go over good in any spot.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FOOLISH HEARTS: Radio Musical Comedies—Two-reel musical. Two good songs, balance weak. Lacks action. No chorus or dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 1—Not as good as the later Major Bowes, but a nice little filler on any program. The Oklahoma Mustang Wranglers pleased every one and RKO is to be complimented on these doubles. Running time 19 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

MOLLY MOO COW AND THE INDIANS: Rainbow Parade Cartoons—Very good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Twentieth Century-Fox

FOX MOVIETONE NEWS: No. 51—I just can't say enough about it. All I can say is it is too good to be true, but yet it is a fact. Fox News marches on. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

FOX MOVIETOWN NEWS: No. 52—Very well done. I cannot say enough for Fox as they seem to fill every gap that a feature or other shorts do not do. Fox News still tops in our cinema theatre. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

SHADES OF CAIRO: Magic Carpet Series—Beautiful scenes and famous landmarks. It is an education in itself. Very suitable for any program. Liked 100 per cent. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

United Artists

COCK OF THE WALK: Silly Symphonies—An ordinary colored Disney Silly Symphony, good, but not exceptional.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

CLUBHOUSE PARTY: Mentone Musical Comedy (No. 6-B)—A very good musical comedy; all cast good. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ON YOUR RADIO DIAL: Mentone Musical Comedy (No. 3)—A dandy number for anywhere. Swell acts throughout.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPEEDY JUSTICE: Mentone Musical Comedy (No. 2-B)—A very satisfactory two-reeler. Acts mostly all good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAN BE HAD: Universal Comedies Series—A novelty comedy with a cast of monkeys. Very much different and good. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

BY REQUEST: Melody Masters Series—Very good. This series is always good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHECK YOUR SOMBRERO: Armida, Tito Coral—Two reels of mighty good entertainment. Good dancing and music and in beautiful colors. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOORMAN'S OPERA: Broadway Brevities—Well, well, at last a musical two-reeler from Vitagraph where they filled up both reels with entertainment. This one is more like what we used to get from these musicals. Lately the others have wasted the first reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DUBLIN IN BRASS: Morton Downey—An ideal St. Patrick's Day subject. Good for any time, nevertheless, especially where Morton Downey is liked. Very Irish in atmosphere.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOHNNY GREEN AND ORCHESTRA: Melody Masters Series—Another Melody Master that clicked. This series is always a hit.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JOLLY COBURN AND ORCHESTRA: Melody Masters—An excellent band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MISS GLORY: Merrie Melodies—Will get by, but not up to Warner standard.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OFF THE RECORD: Melody Masters—An exceptionally good band act. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PHIL SPITALNY ALL GIRL ORCHESTRA: Melody Masters Series—The usual fine type of band act we can count on from this orchestra. The ladies are okay.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

SPRINGTIME IN HOLLAND: Broadway Brevities—The figures on a blue Dutch plate come to life and sing and dance to everyone's satisfaction. Color adds to it. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Miscellaneous

RHYTHM IN LIGHT: A very marvellous short which we played with "Madame Bovary." It was based on the idea when one hears the music he thinks of things. Well, it showed things one would think of as he heard music. Very different from the average short. Running time. eight minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

Trans Lux Washington House

Trans-Lux Theatres Corporation will erect a new short subjects and newsreel theatre in Washington, Percy N. Furber, president, declared in New York this week. The house will seat 600 and will be opened late in the Fall, Mr. Furber said.

"Barkers" Ordered Discontinued

Detroit authorities have ordered theatres to discontinue the use of "barkers" regardless of whether or not trade is directly solicited. This ruling follows the four recent convictions on charges of public nuisance and indecency against the Empress, burlesque house.

Dunphy Joins Paramount

Christopher Dunphy, formerly associated with the Wall Street companies on public relations, has joined Paramount to handle financial publicity.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 25, 1936, from 116 theatres in 18 major cities of the country was $1,168,472, a decrease of $60,278 from the total for the preceding week ended April 18, 1936, when 112 theatres in 18 large cities aggregated $1,228,750.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)**
Boston							
Boston	**3,246**	**35c-65c**	"Murder on the Bridle Path" (Radio) (on stage: N.T.G. and revue)	23,000	"The Leathernecks Have Landed". (Republic) (on stage: Buddy Rogers and band)	18,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	**1,382**	**30c-50c**	"Charlie Chan at the Circus" (Fox) and "Road Gang" (F.N.)	5,000	"Rhodes, the Diamond Master" (GB Pictures) and "Snowed Under" (F.N.)	4,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	**2,907**	**25c-65c**	"The Witness Chair" (Radio)	12,000	"Captain January" (Fox) (2nd week)	10,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum.	**2,970**	**25c-55c**	"Small Town Girl" (MGM) and "Panic on the Air" (Col.)	13,000	"Mr. Deeds Goes to Town" (Col.) and "The Garden Murder Case" (MGM)	14,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	**3,537**	**25c-55c**	"Small Town Girl" (MGM) and "Panic on the Air" (Col.)	12,000	"Mr. Deeds Goes to Town (Col.) and "The Garden Murder Case" (MGM)	12,500	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	**4,332**	**35c-65c**	"The Moon's Our Home" (Para.) (on stage: Fred Waring and Orchestra)	35,000	"The Singing Kid" (F.N.) (on stage: Ray Noble and band)	29,000	
Paramount	**1,793**	**25c-50c**	"Charlie Chan at the Circus" (Fox) and "Road Gang" (F.N.)	8,000	"Rhodes, the Diamond Master" (GB Pictures) and "Snowed Under" (F.N.)	6,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	**3,489**	**30c-50c**	"Small Town Girl" (MGM)	14,000	"Captain January" (Fox)	15,000	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	**3,000**	**25c**	"The Robin Hood of El Dorado" (MGM) and "The Widow from Monte Carlo" (W.B.)	8,600	"The Leathernecks Have Landed". (Republic) and "Dancing Feet" (Republic)	8,000	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	**3,000**	**25c-40c**	"The Life of Louis Pasteur" (F.N.)	5,800	"The Singing Kid" (F.N.)	11,300	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	**2,500**	**30c-50c**	"Little Lord Fauntleroy" (U.A.)	5,400	"Petticoat Fever" (MGM)	7,500	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	**3,300**	**25c**	"Mr. Deeds Goes to Town" (Col.)	13,500	"Sutter's Gold" (Univ.)	12,000	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
State	**1,600**	**15c-35c**	"Doughnuts and Society" (Mascot) (plus stage show)	3,200	"The Return of Jimmy Valentine". (Republic) (plus stage show)	4,000	
Chicago							
Apollo	**1,400**	**30c-60c**	"A Message to Garcia" (20th Century)	5,900	"The Prisoner of Shark Island" (20th Century) (2nd week)	6,900	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	**4,000**	**35c-68c**	"Mr. Deeds Goes to Town" (Col.) (plus stage show)	34,000	"Wife vs. Secretary" (MGM) (plus stage show) (2nd week)	28,600	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	**1,200**	**50c-$1.50**	"The Great Ziegfeld" (2nd week)	12,000	"The Great Ziegfeld" (MGM) (1st week)	13,500	
Garrick	**900**	**30c-60c**	"Wife vs. Secretary" (MGM)	6,000	"A Connecticut Yankee" (Fox) (re-issue)	5,000	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	**3,490**	**25c-40c**	"The Walking Dead" (W.B.) (plus stage show)	15,400	"Tough Guy" (MGM) (on stage: Ray Perkins' Amateur Show)	14,000	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	**2,509**	**25c-50c**	"The Witness Chair" (Radio) (on stage: June Knight, Joe Morrison)	15,000	"Sutter's Gold" (Univ.) (on stage: Block and Sully)	19,500	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) 32,500 Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	**1,591**	**30c-60c**	"The Country Doctor" (20th Century)	16,800	"Rose Marie" (MGM) (3rd week)	7,700	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	**2,776**	**20c-35c**	"Don't Get Personal" (Univ.) (on stage: Estelle Taylor and Roscoe Ates)	15,000	"The Leathernecks Have Landed" (Republic) (plus stage show)	15,600	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	**1,700**	**30c-60c**	"Little Lord Fauntleroy" (U.A.) (2nd week)	12,000	"Little Lord Fauntleroy" (U.A.) (1st week)	19,700	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	**3,300**	**30c-42c**	"A Connecticut Yankee" (Fox)	5,000	"Charlie Chan's Secret" (Fox)	6,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	**3,800**	**30c-42c**	"Captain January" (Fox)	14,000	"The Singing Kid" (F.N.)	10,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	**3,100**	**30c-60c**	"Every Saturday Night" (Fox) (on stage: Major Bowes' Amateurs)	15,000	"Don't Gamble with Love" (Col.) (plus stage show)	13,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	**3,400**	**30c-42c**	"The Trail of the Lonesome Pine" (Para.)	15,500	"Petticoat Fever" (MGM) (on stage: Jack Benny and Mary Livingston)	40,500	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16 "Folies Bergere" 6,000
Stillman	**1,900**	**30c-42c**	"F Man" (Para.)	3,000	"Big Brown Eyes" (Para.)	3,200	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	**1,500**	**25c-50c**	"These Three" (U.A.) (2nd week)	4,000	"These Three" (U.A.) (1st week)	4,500	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	**1,500**	**25c-40c**	"Captain January" (Fox)	2,500	"Little Lord Fauntleroy" (U.A.)	1,500	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Center	**1,500**	**20c-35c**	"Dance Band" (First Division) (plus stage show)	2,000	"The Return of Jimmy Valentine". (Republic) (plus stage show)	2,500	
Denham	**1,500**	**25c-40c**	"The Moon's Our Home" (Para.)	5,000	"13 Hours by Air" (Para.)	6,500	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	**2,500**	**25c-50c**	"The Singing Kid" (F.N.) (plus stage band)	9,000	"Captain January" (Fox) (plus stage band) (25c-40c)	10,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	**2,600**	**25c-40c**	"The Robin Hood of El Dorado" (MGM) and "Love on a Bet" (Radio)	6,000	"Small Town Girl" (MGM)	8,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	**2,000**	**25c-40c**	"Charlie Chan at the Circus" (Fox) and "Song and Dance Man" (Fox)	3,000	"Road Gang" (F.N.) and "The Payoff" (F.N.)	2,500	High 5-11 "Bride of Frankenstein 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"A Message to Garcia" .... (20th Century) and "The Garden Murder Case" (MGM)	10,000	"Little Lord Fauntleroy" (U.A.)...	10,000	High 2-22-36 "Modern Times"............ 26,000 Low 5-4 "West Point of the Air"........ 4,900
Pantages	3,000	25c-40c	"Sutter's Gold" (Univ.)	7,000	"The Witness Chair" (Radio) and.. "The Farmer in the Dell" (Radio)	5,300	High 9-7 "Top Hat"...................... 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"I Married a Doctor" (W.B.)......	7,800	"The Singing Kid" (F.N.)..........	9,100	High 9-7 "Page Miss Glory"............ 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Captain January" (Fox)..........	5,500	"A Message to Garcia" .... (20th Century)	3,000	High 3-14-36 "The Country Doctor"...... 8,000 Low 5-4 "Thunder in the East".......... 1,600
Circle	2,800	25c-40c	"The Moon's Our Home" (Para.).. and "Silly Billies" (Radio) (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday)	9,700	"The Farmer in the Dell".......... (Radio) and "Boulder Dam" (W.B.)	2,500	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady".............. 2,000
Indiana	3,100	25c-40c	"Sutter's Gold" (Univ.) and........ "Big Brown Eyes" (Para.)	4,750	"The Singing Kid" (F.N.)	5,500	High 3-14-36 "Follow the Fleet"......... 12,000 Low 1-5 "The Little Minister".......... 3,500
Loew's	2,800	25c-40c	"Petticoat Fever" (MGM) and..... "Hell Ship Morgan" (Col.)	9,000	"Small Town Girl" (MGM) and... "Moonlight Murder" (MGM)	11,500	High 2-15-36 "Exclusive Story".......... 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case".......... 2,750
Lyric	2,000	25c-40c	"Charlie Chan at the Circus" (Fox) (on stage: Horace Heidt and Orchestra)	11,200	"Everybody's Old Man' (Fox)..... (plus vaudeville)	7,000	High 3-28-36 "The Leathernecks Have Landed" .... 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid".................. 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"Special Investigator" (Radio).....	5,600	"The Singing Kid" (F.N.)..........	6,800	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything"............ 2,000
Midland	4,000	25c-40c	"These Three" (U.A.)	9,100	"Small Town Girl" (MGM).........	19,700	High 8-24 "China Seas".................. 25,000 Low 9-14 "Bonnie Scotland".............. 6,000
Newman	1,900	25c-40c	"The Moon's Our Home" (Para.).. (6 days)	6,500	"13 Hours by Air" (Para.).........	8,000	High 5-25 "Goin' to Town"............ 14,000 Low 5-18 "Dinky"....................... 3,000
Tower	2,200	25c-35c	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (2nd week)	8,300	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (1st week)	10,000	High 1-18-36 "Magnificent Obsession".... 14,500 Low 3-14-36 "Lady of Secrets".......... 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Captain January" (Fox) .... (2nd week)	4,300	"Captain January" (Fox) .... (9 days - 1st week)	10,900	High 9-7 "Steamboat Round the Bend".. 11,000 Low 7-27 "Black Sheep".................. 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM).......	20,000	....		....
Four Star	900	30c-55c	"Every Saturday Night" (Fox).....	2,400	"Rhodes, the Diamond Master".... (GB Pictures) (3rd week)	2,500	High 5-18 "Les Miserables"............. 7,800 Low 4-25-36 "Every Saturday Night" .. 2,400
Hillstreet	2,700	25c-40c	"Sutter's Gold" (Univ.)	5,500	"The Witness Chair" (Radio) and "The Farmer in the Dell" (Radio)	5,100	High 9-7 "Top Hat"..................... 17,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State	2,500	30c-55c	"A Message to Garcia" .... (20th Century) and "The Garden Murder Case" (MGM)	14,500	"Little Lord Fauntleroy" (U.A.)..	11,000	High 12-7 "Mutiny on the Bounty"...... 24,500 Low 10-26 "Way Down East"............ 6,200
Paramount	3,596	30c-55c	"Till We Meet Again" (Para.) and "Too Many Parents" (Para.) (on stage: Veloz and Yolanda)	19,222	"13 Hours by Air" (Para.).......... (plus Vera Van and stage show)	15,900	High 8-10 "Paris in Spring"............. 32,000 Low 4-11-36 "Give Us This Night"..... 12,200 (plus stage show)
W. B. Downtown	3,400	25c-40c	"I Married a Doctor" (W.B.)......	7,000	"The Singing Kid" (F.N.)..........	9,000	High 1-11-36 "Captain Blood"........... 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Minnesota	4,000	25c-55c	"A Message to Garcia" .... (20th Century) (on stage: "Our Gang")	11,000	"Wife vs. Secretary" (MGM)......	10,000	High 1-4-36 "The Bride Comes Home".. 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum...	2,900	25c-40c	"Mr. Deeds Goes to Town" (Col.)..	7,500	"The Singing Kid" (F.N.) .... (9 days)	5,500	High 9-21 "Top Hat"..................... 18,000 Low 1-26 "A Lost Lady"................. 4,500
State	2,300	25c-40c	"Wife vs. Secretary" (MGM)......	6,000	"13 Hours by Air" (Para.).........	5,500	High 11-2 "Broadway Melody of 1936".... 7,000 Low 3-14-36 "It Had to Happen"........ 5,000
World	400	25c-55c	"The Ghost Goes West" (U.A.)....	3,000	"The Passing of Third Floor Back" (GB Pictures) (3rd week)	2,500	High 6-8 "Thunder in the East".......... 5,000 Low 11-16 "Born for Glory"............ 2,000
Montreal							
Capitol	2,547	25c-60c	"The Bohemian Girl" (MGM) and. "Everybody's Old Man" (Fox)	9,500	"Desire" (Para.) and .... "Give Us This Night" (Para.)	11,000	Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's ..	1,700	50c-$1.50	"The Great Ziegfeld" (MGM)......	9,500	....		....
Loew's	3,115	30c-60c	"Exclusive Story" (MGM) and.... "Sky Parade" (Para.) (plus six acts of vaudeville)	9,500	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Don't Get Personal" (Univ.) (plus stage show)	13,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Captain January" (Fox) and...... "The House of a Thousand Candles" (Republic)	13,000	"The Trail of the Lonesome Pine" (Para.)	12,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"These Three" (U.A.) and.......... "Pride of the Marines" (Col.) (2nd week)	6,000	"These Three" (U.A.) and......... "Pride of the Marines" (Col.) (1st week)	10,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM).... (3d week)	17,950	"The Great Ziegfeld" (MGM).... (2nd week)	18,000	....
Capitol	4,700	25c-85c	"Small Town Girl" (MGM)....... (2nd week)	17,000	"Small Town Girl" (MGM)......... (1st week)	32,500	High 1-5 "Forsaking All Others"........ 87,400 Low 10-12 "O'Shaughnessy's Boy"...... 16,500
Center	3,433	35c-$1.25	"A Message to Garcia" .... (20th Century) (2nd week)	15,000	"A Message to Garcia"............ (20th Century) (1st week)	19,000	High 1-4-36 "Ah, Wilderness!".......... 32,000 Low 3-7-36 "The Voice of Bugle Ann".. 6,000
Palace	2,500	25c-75c	"Sutter's Gold" (Univ.) and........ "The Witness Chair" (Radio)	6,500	"The Country Doctor" (Fox) and.. "The Song and Dance Man" (Fox)	5,200	High 10-5 "Top Hat"..................... 15,000 Low 4-4-36 "Love on a Bet" and "Road Gang" 6,000
Paramount	3,700	35c-99c	"Desire" (Para.) .... (on stage: Ethel Merman, Little Jack Little and Orch.) (2nd week)	34,500	"Desire" (Para.) .... (on stage: Ethel Merman, Little Jack Little and Orch.) (1st week)	51,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air"......... 10,000
Rialto	594	25c-65c	"Sky Parade" (Para.)	6,500	"Murder on the Bridle Path"...... (Radio)	7,000	....
Rivoli	2,200	40c-99c	"Things to Come" (U.A.).........	28,000	"These Three" (U.A.) .... (9 days - 4th week)	26,000	High 2-15-36 "Modern Times"........... 65,000 Low 6-29 "Nell Gwyn".................... 8,100
RKO Music Hall	5,954	40c-$1.65	"Mr. Deeds Goes to Town" (Col.).. (plus stage show)	92,000	"Little Lord Fauntleroy" (U.A.)... (plus stage show) (2nd week)	97,000	High 9-7 "Top Hat".......................131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Gentle Julia" (Fox)............... (plus stage show) (2nd week)	25,350	"Gentle Julia" (Fox) .... (plus stage show) (1st week)	38,000	High 1-4-36 "If You Could Only Cook".. 62,000 (plus stage show) Low 4-20 "My Heart Is Calling".......... 17,500 (plus stage show)
Strand	3,000	25c-55c	"I Married a Doctor" (W.B.).....	14,400	"The Singing Kid" (F.N.)........ ..(2nd week)	11,750	High 5-11 "The G Men"................ 60,138 Low 4-4-36 "Snowed Under"............ 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"The Farmer in the Dell" (Radio)	2,000	"Snowed Under" (F.N.)	2,000	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"Small Town Girl" (MGM)	6,300	"Captain January" (Fox)	4,800	High 914 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Three Godfathers" (MGM) (plus stage show) (4 days) "Muss 'Em Up" (Radio) (3 days) (10c-36c)	2,300 600	"Dangerous Waters" (Univ.) (4 days) (plus stage show) "Woman Trap" (Para.) (3 days) (10c-36c)	2,300 500	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"The Robin Hood of El Dorado" (MGM)	3,400	"The Singing Kid" (F.N.)	3,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The Witness Chair" (Radio) and "The Farmer in the Dell" (Radio)	3,950	"The Singing Kid" (F.N.) (8 days)	5,800	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Modern Times" (U.A.) and "The Widow from Monte Carlo" (W.B.)	6,750	"Wife vs. Secretary" (MGM) and "Last of the Pagans" (MGM)	9,800	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"13 Hours by Air" (Para.) and "The Bohemian Girl" (MGM)	7,300	"Little Lord Fauntleroy" (U.A.) and "Millions in the Air" (Para.)	7,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"These Three" (U.A.) (2nd week)	13,000	"These Three" (U.A.) (1st week)	18,000	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Klondike Annie" (Para.)	2,200	"The Trail of the Lonesome Pine" (Para.)	3,000	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"The Moon's Our Home" (Para.)	10,500	"Unguarded Hour" (MGM)	11,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,400	50c-$1.65	"The Great Ziegfeld" (MGM) (2nd week)	15,000	"The Great Ziegfeld" (MGM) (6½ days - 1st week)	14,000	....
Earle	2,000	25c-50c	"Snowed Under" (F.N.) (on stage: Ted Fio Rito and Orch.) (6 days)	13,000	"The Leathernecks Have Landed" (Republic) (plus Earl Carroll's Vanities)	19,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Captain January" (Fox) (plus stage show) (6 days - 2nd week)	13,000	"Captain January" (Fox) (plus stage show) (1st week)	20,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"A Connecticut Yankee" (Fox)	2,100	"Moonlight Murder" (MGM)	2,200	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Rhodes, the Diamond Master" (GB Pictures)	2,000	"Petticoat Fever" (MGM)	2,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Mr. Deeds Goes to Town" (Col.)	24,000	"The Singing Kid" (F.N.) (6½ days)	12,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Road Gang" (F.N.)	6,000	"Sutter's Gold" (Univ.)	7,000	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	20c-40c	"Mutiny on the Bounty" (MGM) and "In Person" (Radio)	3,000	"The Trail of the Lonesome Pine" (Para.)	2,500	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling 1,400
Broadway	1,912	30c-40c	"The Harvester" (Republic)	7,000	"The Robin Hood of El Dorado" (MGM)	6,000	High 4-11-36 "Sutter's Gold" 8.000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Three Live Ghosts" (MGM) (on stage: Major Bowes' Amateurs)	7,000	"Crime and Punishment" (Col.) and "Don't Get Personal" (Univ.)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"A Message to Garcia" (20th Century) and "Everybody's Old Man' (Fox)	7,000	"13 Hours by Air" (Para.) and "Lady of Secrets" (Col.)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Captain January" (Fox) (2nd week)	8,000	"Captain January" (Fox) (1st week)	9,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Little Lord Fauntleroy" (U.A.)	7,000	"Small Town Girl" (MGM) (2nd week)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"La Maternelle" (Tapernoux) (3rd week)	900	"La Maternelle" (Tapernoux) (2nd week)	1,100	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Silly Billies" (Radio) and "Yellow Dust" (Radio)	3,500	"Penitente Murder Case" (State Rights) (2nd week)	4,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"The Walking Dead" (W.B.) and "Call of the Prairie" (Para.)	4,500	"Road Gang" (F.N.) and "Boys Will Be Boys" (GB Pictures)	5,500	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (2nd week)	8,500	"The Great Ziegfeld" (MGM) (1st week)	12,800	....
Golden Gate	2,800	15c-40c	"I Conquer the Sea" (Academy) (on stage: Amos 'n' Andy) (15c-55c)	18,000	"Murder on the Bridle Path" (Radio) (plus stage band)	13,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) 29,000 Low 4-4-36 "Love on a Bet" 11,000
Orpheum	2,440	15c-40c	"Mr. Deeds Goes to Town" (Col.) (2nd week)	6,000	"Mr. Deeds Goes to Town" (Col.) (1st week)	14,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Gentle Julia" (Fox) and "A Message to Garcia" (20th Century)	15,000	"The Singing Kid" (F.N.) and "Boulder Dam" (W.B.)	15,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"The Singing Kid" (F.N.)	6,500	"Rose Marie" (MGM) (2nd week)	6,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"The Ghost Goes West" (U.A.) (4 days - 2nd week)	3,500	"The Ghost Goes West" (U.A.) (1st week)	10,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Small Town Girl" (MGM) and "Till We Meet Again" (Para.)	16,000	"Petticoat Fever" (MGM) and "Charlie Chan at the Circus" (Fox) (2nd week)	15,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Trail of the Lonesome Pine". (3rd week)	2,600	"The Trail of the Lonesome Pine" (Para.) (2nd week)	3,100	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Captain January" (Fox) (3 days) "Small Town Girl" (MGM) (4 days)	3,400 4,100	"The Singing Kid" (F.N.) (4 days) "Captain January" (Fox) (3 days)	2,900 3,100	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	10c-35c	"Mr. Deeds Goes to Town" (Col.) (2nd week) (15c-55c)	6,450	"Mr. Deeds Goes to Town" (Col.) (15c-40c) (1st week)	7,400	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Prisoner of Shark Island" (20th Century) and "Love Before Breakfast" (Univ.)	2,950	"Colleen" (W.B.)	3,450	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Petticoat Fever" (MGM) and "Everybody's Old Man" (Fox)	5,650	"The Prisoner of Shark Island" (20th Century) and "Love Before Breakfast" (Univ.)	5,850	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	25c-35c	"Give Us This Night" (Para.) and "Woman Trap" (Para.)	4,200	"Charlie Chan's Secret" (Fox) and (on stage: Major Bowes' Amateurs) (25c-40c)	6,900	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-30c	"The Old Homestead" (Liberty) (plus vaudeville)	3,150	"Muss 'Em Up" (Radio) (plus vaudeville)	3,400	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

J. C. JENKINS--HIS COLYUM

Omaha, Nebraska

Dear Herald:

We came down here to attend a meeting of the NIDEA association. But maybe you don't know what the NIDEA is. If you don't know you might get it confounded with the other alphabetical associations, but don't do that. This association is not religious, sectarian or political, and it does business on business principles without having to consult Tom, Dick or Harry or the Relief Director.

So that you may know just what the NIDEA really is, we inform you that it is the Nebraska-Iowa-Dakota Exhibitors Association, formed for the purpose of doing business on an equitable and fair basis both winter and summer, rain or shine or "when the moon comes over the mountain," etc., etc.

M. J. Chicoine, representing the *United Press,* and Omaha correspondent of the HERALD, and this Vagabond Colyumnist were present to do battle for a suffering public, with pencil and paper in hand, but the NIDEA passed a resolution requesting that we refrain from reporting the proceedings of the convention, and that's that, so we will let it go at that.

We might say, however, "without fear of successful contradiction" (to use a political expression), that the association is composed of a mighty fine bunch of fellows who aim to "do some good and not much hurt," as Doc Bixby used to say, and that the convention was orderly and harmonious and intelligent and sober. (We wish you would emphasize that "sober" part.) Charlie Williams presided in a very masterful manner and Walter Creel acted just like he was the secretary, and we presume he was; anyhow, he was a good one, whatever he was.

The attendance was much lighter than was expected because of a very severe storm which raged over Iowa and Nebraska and which was sent down here by John Piller of Valley City, North Dakota, and Sherm Fitch of Sioux Falls, South Dakota. Those boys always did have it in for Omaha for some reason. Doggone the doggone luck anyhow.

Among the delegation from Omaha, we were pleased to note Walter Creel, J. E. Kirk, Sam Epstein and Lawrence Grobeck. Those from Iowa were Ralph Brown, Dale Goldie, Dick Kerberg, J. D. Warnick and Mr. Friedman, and from "Our Home State" came Harold Schoonover, J. E. Holmsworth, H. F. Kennedy, Howard Kennedy, C. J. Riggs, A. Burrus, J. M. Reynolds, W. A. Shirwood, A. Beams, Jack McCarty, W. J. Seydlitz, Walter Bradley, Billy Youngclaus, M. Thompson, C. J. Kremer, Charles Prokop, H. E. Brookings, U. A. Brown, Walter Gunther, John Grabenstein and Glen Van Wey. The ladies present were Mrs. Georgia Racely, Mrs. Jennie Wickman and Mrs. Gunther. There might have been more exhibitors present, but we failed to get their names, and we hope they won't want to shoot us because of our weak memory. The chief objection to these conventions that we have noted is that there are not enough lady exhibitors represented. They add tone and dignity to the gathering.

▽

We don't know whether it is true or not, but we have been told that in some localities they are paying teachers to teach the rising generation how to dance. Well, that's all right; if they can't learn anything else, they ought to be taught something, and if we should have another dry season out here in this agricultural section maybe we will want some instructions, too, but unfortunately they put the most of our brains in our heads.

▽

Last night we went and saw a screening of GB's "Rhodes," with Walter Huston, Oscar Homolka, Basil Sidney, Peggy Ashcraft et al., and it's our opinion that those of you who are acquainted with the history of Rhodes' invasion of South Africa and the discovery of the Kimberly diamond mines and the gold fields will be very much interested in this picture, but we are in doubt about it pleasing the younger generation. It is very largely historical. Mr. Huston gave his usual very interesting performance, and Oscar Homolka as Kruger gives Mr. Huston a hot run for first honors. He is exceptionally good.

Then they screened Irvin S. Cobb in "Everybody's Old Man," a comedy drama with a lot of comedy and considerable drama. We've been told that Joe E. Brown once said if he ever met a homelier man than he is, he'd shoot him. We hope he never meets Irvin, for he's a doggone nice chap and he played very capably and the story was a very interesting one. Rochelle Hudson, Norman Foster and Johnny Downs were plenty good also. If you like comedy drama this one ought to please. It's a Twentieth Century-Fox production.

▽

We are told that H. E. Brookings of Weeping Water, Neb., is going to remodel and refurnish his theatre and make it up to date. Somehow that boy keeps a little ahead of the procession all the while. Also, H. F. Kennedy of Broken Bow, Neb., is going to open a second-run house. These Nebraska boys can't be headed off with anything smaller than a .45 Colt.

▽

Bob Ballantyne, of the Scott-Ballantyne Equipment Co., wants us to make a trip with him out to Gordon, Chadron and Alliance, Neb. We'll do it with the understanding that Bob doesn't drive over 95 miles an hour. Gus Harms says we needn't be afraid because 94 is all his Model T can make.

▽

Ted Mendelhall of the Paramount exchange drove four of us back to our hotel from the Variety Club and when he backed out of the garage he backed off the approach and broke one of the springs to his car, and Ted was sober, too, just as he always is. That was what we call bad luck. If we were Ted we'd sue the city for damages, doggone if we wouldn't.

▽

Max Winetraub of the Fontinelle exchange says when he was on the Coast recently he put a dollar in nickels in a slot machine and got back 95 cents. Then he put the 95 back and got back nothing.

Max, you know, is the fellow who went out to the Ak-Sar-Ben races and when the horses started he got up and yelled, "Come on, somebody; come on, somebody," and a fellow asked what he said that for and Max replied, " 'Cause I've got money on all of 'em."

▽

We've got a good job for some radio love-song crooner. A farmer out here wants a crooner to croon for his cows while he milks 'em.

▽

What a lot of exhibitors would like to see 'em do is to put Eddie Quillan in more pictures than they do.

▽

We made out an order for some nursery stock to the Hamburg Nursery company of Hamburg, Iowa, and sent it to Howard Colon of the Colonial theatre at Hamburg with the request that he deliver it, and we have just received a letter from him stating he had done it. How's that for service? He also enclosed a check and asked us to have his subscription to the HERALD renewed. All right, Howard, we will do it, and we thank you very much. Whenever you want anything done, and done well, you can depend on these theatre boys every time.

▽

We thought that spring was here to stay, but—

When the sun comes up in the morning
And starts melting the snow all away,
And the Plymouth Rocks cackle a warning
That they have laid eggs in the hay.

Then we hope that our nerves will be steady
When we hear the cook come in and say,
"Come, Colonel, your breakfast is ready,"
We'll stop writing this bull right away.

Only we haven't any Plymouth Rocks or hay.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Supply Meet June 5-8

The Independent Theatre Supply Dealers Association of which J. E. Robins is executive secretary, will hold its annual convention and trade show at the Edgewater Beach hotel in Chicago June 5-8.

Pettey In Hollywood

Tom Petty of the New York office of the Motion Picture Producers and Distributors of America, Inc., is in Hollywood attending to press relations during the illness of Lupton Wilkinson.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"AND THEN WHAT?"

The assumptions and resolutions set down on this page few issues back as had to do with the necessity of job security for the manager brings comment from a visiting member. Gist of his contention was to the effect that while without question he backed the stand taken here, the subject calls for further finger-pointing.

"Security first and rightly so," said the brother, "and then what? How about the manager who has no reason to fear the loss of his job but who is concerned over the lack of opportunity to increase his salary?"

The Round Tabler quoted his situation as an instance. He is manager of a highly-held neighborhood circuit house and doing a very satisfactory job. His superiors are all nice folk, they like his work and say so, there is a conspicuous absence of any whipping tactics and things go along. But there doesn't seem to be much stirring in the way of advancement to a house that pays more money and the manager's repeated strivings for a shot at the Big Time have so far been unsuccessful.

* *

Well, without any especial straining to write a brief for the complainant's superiors, this choking off of natural ambition is not the fault in every case of the top executives. The answer often is that there are more good men than there are available bigger opportunities and although a man may clearly show his ability to handle a better paying situation, there are unfortunately not enough of these better spots to go round.

So what to do?

The problem is in process of satisfactory solution by those smart exhibitors and exhibitor-executives who have inaugurated a percentage system of payment; who realize that a capable manager is a skilled salesman and that the best salesmen are those remunerated on a basis of how much extra business they bring in.

Giving your hard-hitting but dissatisfied theatreman a chance to dispel his financial worries by rewarding him for bringing in bigger grosses, at one stroke severs the Gordian knot that is strangling a lot of worthwhile initiative.

Because it is the soundest and most satisfactory method yet come to this desk, reference is again made to what amounts to a commission form of payment now in its second year of successful operation by Famous Players-Canadian.

The plan is simplicity itself for the manager shares in every dollar of increased yearly grosses at his theatre.

Thus in one move, the circuit is assured of powerful week-after-week showmanship in every situation and managers assured of both security on the job plus a fair exchange for their talents and labors—an equitable arrangement for all concerned.

And best of all, the ambitious theatreman yearning for greener financial pastures may well find the answer to "and then what?" by this incentive to dig deeper for pay dirt in his own "back yard."

▽ ▽ ▽

NATURAL BUSINESS LEADERS

On a following page are the details reported by Round Tabler Bob Richardson of the annual "Citywide Sale" put on by the 5,000-community of Yorkton, up in Saskatchewan. And only recently was recounted in this section the story of Round Tabler Jack Nelson's promotion of a "Five-Star Sale" that obtained the cooperation of 90 per cent of the mercantile establishments in North Bay, Canada.

The above are just a few of the instances strengthening the belief that in many smaller situations your theatre manager in addition to being the laddie who operates the picture house is also looked upon as a natural leader of city business drives —which of course is not surprising.

For of necessity exploitation and advertising minded, the agile-brain theatreman is trained to conceive and develop ways and means of "bringing 'em in". And the impulses credited with boxoffice increases are often adaptable to a much larger canvass.

▽ ▽ ▽

SHOW OF SHOWMANSHIP

The challenge for more powerful showmanship in the exhibition of pictures is to be answered again in Motion Picture Herald's second annual "Show of Showmanship", announced through Managers' Round Table Club to open in Rockefeller Center on May 19. This, the theatreman's own exhibition of advertising, exploitation and publicity is intended to convey what definite advances have been made in the field to round up the elusive boxoffice dollar.

Showmen and other visitors interested in the art of advertising as practiced in the theatre are invited to the "Show" in the expectation that what they see there will serve as an incentive to greater effort throughout the industry for yet more intensive showmanship and more practical recognition for the theatreman who so capably carries on.

A-Mike Vogel

Circuit President Rewards March Silver Plaque Winner

Leading theatre executives throughout the country express their appreciation of the Quigley Awards Competitions by rewarding managers who are voted Plaques or Mentions for their efforts. Among the circuit heads who so declare themselves is A. Manta, president, Indiana-Illinois Theatres, Inc., a unit of which is the Elkhart Amusement Co., of Elkhart, Ind., where at the Elco Theatre, Sid Holland put over the campaign that earned for him the March Silver. Writes Mr. Manta:

"Was very pleased upon learning that our Mr. Sid Holland, City Manager in Elkhart, Indiana, won the March Silver Plaque, through his efforts in exploiting 'Music Goes 'Round'.

"Wish to assure you that Mr. Holland, aside from having the honor of winning a Bronze Plaque and several other contests of a similar character, has been rewarded by our company each and every time, and this particular time, of course, will be no exception. You may forward the Plaque to the above address so that suitable presentation will be made.

"Thanking you and Motion Picture Herald for your efforts in making it possible for ambitious managers in our business to show what they can do and gain the recognition that such efforts are entitled to."

Holland has served the theatre successfully in various parts of the country. During his operations he has won high recognition in major contests and in addition to the March Silver was voted the Bronze Plaque in April, 1935. Holland has also taken down a number of Quigley Awards Sheepskin Certificate Mentions in Elkhart where he is City Manager of the Manta interests.

Standard Theatres Personnel Execute "Pasteur" Campaign

For advance date on "Louis Pasteur" at the Criterion, ace Standard Theatres house in Oklahoma City, Pat McGee, general manager, enlisted cooperation of all personnel attached to the ten local theatres of the circuit.

To convey the class atmosphere of the attraction, much of the conventional exploitation was avoided with a new type of sales drive instituted to strike directly at points not usually covered. Through this method speakers were sent to appear before civic, social, educational and church organizations. Society editor of local sheet was also employed to contact these associations directly.

By tieup with Board of Education, special student tickets were sold, blocks of tickets delivered to each school principal. In this instance age limit of children's tickets was raised to include pupils in junior high school classes. A second special ticket was made available for clubs, to encourage line parties.

Phone company erected three lines in outer theatre lobby booth with three operators engaged to communicate with housewives. Sign copy explained the idea. Ten days ahead invitation screening was held for selected audience requested to fill out comment cards to be quoted in advertising. Trailer before showing asked that all present tell friends about the picture.

For further buildup, McGee addressed personal letters of invitation to all local ministers and families stressing need of encouragement for this type of picture.

All the ten houses carried lobby displays on the Criterion date and also ran teaser trailers. Following the special screening, latter were replaced with one quoting patrons well known in the community. Newspaper ads followed Movie Reporter idea and publicity included editorials.

APRIL DEADLINE; APRIL JUDGES

Midnight of Saturday, May 9, is the deadline date for entries in the Quigley April Awards. So, please, have those campaigns at headquarters by that time.

The April judges are as follows: Oscar A. Doob, Loew's, Inc.; Edward Finney, Republic Pictures, and W. G. Van Schmus, Radio City Music Hall.

"Show of Showmanship Coming."

Eight-Page Section Tops Knevels' Exhibition

With the intense cooperation of 14 leading stores most successfully was put over a Merchants' Exhibition at the RKO Capitol, Ottawa, Can., by Manager Howard Knevels, in conjunction with "Petrified Forest," the special show plugged with an eight-page section in leading daily.

Front page of section was given over entirely to the show, the distinct layout topped with banner reading: "RKO Capitol Merchants' Exhibition in Canada's Most Beautiful Theatre." Photos of the theatre lobby, foyer and mezzanine were included as were names of cooperating merchants, who set up displays of goods at the theatre. Art drawing of Capitol front and current program filled rest of page.

All stores carried large cutouts in windows, together with stills and copy tying in exhibition with picture and added stage feature. Latter featured winners in a weekly radio discovery hour broadcast over Canadian coast-to-coast hookup. Further tieups were secured in over 30 prominently located stores, for added buildup on picture.

"Exclusive Story"
MADGE
EVANS

NEAT SETPIECE. Utilizing six-sheet, E. E. Crabtree, Palace, Peoria, Ill., built this lobby display for "Exclusive Story". Note use of scene stills, play-dates and star names.

$1,000 Prizes Given In "City-Wide Sale"

Citywide tiein with local merchants with $1,000 in prize money given to purchasers, said to have been successful enough to keep a lot of stores open last year during the month of the campaign is reported by Manager Bob Richardson, Roxy, Yorkton, Canada. Richardson reports the stunt put on annually for a number of years and terms it a "honey" to help theatre grosses and store sales in general.

Idea is called a "City-Wide Sale" worked as follows:

October being the time in that sector when farmers have most leisure after crops are in, this month is picked for the drive. Last year the Big Sale started on September 27th and continued through October. With each 50-cent purchase in any of the cooperating stores, buyers were given a numbered coupon to be signed and deposited in boxes along the main street.

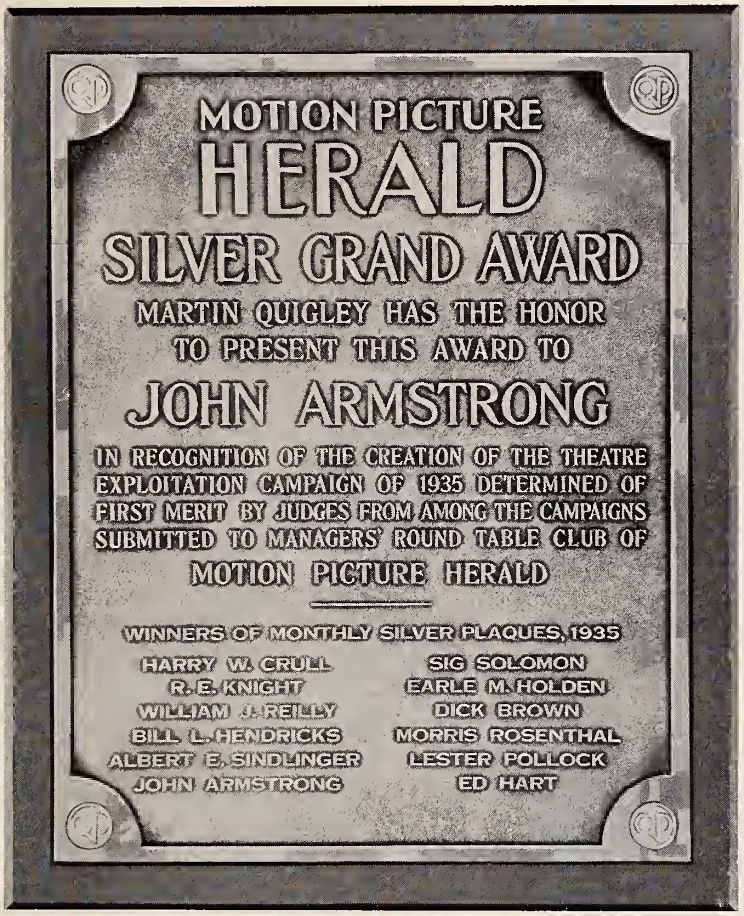
Each Wednesday afternoon a weekly draw was made with scrip money given to the winners to be exchanged for merchandise at any of the stores in on the drive. This provision was made to insure the prize money being spent locally and not taken out of town. At the end of the month, generally the last Wednesday or Saturday, drawing for the main prizes was made with thousands in town for this event.

Newspaper and broadcasting station gave a lot of aid with paper running page-one stories and full-page ads to put it over. Publicity was heavy in advance and during the entire month.

Yorkton is a community of 5,000, in the center of a good grain country. Farmers are said to spend money liberally and the slant behind the above tiein was to get as much of this money into the tills of the Yorkton merchants and Richardson's boxoffice.

Prize money coupons were sold to the merchants for $7.50 per thousand and the returns from this paid for the advertising and prizes.

1935 QUIGLEY GRAND AWARDS



MOTION PICTURE
HERALD
SILVER GRAND AWARD
MARTIN QUIGLEY HAS THE HONOR
TO PRESENT THIS AWARD TO
JOHN ARMSTRONG
IN RECOGNITION OF THE CREATION OF THE THEATRE EXPLOITATION CAMPAIGN OF 1935 DETERMINED OF FIRST MERIT BY JUDGES FROM AMONG THE CAMPAIGNS SUBMITTED TO MANAGERS' ROUND TABLE CLUB OF
MOTION PICTURE HERALD

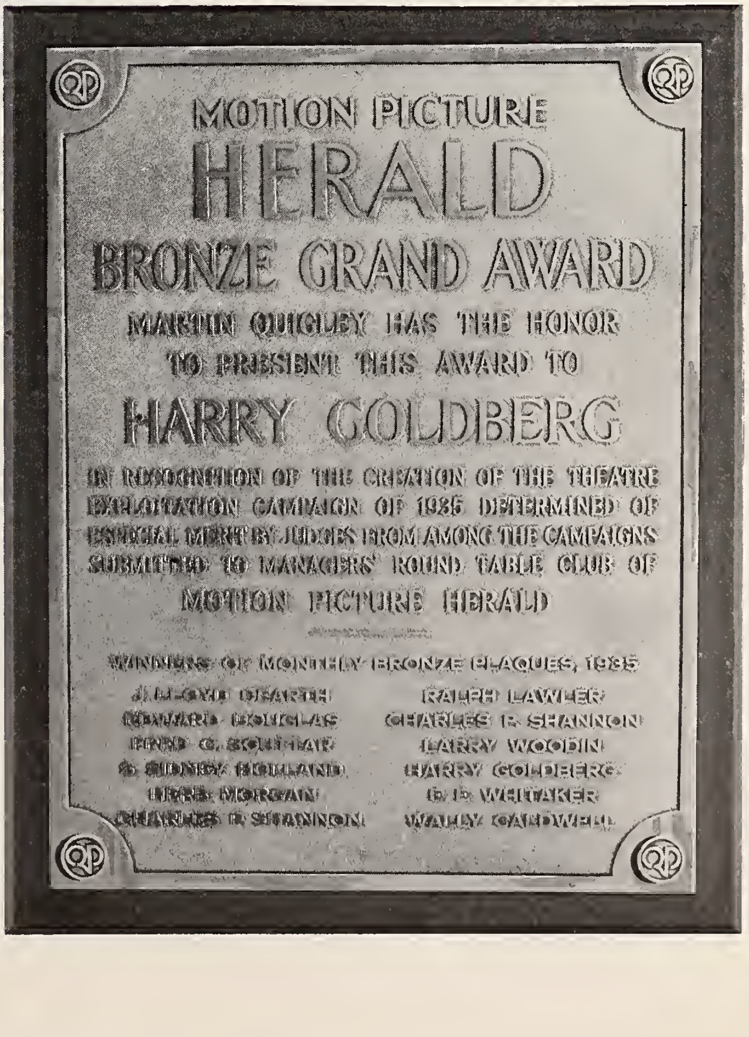
WINNERS OF MONTHLY SILVER PLAQUES, 1935

HARRY W. CRULL
R. E. KNIGHT
WILLIAM J. REILLY
BILL L. HENDRICKS
ALBERT E. SINDLINGER
JOHN ARMSTRONG

SIG SOLOMON
EARLE M. HOLDEN
DICK BROWN
MORRIS ROSENTHAL
LESTER POLLOCK
ED HART

● To left is reproduced the 1935 Quigley Silver Grand Awards plaque voted by the judges to John Armstrong for his campaign on "Lives of a Bengal Lancer" at the Carlton Theatre,. London. The plaque is 11 inches wide by 15 deep.

● To right is reproduced the 1935 Quigley Bronze Awards plaque voted by the judges to Harry Goldberg for his campaign on "A Midsummer Night's Dream" at the Chestnut Street Opera House, Philadelphia, Pa. Plaque is same size as the one above.



MOTION PICTURE
HERALD
BRONZE GRAND AWARD
MARTIN QUIGLEY HAS THE HONOR
TO PRESENT THIS AWARD TO
HARRY GOLDBERG
IN RECOGNITION OF THE CREATION OF THE THEATRE EXPLOITATION CAMPAIGN OF 1935 DETERMINED OF ESPECIAL MERIT BY JUDGES FROM AMONG THE CAMPAIGNS SUBMITTED TO MANAGERS' ROUND TABLE CLUB OF
MOTION PICTURE HERALD

WINNERS OF MONTHLY BRONZE PLAQUES, 1935

J. LLOYD DEARTH
EDWARD DOUGLAS
FRED G. SOUTHAR
S. SIDNEY HOLLAND
ERNIE MORGAN
CHARLES R. SHANNON

RALPH LAWLER
CHARLES R. SHANNON
LARRY WOODIN
HARRY GOLDBERG
E. E. WHITAKER
WALLY CARDWELL

Goetz Guarantees Date In Marquee Copy

Managers have run "personal guarantee" ads and other endorsements in print, but Manager Joe Goetz, RKO Paramount, Cincinnati, gave the slant a new twist by giving "If You Could Only Cook" a personal okay in the theatre marquee copy (see photo). Advance trailer, lobby setpieces, and special heralds distributed widely in stores also carried Goetz' personal plug.

Ushers, doormen and cashiers wore chef's uniforms with all the staff wearing imprinted celluloid buttons. Special tiein with Sears brought full windows in stores, broadcasts on the store program, stuffers in all outgoing packages and two special displays inside of store.

"Show of Showmanship Coming."

Easter Egg Hunt Staged by Eldridge

The first Easter stunt to be reported to the Club this year comes from Frank K. Eldridge, Capitol, Concord, N. H., who advertised a Shirley Temple Easter egg hunt in connection with "Captain January."

Colored eggs were hidden about Municipal Park and to youngster finding egg which contained photo of the starlet, cash prize was awarded. Promoted Easter baskets and tickets were given those finding largest number of eggs.

"Show of Showmanship Coming."

Merchants Tiein On Baby Contest

At an entire cost to the theatre of $30, Mel Morrison, Strand, Dover, N. H., put over a mighty successful baby contest with ten merchants cooperating and newspaper tieups arranged three weeks ahead. Each of these merchants made up full window displays and distributed heralds at stores and through mailing lists, bought radio time to plug the contest.

Votes were passed out on the terms of one cent's worth of purchase to one vote and baby photos were posted in lobby with ballot box. Photos were numbered instead of using names. Mel reports the merchants so well satisfied with contest they plan another for next year.

"Show of Showmanship Coming."

Special Service for "Thanks"

G. N. Fielding at the Capitol, Kentville, N. S., in connection with "Thanks a Million" tied up railroad officials for distribution and printing of heralds announcing special train service from outlying towns into Kentville to picture and hockey match.

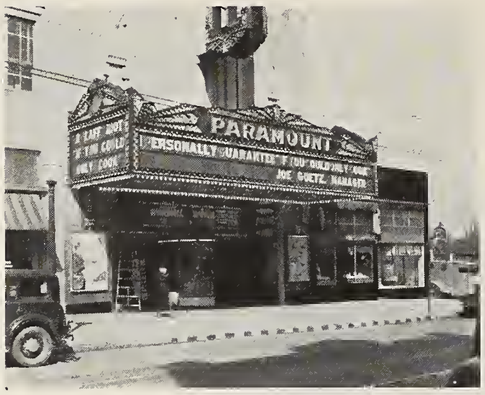
"Show of Showmanship Coming."

University Professor Plugs "Tale of Two Cities"

Attractive novelty blotters were placed on writing counters at downtown banks, hotels, post offices, etc., etc., with "Tale of Two Cities" copy by Al Reynolds, State, Austin, Texas. Professor of English from university was invited to opening and newspaper testimonial was received from him.

Letters were sent to all English teachers, librarians and school principals asking them to urge their students to see the picture, special ad layouts used in papers and special announcements over radio broadcasts.

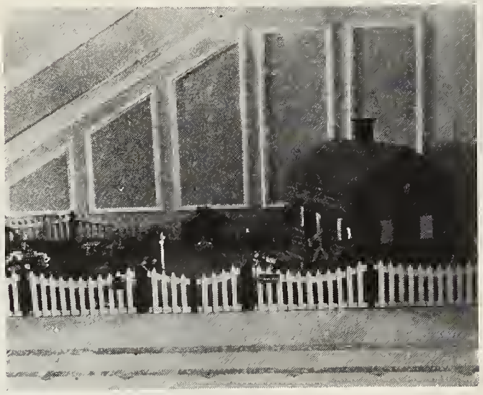
For "Ceiling Zero," Al planted telescope gag in streets with copy "If you want to see real stars, see James Cagney and Pat O'Brien in," etc., etc. Cashier was dressed in air hostess uniform and whirlwind type of motor was displayed on platform of truck in parking zone.



Goetz's Guarantee Marquee Copy

STATE
3 DAYS SUN. FEB. 23rd
THE MUSIC GOES ROUND
HUDSON
RICHMAN

Donohue's "Goes 'Round" Kid Parade



Kanga's Mickey Mouse Home

HAPPINESS MONTH
CEILING ZERO

Creasey's "Happiness Month" Display

Mickey Mouse's Birthday Celebrated in India

In celebration of Mickey Mouse's recent seventh birthday, E. P. Kanga, Regal Theatre, Lahore, India, held a large ice cream party for the kids at which promoted souvenirs were distributed. Accompanying photo shows special display constructed for Kanga's lobby which was dubbed "Mickey's Home."

On "She Married Her Boss," Kanga used heralds with heading "Ten commandments for your secretary," underneath were listed ten do's and don'ts for the well-mannered "office wife," together with title and play dates.

"Show of Showmanship Coming."

Donohue Holds Kid Parade For "Music Goes 'Round"

Day ahead, F. W. Donohue, State, Fulton, N.Y., staged a kiddies' "Music Goes 'Round" parade, promoting various prizes and contests. Tickets were given to kids most humorously dressed, boys riding most gayly decorated bikes or sleds, children judged in line of march. Accompanying photo shows some of the contestants.

Song sheet heralds were distributed, local basketball team invited to attend, and through tieup with *Palladium Times* classified section, copy reading "Why spend hours round and round the town looking for apartments," etc. Center of page contained theatre ad, offering tickets to those correctly assembling sentences interspersed in various ads about the picture.

"Show of Showmanship Coming."

"Happiness Month" Staged By Creasey at Capitol

To celebrate his "Happiness Month" at the Capitol in Kamloops, Canada, Harry E. Creasey promoted local bakery for cake, offering tickets to patrons guessing correct weight. Accompanying photo shows attractive display, base of which constructed of steps with copy reading "up the steps to happiness," plus plug for coming attractions.

For "Lucky Legs" Creasey also promoted silk stockings for giveaway and orchestra for stage shows. Special show was also held for the kids.

"Show of Showmanship Coming."

Temple Impersonation Contest

Louis Richmond, up at the National Theatre in Boston, Mass., staged a Shirley Temple impersonation contest for "Littlest Rebel." Louie says he had twenty-three contestants, cash prize and season pass going to the winner, with season pass to runnerup.

"Show of Showmanship Coming."

Staff Sells Tickets For "Dream" Opening

Johnny Denman, Rialto, Denver, Colo., for "Dream" says one of the biggest aids to sell the picture was put on by the local Huffman Theatre employees, with prizes to those selling greatest number of tickets.

Week ahead letters were mailed to teachers, doctors and leading civic officials. Special students' tickets were available and Johnny held a student matinee afternoon preceding opening. Libraries distributed bookmarks, and May Company store sponsored a children's matinee at special prices, kiddies purchasing their tickets at the store, which tied in with ads during run.

Cincinnati Found Particular In Choice of Picture Fare

Consistent and Continuous Advertising Necessary to Keep Up Grosses

by EDDIE MAYER
Cincinnati Correspondent

Liberal use of newspaper space distinguishes the high quality of display advertising created by theatre admen of Cincinnati, the city treated in this week's installment of the Showman's Travelogue series now current in Managers' Round Table.

Rated as a good show town, the Ohio metropolis boasts of a picture-minded public and interest is kept up by application of consistent showmanship sponsored by the various theatres. Though ballyhoo is not permitted, other fruitful angles are stressed with what are reported as usually gratifying results at the box-office.

—*A-MIKE.*

Cincinnati, southern Ohio metropolis with a population of 750,000, including the immediate suburbs, is a closed situation, being dominated by RKO through its subsidiary, the RKO Midwest Corporation, which operates the Albee, Palace, Capitol, Grand, Lyric and Family, downtown first runs, in addition to the Paramount and Orpheum, large neighborhood houses, the former being a deluxe operation. Isaac Libson, division manager in charge of Cincinnati and Dayton, also operates Keith's, downtown first run, besides several smaller subsequent runs in the downtown sector. Col. Arthur M. Frudenfeld is managing director for the RKO Cincinnati division.

The city is essentially a manufacturing center, noted internationally for the production of soaps and kindred commodities, cosmetics, watches, machine tools, shoes and sundry other articles. More recently it has regained its position as one of the most important centers of the beer and liquor industry, operating some of the largest breweries and distilleries in the world in the adjacent environs.

Excellent Territorial Draw

Geographically, Cincinnati might appropriately be called "The place where the south begins," for it is located just across the Ohio river, about three minutes' ride from Kentucky, in the northern section of which are located a number of sizable cities. These, together with an area of approximately 150 miles in Ohio and Indiana (at the western border of the city) provide an excellent territorial draw, especially since Cincinnati theatres have ample first run protection over the adjoining territory.

Transportation is provided from the territory by rail, interurban cars and bus lines, and week-end out-of-town theatre parties, plus combined theatre and shopping trips through the week are common occurrences.

LOBBY DISPLAY. J. N. Morgan, Rylander Theatre, Americus, Ga., created above display done with cutawl and airgun. Color scheme: green background lighted from rear with colored bulbs.

Downtown first runs are well attended by surburban patrons. Many use their own cars, although a large percentage ride the buses and street cars, which provide frequent service at 10-cent fares. Street parking in the downtown section presents a serious problem. In fact, movements have from time to time been agitated by city council to abolish parking in the business district to relieve traffic congestion. This is expected to eventually take place. However, within easy access of practically all downtown theatres are located public garages which cater especially to theatre patrons, particularly for evening attendance.

The parking situation is not nearly as acute in the suburban area, although quite a few exhibitors provide parking space for patrons without charge.

Cincinnati has a large German element, and in previous years was internationally famous for its German traditions. The population breakdown as to nationalities is 81.7 per cent white; 10.6 per cent foreign born and 1.7 per cent negroes. Exclusive of administrative and executive employees and persons engaged in professional pursuits, employment records show the percentage of semi-skilled and unskilled labor to be 59 per cent; skilled workers, 15 per cent and white-collar workers, 26 per cent.

The average admission charged at the first-run houses is 35 and 42 cents, inclusive of the three per cent state tax which exhibitors must pay on their grosses. The scales at neighborhoods and subsequent-run houses, both suburban and downtown, vary. For example, the RKO Paramount, subsequent run, has a matinee rate of 25 cents, with an evening scale of 25 and 35 cents for balcony and lower floor, while the RKO Orpheum, also subsequent, has a 15 and 25-cent scale for balcony and lower floor. Some independent subsequent runs charge 10 cents; others 15, 25 and 30 cents for any seat, any time.

From a standpoint of theatre operation, Cincinnati enjoys an enviable reputation. Managers are popular with the public, both through individual personal contact and participation in fraternal, social and civic functions, membership in various organizations being the manager's privilege. Theatre service is practically perfect in every detail. Patrons are handled with the utmost courtesy and consideration, every employee being thoroughly schooled in this respect.

Theatres are kept scrupulously clean and sanitary.

Every RKO manager, for instance, is required to fill out a weekly inspection report, blanks being provided for that purpose, which covers every detail of the house. These are signed and a copy sent to the division office.

Projectionists also are provided with blanks upon which are noted condition of all film when received. This prevents disputes when the film is in poor or mutilated condition when received and permits time for proper action to be taken before the film is shown. One copy of the report is sent to the assistant managing director, one copy to the house manager, and one copy retained by the projectionist; thus sound is kept to the highest possible state of efficiency.

Houses Advertise Heavily

Theatres, especially first runs, are heavily advertised, the newspaper advertisements dominating, if not entirely occupying the page at least once a week, usually on Thursdays, just prior to the Friday openings. At other times, very liberal advertising space is used. Large display ads, with generous amounts of original hand lettering and art are used. No mats are used, but only original stereotypes are furnished newspapers. The corps of artists in charge of E. V. Dinerman, RKO advertising and publicity director, handle some 60 ads per week for the Cincinnati and Dayton houses, as well as those in Louisville, Ky., and other nearby circuit towns. Each ad is drawn differently, so that there is very seldom, if ever, a duplication or even a marked similarity in the art or text.

Window and tack cards are used, as are also one-sheets, and in some cases 24-sheets on the more prominent billboards. No ballyhoo is permitted by the city, there being a very strict ordinance against it. Local newspapers cooperate with the theatres to the fullest extent in tieups, contests and similar tactics, besides running reviews under the reviewer's name, but never with the reviewer's likeness. The Cincinnati *Enquirer*, the only morning paper, and the only one with a Sunday edition, runs a Sunday theatre section the major portion of which is devoted to current pictures. A very consid-

(Continued on following page)

ANNUAL ICE CARNIVAL CLICKS

Racing Program Started In 1935 By Harry Botwick Repeated This Year; Wide Cooperation Gained

Put on and with great success last year was a citywide Ice Carnival, sponsored by Manager Harry Botwick, State, Portland, Me., and the Portland *Evening Express*. So well was it received that this year under the same auspices the Carnival was repeated with 200 school children participating in the various races. City recreational department heads, the schools, libraries, important organizations and top merchants cooperated to make it bigger and better.

While of course the Carnival is pointed for the winter time, there is no reason why it cannot be adapted for spring and summer sports generally. Here is what was done and how.

General Procedure

Ice Carnival was open to all children of grammar and high school ages. Entry blanks were printed in the paper on seven separate days during the month in advance the event was publicized by the daily and at the theatre.

Skating events were in two classes, grammar and high school. For grammar school boys, there were the 100, 200 and 880-yard races, and for grammar school girls, the 100 and 220.

High school events included 220, 880, one mile, two mile for boys, and 220, 880 and one mile for girls.

No entrant could participate in more than one event and all blanks had to be mailed or delivered to the Carnival Committee, at the theatre, before the deadline, three days before the party. As entries were received, the theatre sent confirming post cards, and blanks stated that if entrant did not receive this confirmation within two days after mailing, the theatre was to be called. Contestants were given tags on which were listed individual events and which were to be worn conspicuously. Officials wore blue tags and contestants yellow.

If weather necessitated postponement, arrangements were made to have school bell rung and this was stressed in the publicity. To aid the progress and smooth handling, amplifying system was set up and man stationed at microphone during the entire Carnival with line-up of events.

Botwick's Ice Carnival Queen

Botwick stresses great importance to the success of the Carnival of proper choice of competent officials, starters, timers, judges, clerks of the course, messengers, etc. The Portland officials were brought together in advance of the Carnival to go over the procedure and Harry says this saved a lot of time, facilitated the answering of all questions, etc.

All contestants reported at the theatre in the morning where they were given instructions regarding conduct on the ice by prominent high school athletics director, who acted as Head Judge. Entrants were then paraded to the site of the races, which started at nine and were over at noon. In addition to the events listed, there was also a high school relay race and an impromptu potato race for laughs and to give the juniors a chance to win something.

Grand march by all contestants was also included in addition to the choosing of a Carnival Queen (see photo). Prizes were donated by Botwick, the paper, merchants, etc. These included hockey stick and shoe skates by the Boston Bruin hockey team and as the Carnival was put on just ahead of Botwick's date on "Milky Way" an engraved cup was presented by Lloyd. Martin Mullin, of M & P Theatres, of which the State is a unit, also presented a trophy. There were 24 prizes in all.

These two gifts were duly publicized in the Portland papers as were photos showing Lloyd holding the cup and Mr. Mullin turning his trophy over to Armand J. Moreau, Botwick's district manager. General publicity started a month ahead and concluded five days after the Carnival, topped on the evening of the races, by a layout of shots in the *Evening News* and front page two-column story. All in all, Harry reports over 350 inches of free publicity with space rates running around three dollars an inch.

Other publicity was secured by announcements in class rooms at all schools, posters on bulletin boards, bulletin and cards at public library, theatre trailers, lobby cards, lobby display of prizes and posters at rink where the events were held.

Carnival Helped Theatre

Although the Carnival idea was held to promote goodwill and institutional publicity, it also and definitely sold theatre tickets, Botwick says. The party was held in the middle of a no-school week and on the following day "Milky Way" opened at the State, booking arranged to capitalize upon these events.

The publicity obtained on the cup from Lloyd and repeated announcements of the picture before the thousands gathered to view the races helped greatly to spread the word. Opening day's business on the date was the greatest in many a month, says Botwick, and children's attendance immediately after the Carnival jumped to a new high.

Cincinnati Patrons Pick Picture Fare

(Continued from preceding page)

erable amount of art is used for this. Merchants are keen for tieups and seldom, if ever, refuse to participate.

Only one house, the RKO Shubert, plays stage shows in addition to pictures, and does a good or fair business in proportion to the program offered.

Cincinnati is rated as a good show town, with picture houses well patronized for the better product, while the mediocre pictures do a comparatively light business. The natives are definitely picture-minded, but particular as to their movie fare; therefore, consistent and continuous advertising is necessary in order to keep the turnstiles clicking.

Theatre competition is especially keen in the summer through the medium of the Cincinnati Zoological Gardens and Coney Island, an up-the-river resort, as also Bryant's Show Boat, which anchors at a strategic wharf location in the Ohio river in the downtown section, and features old-time melodrama. Latonia race track, the Cincinnati Symphony and operatic presentations and industrial exhibits at Music Hall, with the largest auditorium in the city, also provide heavy competitive factors.

The inspection report covers the theatre premises under 21 distinct headings, further broken down to individual items under each of the heads which cover:

Box office, outer lobby, main lobby, orchestra foyer, orchestra, boxes, balcony, men's rooms, ladies' rooms, stage, basement, booth, ceiling, roof, downspouts, fire-escapes, outside passageways, outside walls and doors, signs and organ loft.

Under these are some hundred odd locations and furnishings, all of which are to be inspected and checked.

"Show of Showmanship Coming."

Moule Sells Ads for "Pink"

Ernie Moule, Capitol, Brantford, Canada, went to town on "Strike Me Pink," securing a four-page pink insert in daily paper which covers surrounding territory. Streamer headlines were on every page with "Pink" catch lines in 27 odd ads. Ernest personally sold the advertising and a neat job he did of it.

"Show of Showmanship Coming."

STAR INSPECTS. That's Larry O'Toole, theatre art head, showing John Boles painting made during star's "personal" at the Metropolitan, Boston. Boles seems well pleased with Larry's effort.

"JOFFEE'S IDEA WILL GET RETURNS"

—HOWARD WAUGH, MEMPHIS ZONE, WARNER BROS. THEATRES DISTRICT MANAGER

FAVORS THIS METHOD OF BOXOFFICE BUILDUP

Dear Mike:

There is nothing particularly new in Joffee's Tower Theatre idea and is a custom used as long back as I can remember, even dating to the 10-20-30 "rep days" "B. P." (Before Pictures). This is entirely separate from the much abused ducat idea which I am strictly against, being a firm believer that pass hounds are knockers.

There are millions of people who do not attend theatres, the reason being that their activities and interests have been directed along other channels of relaxation or amusement. If you could get them into a theatre once or twice to see something that appealed to them, you certainly have a splendid opportunity to bag them as a *regular*.

I think the idea is sound and as being handled by Joffee will get him direct returns. Tom Saxe used an elaborate house to house canvass idea fourteen or fifteen years ago. It was followed by a personal telephone call and secured marvelous results in several of his towns. I have used it since in smaller towns and traced direct results from it. Best regards.

—Howard Waugh, Memphis Zone Warner Theatres Dist. Mgr.

PASSES ARE MONEY, SAYS LOEW AD CHIEF

Dear Mike:

You ask me to comment on the free ticket stunt used by the Tower, Kansas City.

Far be it from me to try to tell Mr. Barney Joffee, of the Tower, Kansas City, what to do to build up his theatre. He probably knows what his theatre needs and he knows his Kansas City. An idea that would be fatal in one situation might turn out okay in another. By now Mr. Joffee knows definitely whether his free-ticket plan worked; whether the benefits were worth the cost.

However, generally speaking, I would not recommend the free ticket plan for any theatre I am handling. In the great majority of cases, I would say, it is bad psychology, bad business and just one of those "flash-in-the-pan" things that cost more than they are worth. I consider passes as real money. When it comes to pass-chiseling, I haven't as much confidence in the dear public as has Mr. Joffee. In most situations I know about, the pass seekers (despite their promise not to fib) would turn out to be at least 50 per cent our regular cash customers merely seeking a free show.

The basis of Mr. Joffee's idea, I assume, is the thought that a movie theatre can be "sampled." That might be true of a brand new theatre or one that has just been rejuvenated but for an established theatre over six months old, I can't see what we have to "sample." Each show is sold on its merits and few people see a picture twice no matter how good it is. It is true that comfort, service and courtesy mean something to the patron. But this "institutional" goodwill is of much less importance today than it was years ago when clean, comfortable theatres were not so common.

On the editorial page of this department, issue of April 18, was set down some thought anent Barney Joffee's invitation to Kansas City picturegoers to see a show at his Tower Theatre as guests of the management. Joffee's invite was announced in his papers in the form of an advertisement, reproduced on page 55, of the same issue.

Representative theatremen were asked to give us their reactions, pro and con, on this unusual manner of bringing public attention to the theatre and here are published some of the early replies.

A-MIKE VOGEL

Institutional advertising for movie theatres has some value—but hardly enough to pay any real money for it. The investment in a fine theatre and its comforts is your institutional advertising budget.

From there on you have your show to sell—and they can't be "sampled"—especially in a house that changes programs weekly or oftener. You don't even have time to benefit much by word-of-mouth praise from the pass-users. And free patrons are admitted to be our severest critics!

Probably the most institutionalized theatre in the history of our business has a weekly box office fluctuation from, say $30,000 to $130,000, depending on the show. True, there is an "institutional" minimum there—but not enough to meet the "nut."

We have used a variation of Mr. Joffee's idea but only in special situations. A new neighborhood theatre has been "sold" through house-to-house canvassers inviting housewives to see the new theatre as our guests. The same thing has been done when we took over a badly run-down neighborhood theatre—to show the folks that the roof didn't leak any more; that the air was now clean; that the new seats were comfortable. But to use this method on an established theatre would seem like bad business to us.

If you have a bang-up show the public wants and you advertise that—you don't need free tickets. If your show isn't what they want, then getting them into the theatre on passes won't help that show or your theatre any.

But I hope Mr. Joffee's experiment proved the exception to the rule.—Oscar A. Doob, Director Adv. and Pub., Loew's Theatres.

HAL IS "INDIAN GIVER" ON PASS DISTRIBUTION

Dear Mike:

Yes, sir, a pass is just as valuable to me as my good leg, and I am one of those who has even offered to pay a chiseler's admission out of my pocket, rather than have him think me an easy mark, and have him on my neck from then on. While doing so I impressed upon him just how much an Oakley was worth; just what I thought of "askers" in general, and that just because he knew me well enough to slap me on the back was no reason he could see the show for nothing. He refused the money, bought a ticket, and has been a regular ever since.

I find that those who get in for nothing are the biggest knockers; that alone should call for a second thought before giving away a free ticket. I find, too, that although the pass nuisance is still with us, and probably always will be, that the manager who gives passes with reluctance, gets just as far, has just as many friends, and gets his promotion just as speedily, as the fellow who puts them out like hand-bills. As a matter of fact, the manager who is "pass-tighty" will probably rate a heck of a lot more with the powers that be.

Of course, I give passes, but I'm an Indian giver. I give passes when I know darn well I'm getting my money's worth. I give passes to those who actually do something for the theatres, whether it be extra publicity, store space, errands, a money saving favor, or some such thing.

Kansas City no doubt is quite different than Miami, but to my notion the mere fact of giving away free tickets like snowballs is almost the same as admitting that there is something wrong with the machinery. But no matter the reason: it certainly is "doing it up brown." Now don't get me wrong, I have no bone to pick with Barney Joffee. I don't even know the gentleman; but I do think that if he or his organization just gave just as much thought to the wording and the arrangement of all his advertising as he, or they, did to the one about free tickets, that there would be a noticeable increase in business without resorting to the instigation of a pass riot.

—Hal Kopplin, Adv. Director, Wometco Theatres, Miami, Fla.

ADAMS CASHES IN ON PASS LIBERALITY

Dear Mike:

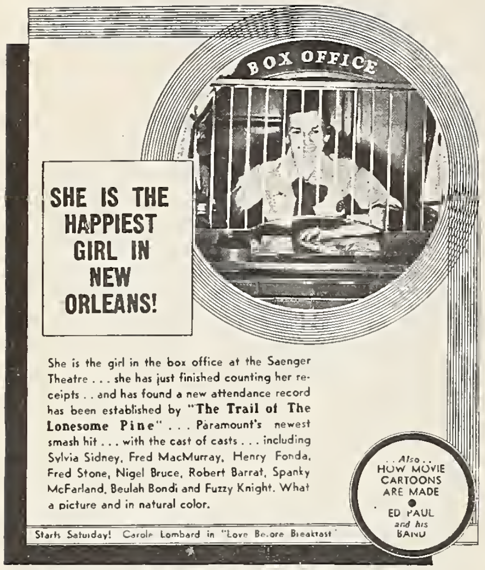
Apropos of your current discussion of the "pass evil," I have been shoving out ducats quite liberally of late, but I believe that I cash in on this liberality.

First, I knock off a thousand heralds twice a week on my printing press. Fifteen newsboys in Mason and neighboring towns put these handbills into every house and receive a pass for every distribution. An occasional check-up indicates that the bills really go into the homes and not the nearest sewer.

Second, during the current heating season I am accepting corn cobs for kid admissions, at the rate of two bushels of cobs for one kid Annie Oakley. To forestall any misapprehension I hasten to explain that the cobs are used solely for fuel, being mixed with soft coal slack and burned in one of my furnaces. I believe this is an absolutely original idea, but I can't claim credit for it as the kids suggested it themselves last winter.

These youngsters have little or no money for shows, but after hauling a wagon load of cobs half a mile from the elevator to the theatre both they and I feel that they have earned a pass. Also they are great boosters—I hear them on the street every day telling the world about my current and coming screen attractions.

—Roy W. Adams, Mason Theatre, Mason, Mich.


BOX OFFICE
SHE IS THE HAPPIEST GIRL IN NEW ORLEANS!

She is the girl in the box office at the Saenger Theatre . . . she has just finished counting her receipts . . and has found a new attendance record has been established by **"The Trail of The Lonesome Pine"** . . . Paramount's newest smash hit . . . with the cast of casts . . . including Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone, Nigel Bruce, Robert Barrat, Spanky McFarland, Beulah Bondi and Fuzzy Knight. What a picture and in natural color.

. . Also . .
HOW MOVIE CARTOONS ARE MADE
●
ED PAUL and his BAND

Starts Saturday! Carole Lombard in "Love Before Breakfast"

Blair's Cashier Ad for "Pine"

Prescription Blanks Tiein To "Collegiate" for Tucker

Contacting principal of local high school, John Tucker, Park Theatre, Roselle Park, N. J., was given permission to announce playdates of "Collegiate" over the school p. a. system. For his street bally, John used a truck, sides of which were bannered and entire front covered with various college pennants.

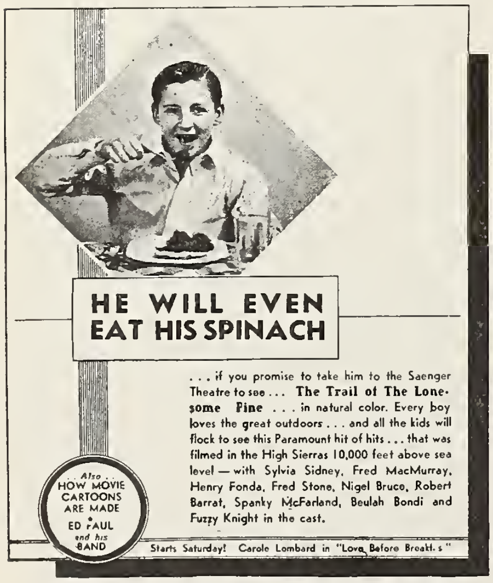
Prescription heralds with cut of Oakie were distributed, copy reading "Here is our prescription for a long and happy life, see," etc., etc.

"Show of Showmanship Coming."

Wilson's Safecracking Stunt

Novel herald was conceived by Manager Wilson, State Theatre, Watsonville, Cal., for "Return of Jimmy Valentine," copy reading, "bring this with you to the theatre, you may be a Jimmy Valentine yourself." Herald carried combination of safe in lobby and guest tickets were given to those who could follow the combination and open the safe in one try.

"Show of Showmanship Coming."


HE WILL EVEN EAT HIS SPINACH

. . . if you promise to take him to the Saenger Theatre to see . . . **The Trail of The Lonesome Pine** . . . in natural color. Every boy loves the great outdoors . . . and all the kids will flock to see this Paramount hit of hits . . . that was filmed in the High Sierras 10,000 feet above sea level — with Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone, Nigel Bruce, Robert Barrat, Spanky McFarland, Beulah Bondi and Fuzzy Knight in the cast.

. . Also . .
HOW MOVIE CARTOONS ARE MADE
●
ED PAUL and his BAND

Starts Saturday! Carole Lombard in "Love Before Breakfast"

Blair's Spinach Ad for "Pine"

Blair's Unusual Ads Click Big for "Pine"

To left and right at top and bottom of this page are reproduced four of the six newspaper ads used by Bob Blair, ad head Saenger Theatres, New Orleans, for a different selling slant on "Trail of the Lonesome Pine," at the Saenger.

The series was sprung after five days of newspaper buildup, the first ad run two days ahead and continued through the first four days of the date.

Initial display of the series carried photo of two operators at switchboard, one saying to the other: "There must be a swell show at the Saenger tomorrow." This head was followed by copy, "so say the downtown exchange operators. Everyone is calling the Saenger Theatre information number, Raymond 1964, inquiring what time the first showing," etc., etc., etc.

The "spinach" ad at bottom, left, was run on Saturday to attract the kids and the others illustrated are also self-explanatory. The sixth of the series showed photo of projectionist in booth watching screen, head reading: "Six Times a Day and Still He's Thrilled," with following copy: "Every day over and over he sees 'The Trail of the Lonesome Pine' and yet he is still gripped by its sweeping power . . . he is the projectionist at the Saenger Theatre here. This mighty Paramount hit of hits in natural color is making new records, etc., etc."

All ads were three-column on 100-lines and their effectiveness helped to hold the picture for an additional week, third to hold over in nine years, said Blair, in a five-column ad.

"Show of Showmanship Coming."

They Even Give It Away

To plug his Major Bowes' amateur unit at the Roxy Theatre in Yorkton, Saskatchewan, Bob Richardson tied in with radio sponsors who advertised a giveaway of 25 tins of coffee to those supplying words left out of certain merchants' ads run in the Yorkton *Enterprise.* List of names of cooperating stores was mentioned together with offer of ducats to runnersup in the contest.

"Show of Showmanship Coming."

"Times" Tied to Birdmen At Scollay in Boston

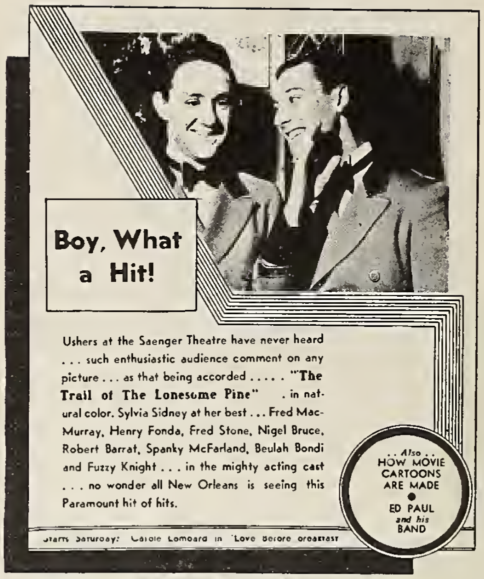
As part of buildup for "Modern Times" at the Scollay Square, Boston, Manager Jack Goodwin and publicist Marty Glazer ran a special kiddie matinee, each child given a Chaplin photo.

A tieup was created with the Junior Birdmen, whereby all children attending the show could vote for their favorite air pilot at a special booth provided in the lobby. For one week ahead, *American* carried stories on the poll and urged all kids to attend the theatre and cast their votes at the booth constructed for the occasion.

"Show of Showmanship Coming."

Grady's Atmospheric Front

John Grady, Ritz, Wellington, Texas, for his "Fang and Claw" date decorated his front with bushes and trees to represent jungles. To complete display, John had an animal exhibit, including a baby deer and baby African lion in lobby week ahead.


Boy, What a Hit!

Ushers at the Saenger Theatre have never heard . . . such enthusiastic audience comment on any picture . . . as that being accorded . . . . . **"The Trail of The Lonesome Pine"** . in natural color. Sylvia Sidney at her best . . . Fred MacMurray, Henry Fonda, Fred Stone, Nigel Bruce, Robert Barrat, Spanky McFarland, Beulah Bondi and Fuzzy Knight . . . in the mighty acting cast . . . no wonder all New Orleans is seeing this Paramount hit of hits.

. . Also . .
HOW MOVIE CARTOONS ARE MADE
●
ED PAUL and his BAND

Starts Saturday! Carole Lombard in "Love Before Breakfast"

Blair's Usher Ad for "Pine"

Rogers Distributes Roses At "Rose Marie" Opening

Carl Rogers, assistant to Johnny Newkirk at the Granada, Cleveland, for "Rose Marie" promoted a floral display for lobby and roses for giveaway to first 200 women attending opening matinees. Music stores displayed the song hits from picture with plugs and 5,000 cards were distributed with copy reading " I will meet you in the lobby of Loew's Granada," etc., signed by Rose Marie.

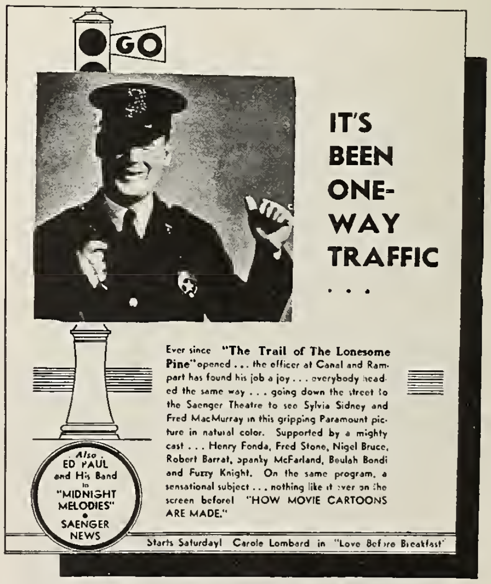
"Show of Showmanship Coming."

"Pasteur" Contest Planted by Veach

Ken Veach, Kentucky Theatre, Danville, Ky., for "Pasteur" announced in his newspapers that he was sponsoring an essay contest for the students of Center College. Text was to deal with life of the great scientist and tickets were awarded winners.

Serialization was planted in papers, post cards carrying picture plug were mailed from Cincinnati to selected list and special announcements made at all schools.

"Show of Showmanship Coming."

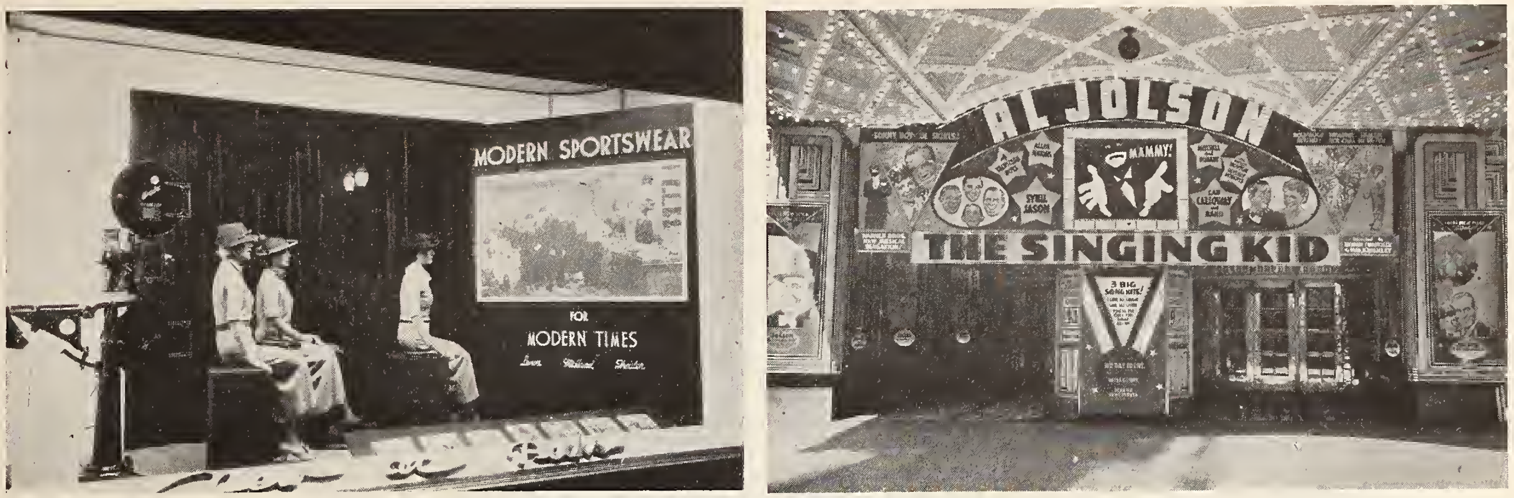

GO
IT'S BEEN ONE-WAY TRAFFIC . . .

Ever since **"The Trail of The Lonesome Pine"** opened . . . the officer at Canal and Rampart has found his job a joy . . . everybody headed the same way . . . going down the street to the Saenger Theatre to see Sylvia Sidney and Fred MacMurray in this gripping Paramount picture in natural color. Supported by a mighty cast . . . Henry Fonda, Fred Stone, Nigel Bruce, Robert Barrat, Spanky McFarland, Beulah Bondi and Fuzzy Knight. On the same program, a sensational subject . . . nothing like it ever on the screen before! "HOW MOVIE CARTOONS ARE MADE."

. Also .
ED PAUL and His Band in "MIDNIGHT MELODIES"
●
SAENGER NEWS

Starts Saturday! Carole Lombard in "Love Before Breakfast"

Blair's Traffic Copy Ad for "Pine"



McMANUS' UNIQUE WINDOW ON "MODERN TIMES" AND "SINGING KID" FRONT AT N. Y. STRAND

Dance Hall Ties In On "Follow the Fleet"

Joe Wolfshol, Rialto, New Braunsfels, Texas, for "Follow the Fleet," tied up leading dance hall and awarded a silver trophy for best waltz, dance hall manager paying half cost. Stunt was advertised week ahead with heralds and window cards.

Band leader received orchestrations and each time the hit tunes were played director plugged the picture and contest. During run gobs' hats were distributed at dance and trophy was displayed in jeweler's window week ahead.

"Show of Showmanship Coming."

Bowser's Cent Admission Gag

With showing of "Professional Soldier" at the Harris-Warren Theatre, Warren, Ohio, Les Bowser advertised his show by offering adult admissions for 1922 Lincoln Penny. Les reports the stunt created interest, as some of the folks claimed that there were no such pennies issued that year. However, Bowser was prepared by display of six of the coveted coins that had been turned in at the box-office.

"Show of Showmanship Coming."

HAROLD LLOYD
The MILKY WAY
now
Chaplin
MODERN TIMES

ANIMATED DISPLAY. With a lifesize cow that moved its head, eyes, mouth, ears, body and tail and mooed besides, Joseph C. Dougherty, sold "Milky Way" at the Tower in Philadelphia.

Ingenious Displays For Jolson, Chaplin

Illustrated above are recent samples of handiwork in New York and Kansas City on the new Jolson and Chaplin pictures.

The piece de resistance on Strand theatre front was a seven-foot square transparent cutout caricature of the black-face Mammy singer. This centerpiece in the arch was designed of flittered black beaverboard against a frosted glass background set into a silver frame with strips of frosted glass around it. Behind this display was a battery of high-powered lights to bring out the strong transparent effect. The star's name was built of three-foot miniature bulb-studded letters.

The title of the picture along the bottom of the arch was of three-foot built up black flittered block letters. The rest of the featured names were of cutout letters set on metallic stars. On either end of the arch were two triangular shaped glass transparencies of Jolson and Jason in one and Cab Calloway and his band in the other. Two oval transparencies included one of the Four Yacht Club Boys and the other of Horton and Beverly Roberts.

The display frames in both front and returns were cutout enlargements of the stars and scenes from the picture on colored backgrounds. The ten-foot box office setpiece was constructed of frosted glass with the names of the songs hand-lettered in black on the glass in a triangle with an outer triangle of frosted glass hand-lettered with musical notes. Zeb Epstin, manager, and John Hemmer, house electrician, are credited for the design which is in keeping with the effective displays at this theatre.

McManus Goes "Screen"

The other illustration above is the unique window planted by Manager John McManus, Loew's Midland, Kansas City, on "Modern Times."

Display takes the form of a picture theatre with enlargement of one of the scene stills made up to represent screen, idea carried out with projector in rear. Figures in sportswear watching the show made up the audience. Credits and tiein copy were carried against black velvet background and McManus reports it a great attention-getter.

Mills Hands Out Millions For "Millions in the Air"

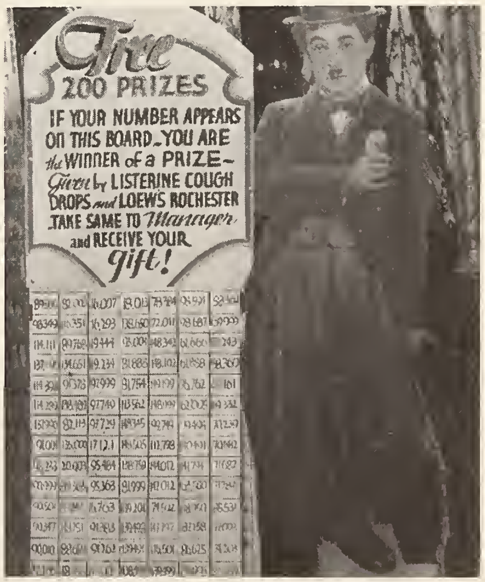
Novel stunt was used by Malcolm Mills, Rialto, Kingsville, Texas, for "Millions in the Air," for which he constructed a squirrel cage mounted on a box. Underneath was an ordinary buzz fan to blow "million dollar bills," printed especially for the occasion. Fan kept the bills in the air for three days and Mills reports that in proffering change his cashiers slipped in an extra million. Bills which were imprinted on reverse side were also distributed at leading cafes, hotels, etc.

"Show of Showmanship Coming."

Pollock "Coughs Up" Tickets On Cough Drop Tieup

Effecting a tieup with Listerine manufacturers, Les Pollock, Loew's Rochester, Rochester, N. Y., distributed sample cough drops in envelopes with imprinted "Modern Times" copy and lucky numbers. Listerine retail outlets throughout the city aided in distribution and displayed banners in their windows. Announcements were also made on air broadcast.

Accompanying photo shows life size cutout of Chaplin standing beside lobby easel carrying lucky numbers and offer of prizes, which Les promoted from merchants.


Free
200 PRIZES
IF YOUR NUMBER APPEARS ON THIS BOARD-YOU ARE the WINNER of a PRIZE-
Given by LISTERINE COUGH DROPS and LOEWS ROCHESTER
TAKE SAME TO Manager
and RECEIVE YOUR gift!

Pollock's Chaplin Standee Cutout

personalities

DEWEY TROUT
has resigned as manager of the Strand, Indianapolis, to accept a road position with MGM.

▽

SAM BODAMO
succeeds PATRICK ALONZO as manager of the Globe in Bridgeport, Conn.

▽

MYRON VAN BUREN
has been made manager of the Majestic, Ann Arbor, Mich.

▽

JOE HICKEY
has resigned as manager of the Ogden, Milwaukee, to manage the Times there.

▽

H. H. MALONEY
replaces FRANK HENSON as manager of the Poli in New Haven, the latter going to Loew's Broad in Columbus.

▽

HARRY W. ALLEN
is the new manager of the Vero, Vero Beach, Fla., replacing W. BURKE FLOYD, who goes to Avon Park and Sebring, where he takes over the Park and Circle.

▽

ART GRABURN
is now managing the New Broadway in Vancouver, B. C.

▽

JACK RYAN
becomes manager of Hanlon, Vallejo, Cal., replacing EDWARD J. SULLIVAN, who goes to the Orpheum, Oakland, who in turn replaces BRYANT WIEST, who has been transferred to the California, Berkley. Wiest replaced J. C. CHENOWETH, now at the J. C. Theatre, Berkley.

▽

RAY KELSALL
has been named manager of the Jose Theatre, San Jose, Cal.

▽

GENE PARRISH
is now managing the newly reopened Riviera at Knoxville, Tenn.

▽

HYMAN RODMAN
manager of the Capitol, Pawtucket, R. I., is also taking charge of the Music Hall, replacing SY SILVERBLATT, who goes to the Capitol in Providence to take BERNARD PAYNE'S place, the latter going to the Richmond in North Adams, Mass.

▽

BEN HILL
formerly manager of the McKan, Kansas City, Mo., has replaced ROBERT ROBERTSON as manager of the State Theatre.

▽

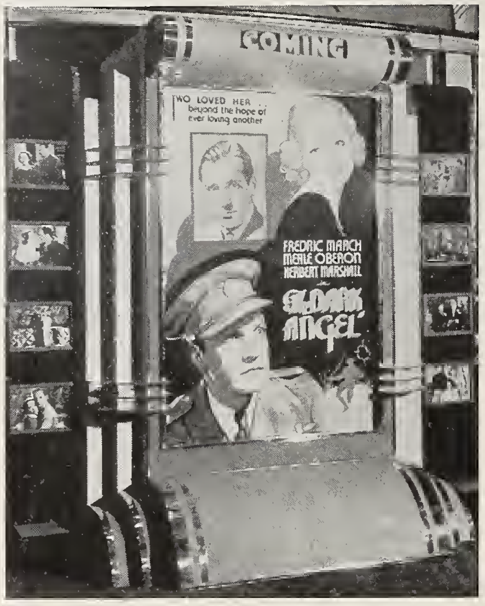
GLENN GENOWAY
has been made manager of the Kiva, Grand Junction, Colo. He was formerly at the Mission there.

▽

SYLVAN V. DEITZ
is now managing the Glove Theatre in Gloversville, N. Y.

▽

SAMUEL FRANK
has leased the Opera House, Smyrna, Del., and will rename it the Roxy.



This "silent salesman" was created by J. Forrest Qualls, artist, Rialto, Denver. It is built to a depth of one foot to accommodate lights behind posters. Phlanges, or steps running on either side of face done in pastel shades on alabastine surfaced ground. Annexing the sides are illuminated boxes covered with black velvet that carries eight still openings. Top and base were covered with cork and entire display trimmed in chromium, both silver and copper.

Showmen's Calendar

JUNE

1st	Kentucky admitted to Union Tenn. Admitted to Union Clive Brook's Birthday Gertrude Michael's Birthday
2nd	Johnny Weismuller's Birthday
6th	Nathan Hale Born—1755 Amer. Marine Victory at Belleau Woods—1918
8th	Battle of New Orleans—1815
9th	John Howard Payne's Birthday (1791); author "Home Sweet Home"
10th	Franklin Drew Lightning from Clouds—1752
14th	Flag Day
15th	Charter of Boy Scouts Granted —1916 Arkansas Admitted to Union
16th	Stan Laurel's Birthday
17th	Battle of Bunker Hill—1775 Ralph Belamy's Birthday
18th	Battle of Waterloo—1815 Jeannette MacDonald's Birthday
21st	Father's Day Longest Day in Year
23rd	Wm. Penn Peace Treaty with Indians signed (1683)
26th	1st American Troops landed in France—1917
30th	Glenda Farrell's Birthday

BERNARD PAYNE
has been appointed manager of the Richmond, North Adams, Mass.

▽

LEROY SNOWDEN
formerly of the Empire, Portland, Maine, has been admitted to the bar.

▽

A. E. KAYE
has resigned as Jersey City district manager for Skouras and left for Los Angeles, where he will engage in his own theatrical business.

▽

HAROLD HUME
manager of the Apollo, Kansas City, Mo., has been made secretary of MARTIN FINKELSTEIN, city district manager. RALPH WALLACE moved up from assistant to manage the Apollo.

▽

CHESTER BOGGS
assistant at the Jayhawk, Topeka, Kan., becomes manager of the Gem.

▽

L. B. SPONSLER
goes from the Uptown, Wichita, Kan., to manage at Beatrice, Neb.

▽

PAUL HILTNER
goes from the Miller, Wichita, to manage the Uptown there.

▽

BISS SCOTT
promoted from assistant at Eldorado, Kan., to manage the Miller, Wichita.

▽

R. J. BARNES
has been transferred from Atlanta, Ga., to Lafayette, Ala., where he will have charge of the Lafayette Theatre.

▽

MRS. CLAUDIA WOOLEY
will assume management of the remodeled Dixie Theatre in Columbiana, Ala.

▽

WILLIAM ELDER
has been promoted from assistant of the Poli, New Haven, Conn., to manage the Bijou. FRANK WEIR succeed him at the Poli.

▽

ED SIEGAL
formerly at the Ritz in Pittsburgh, was transferred to the Etna Harris, Etna, Pa.

▽

EDWARD A. ZORN
is now managing the RKO Albee in Providence, R. I.

▽

ED ROSEN
in addition to managing the Vanity Theatre in Brooklyn is also handling the Sunset there. Ed announces that he expects to be married on June 21st. Congratulations to you.

▽

JOHN TREWHELA
formerly manager of the Fox Judith, Lewistown, Mont., has left that spot for Billings, where he will manage the Babcock and Fox Theatres. JACK EDWARDS of Missoula succeeds John.

▽

DUNCAN CAMPBELL
CAPItol Theatre, Midland, Canada, celebrated his birthday last week.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		June 15,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Robin Hood, Jr.		June 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		July 1,'36†		
Phantom of Santa Fe, The		May 13,'36†		
White Glove, The		June 1,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		8 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien - Moore - Donald Cook	Dec. 16†	64	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Cecilia Parker-Russell Hopton			
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 16†	56	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 26,'36†	57	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	69	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron	Richard Dix-Karen Morley	May 1,'36†		
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 16,'36†	*56	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 28†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 6,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 16,'36
Mr. Deeds Goes To Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	116	Apr. 25,'36
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	67	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 26,'36, p. 84; Apr. 16,'36, p. 78.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air	Lew Ayres-Florence Rice	Apr. 10,'36†	58	
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†		
(See "In the Cutting Room," April 4,'36.)				
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
(Exploitation: Feb. 13,'36, p. 83.)				
Superspeed (G)	Norman Foster-Florence Rice	Sept. 1	57	Apr. 25,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 13†	56	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 16,'36
Avenging Waters	Ken Maynard-Beth Marion	May 6,'36†		
Blackmailer	William Gargan-Florence Rice	May 6,'36†		
(See "In the Cutting Room," Mar. 26,'36.)				
Counterfeit	Chester Morris-Margot Grahame	May 23,'36†		
Fer de Lance	Edward Arnold-Joan Perry			
Fugitive Sheriff, The	Ken Maynard-Beth Marion			
King Steps Out, The	Grace Moore-Franchot Tone	May 15,'36†		
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Mine with the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 8,'36†	*68	Apr. 25,'36
(See "In the Cutting Room," Apr. 16,'36.)				
Secret Patrol	Charles Starrett- Finis Barton	May 20,'36†		
San Francisco Nights	Marguerite Churchill-Ralph Bellamy			
Stampede	Charles Starrett- Finis Barton			
Trapped by Television	Lyle Talbot-Mary Astor-Lloyd Nolan-Jean Dixon			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 16,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gervai	Sept. 3†	65	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Iron Man	Torzs-Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Until Death	Csortos-Deveny		90	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 18	72	Oct. 8
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Notre Dame			58	

EMPIRE

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	

Coming

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*85	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 26†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Lucky Legs, The (G) 968	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 966	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 98.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 976	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	67	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
(See "In the Cutting Room," Apr. 11,'36.)				
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The 959	Bette Davis-George Brent	May 23,'36†		
(See "In the Cutting Room," Feb. 8,'36.)				
Hearts Divided 955	Marion Davies-Dick Powell	June 6,'36†		
(See "In the Cutting Room," Mar. 14,'36.)				
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull-Glenda Farrell	May 16,'36†	58	Apr. 18,'36
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	*62	Apr. 4,'36
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay			
Stage Struck	Joan Blondell-Dick Powell			
Two Gun Buckaroo	Dick Foran			
White Angel, The 960	Kay Francis-Ian Hunter	June 20,'36†		

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	98	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apten Kosma	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 15†	63	May 18
Born for Glory 3506	Barry Mackay-John Mills	Oct. 1†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	76	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 19
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct. 15	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 19
Rhodes, the Diamond Master (G)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	Constance Bennett-Oscar Homolka			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Secret Agent 3508	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rest Cure (G)	Reginald Denny-Esther Ralston	May 7,'36	64	Feb. 15,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	June 7,'36	66	
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	June 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 18
Dark Hour, The	Irene Ware-Ray Walker	Jan. 18,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	76	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Frontier Justice	Hoot Gibson	Oct. 1†	56	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 18,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	80	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
La Vie Parisienne	John Loder-Nancy Burns			
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	65	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	65	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somegyi	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	88	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

(THE RELEASE CHART--CONT'D)

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther-Dorothy Dare	Apr. 15,'36		
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
(Released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Rides Double				
Three of a Kind	Chick Chandler-Evalyn Knapp			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Stuart Erwin-Ann Loring	Apr. 24,'36†	71	Apr. 11,'36
(See "In the Cutting Room," Mar. 21,'36.)				
Ah, Wilderness! (G) 828	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Bishop Misbehaves, The (G) 813	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 88.)				
China Seas (G) 802	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36 p. 82; Apr. 11,'36, p. 95.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	82	Feb. 8,'36
Here Comes the Band (G) 825	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,'36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 18
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 817	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	88	Mar. 28,'36
Murder Man, The (G) 812	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 538	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25, '36, p. 88; Feb. 1,'36, p. 85; Feb. 16,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 60, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
O'Shaughnessy's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
(Exploitation: Jan. 18,'36, p. 88; Feb. 29.'36; P. 78.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79.)				
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 6
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23.) (Exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15, '36, p. 83; Mar. 14,'36, p. 88.)				
Three Godfathers (G) 823	Chester Morris-Irene Hervey	Mar. 8,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 818	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Unguarded Hour (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 806	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				
Woman Wanted (G) 811	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fury	Sylvia Sidney-Spencer Tracy	May 29,'36†		
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
Kelly the Second	Patsy Kelly-Pert Kelton			
Our Relations	Laurel and Hardy			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	May 22,'36†		
(See "In the Cutting Room," April 4,'36.)				
Speed 652	Wendy Barrie-James Stewart	May 8,'36†		
(See "In the Cutting Room," Apr. 11,'36.)				
Suicide Club 646	Robert Montgomery-Rosalind Russell	May 15,'36†		
Suzy	Jean Harlow-Franchot Tone			
Tarzan Escapes	Johnny Weismuller - Maureen O'Sullivan			
Three Wise Guys	Robert Young-Betty Furness			
Witch of Timbuctu	Lionel Barrymore-M. O'Sullivan			

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	85	
Judgment Book	Conway Tearle	Sept. 18†	67	
Riddle Ranch	Black King	Dec. 18†	58	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Title	Star	Rel Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Honeymoon Limited (G) 3018	Neil Hamilton-Irene Hervey	July 1	70	June 22
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	78	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 15
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'36†	78	Apr. 11,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	78	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 58.)				
Crusades, The (G) 3509	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 17
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 6,'36
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Florida Special (G)	Jack Oakie-Sally Eilers	May 1,'36†	*68	Apr. 25,'36
F Man 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	
(See "In the Cutting Room," Jan. 11,'36.)				
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 86.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	*75	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
It's a Great Life 3526	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar 7,'36, p. 19.) (Exploitation: Feb. 22,'36, p. 96; Apr. 11,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
(Exploitation: Mar. 14,'36, p. 86; Mar. 26,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	86	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 67.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 16†	72	Nov. 16
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 63.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	63	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Peter Ibbetson (G) 3516	Gary Cooper-Ann Harding	Nov. 6†	65	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 26,'36†	65	Feb. 16,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 16,'36, p. 84; Feb. 6,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 10
(Exploitation: Feb. 29,'36, p. 78.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
This Woman Is Mine 3447	Gregory Ratoff-John Loder-R. Bennett - Kath. Sergrave	Aug. 9†	75	
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'36†	*66	Apr. 16,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 16,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	85	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3516		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death	Randolph Scott-Frances Drake	June 19,'36†		
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
Border Flight (G)	John Howard-Frances Farmer	May 29,'36†	*65	Apr. 25,'36
Case Against Mrs. Ames, The	Madeleine Carroll-George Brent	May 8,'36†		
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†		
Fatal Lady	Mary Ellis-Walter Pidgeon	May 15,'36†		
Forgotten Faces	Herbert Marshall-G. Michael	May 15,'36†		
(See "In the Cutting Room," Apr. 25,'36.)				
Girl of the Ozarks, The	Virginia Weidler-G. Erickson	June 12,'36†		
Palm Springs	Frances Langford-Smith Ballew	June 5,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Poppy	W. C. Fields-Richard Cromwell	June 19,'36†		
Princess Comes Across, The	C. Lombard-Fred MacMurray	May 22,'36†		
(See "Concertina," "In the Cutting Room," Mar. 14,'36.)				
Rhythm on the Range	Bing Crosby-Frances Farmer			
Texas Ranger, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney	June 26,'36†		
Yours for the Asking	George Raft-Dolores Costello Barrymore			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-George Houston		*67	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 20†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Lois January	Apr. 15,'36†		
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	81	
Skybound	Eddie Nugent-Lena Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luana Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Fighting Fury	Kazan, Wonder Dog - John King	Sept. 1†	61	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	83	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3506	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 16,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	83	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 61.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†		
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 6†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 82.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 13,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 16,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Manners	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 16,'36, p. 76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	66	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 16,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 26†	60	Dec. 7
Red River Valley 3566	Gene Autry-Frances Grant	Mar. 2,'36†		
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 5	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	*70	Apr. 25,'36
Lonely Trail, The	John Wayne-Ann Rutherford			
Navy Born	William Gargan-Claire Dodd			
Singing Cowboy, The	Gene Autry-Lois Wilde	May 11,'36†		
Untitled 3508	James Dunn-Mae Clark			
(See "The Glory Parade," "In the Cutting Room," Apr. 25,'36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 16
Annie Oakley (G) 606	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 616	Wallace Ford-Phyllis Brooks	Dec. 20†	66	Nov. 23
(Reviewed under the title, "Two Faces")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 26,'36, p. 83; Apr. 4,'36, p. 87.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	66	Oct. 5
Hi Gaucho 608	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	67	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 618	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	
(See "Thoroughbreds All," "In the Cutting Room," Feb. 8,'36.)				
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 628	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 616	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dancing Pirate 670	Charles Collins-Steffi Duna	May 22,'36†		
Ex-Mrs. Bradford, The 626	William Powell-Jean Arthur	May 15,'36†		
(See "One to Two," "In the Cutting Room," Mar. 14,'36.)				
His Majesty, Bunker Bean	Owen Davis, Jr.-Louise Latimer			
Last Outlaw, The	Harry Carey-Hoot Gibson			
(See "The Last of the Bad Men," "In the Cutting Room," Apr. 18,'36.)				
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
Special Investigator 627	Richard Dix-Margaret Callahan	May 6,'36†	61	
(See "In the Cutting Room," Apr. 11,'36.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Captain January * (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Charlie Chan at the Circus* 640	Warner Oland-Keye Luke	Mar. 27,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	*67	Apr. 11,'36
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96.)				
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 606	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	*64	Feb. 29,'36
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 546	George O'Brien-Irene Hervey	July 19	60	July 6
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	66	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	66	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 98.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	*90	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 6†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	*80	Mar. 28,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 31
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 3
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 9
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 63; Feb. 22,'36, p. 100; Mar. 7,'36, p. 98.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†		
(See production article, Mar. 14,'36, p. 16.)				
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	87	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 30

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	May 6,'36†		
(See "In the Cutting Room," Dec. 14.)				
First Baby, The (G)	Shirley Deane-Johnny Downs	May 22,'36†	*75	Apr. 18,'36
Half Angel	Frances Dee-Brian Donlevy	May 15,'36†		
(See "In the Cutting Room," Apr. 25,'36.)				
Human Cargo (G)	Claire Trevor-Brian Donlevy	July 17,'36†	*68	Apr. 25,'36
Little Miss Nobody (G)	Jane Withers-Ralph Morgan	July 3,'36†	*72	Mar. 28,'36
Mercy Killer, The	Gloria Stuart-Robert Kent			
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†		
Private Number	Loretta Young-Robert Taylor	June 5,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sins of Man	Jean Hersholt-Don Ameche	May 29,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
White Fang	Michael Whalen-Jean Muir	June 12,'36†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84.)				
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, (pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36: p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
Things to Come (G)	Raymond Massey	Apr. 24,'36†		Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last of the Mohicans, The	Randolph Scott-Heather Angel	June 19,'36†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Moscow Nights (A)	H. Baur-Penelope Dudley Ware	July 10,'36†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	May 6,'36†		
(See "In the Cutting Room," Feb. 29,'36.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 6,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	87	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 62; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9016	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 16,'36, p. 62; Feb. 6,'36, pp. 61, 83, 84; Mar. 7,'36, pp. 68, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	67	Feb. 6,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 28
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	61	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
She Gets Her Man (G) 6016	Zazu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	66	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 6002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan 9031	Jack Holt-Nan Gray	June 7,'36†	June 7,'36†	
Dracula's Daughter 9006	Otto Kruger-M. Churchill	May 11,'36†		
(See "In the Cutting Room," Mar. 21,'36.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	85	
My Man Godfrey	William Powell-Carole Lombard			
Nobody's Fool	Edward Everett Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Paroled!	Ann Preston-Henry Hunter	June 14,'36†		
Show Boat 8001	Irene Dunne-Allan Jones	May 17,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
We Found Love	Joel McCrea-Joan Bennett			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Jean Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	96	July 6
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 25,'36, p. 96.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 816	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	84	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
Little Big Shot (G) 916	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	85	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 6,'36†	83	Jan. 18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 16,'36, p. 82.)				
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse	Fredric March-O. De Havilland			
(See production article, Feb. 1,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	*60	Apr. 25,'36
Cain and Mabel	Marion Davies			
Case of the Velvet Claws, The	Warren William-Claire Dodd			
(See "In the Cutting Room," Apr. 18,'36.)				
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Hot Money	Ross Alexander-Beverly Roberts			
Jailbreak	Craig Reynolds-June Travis			
(See "Murder in the Big House," "In the Cutting Room," Mar. 28,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Love Begins at Twenty	Warren Hull-Patricia Ellis			
Lovely Lady	Kay Francis			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94.)				
Sons 'Guns 911	Joe E. Brown-Joan Blondell	May 30,'36†		
(See "In the Cutting Room," Mar. 7,'36.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Two Against the World	Humphrey Bogart-Beverly Roberts			
(See "In the Cutting Room," Mar. 26,'36.)				
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		67	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 19
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	60	Nov. 19
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		67	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. [illegible]
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	68	July 13
Re Burlone, Il (G)	Armando Falconi	Nuvo Mundo	Mar. 25,'36	98	Apr. 4,'36
Royal Waltz, The (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 16,'36
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. [illegible]
Tempo Massimo (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		79	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Wittington's Cat	May 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tetched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"		
No. 4—Major Google		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Babe of Trouble (All Star)	July 12	19
His Marriage Mixup Harry Langdon	Oct. 31†	16
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	19½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†	16
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Share the Wealth Andy Clyde	Mar. 19,'36†	
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 6†	6½
Dr. Bluebird	Feb. 6,'36†	6½
Football Bugs		
Glee Worms		
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 6†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 26,'36†	10½
No. 8—	Mar. 27,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	8
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	9½
No. 10—	Mar. 26,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	10
Fresh from the Fleet	Apr. 24,'36†	2 rls.
He's a Prince	Oct. 16†	19
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 6,'36†	2 rls.
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'36†	2 rls.
Magic Word, The	July 6	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	19
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	19
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'im Air	Feb. 14,'36†	16
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Busy Bee, The	May 29,'36†	1 rl.
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May 1,'36†	6
Runt, The	May 15,'36†	6
Southern Horse-pitality	Nov. 29†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	1 rl.
Clever Critters	Sept. 20†	6
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	11
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 6†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	2 rls.
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	16

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		6
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 16†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 16,'36†	1 rl.
Ride Along Duds	Feb. 16,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 18,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 6,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	8
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	6½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		9
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		9
Couldn't Live Without You		
Old Prospector, The		9
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		6
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		9
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 16,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
Public Ghost No. 1	Dec. 14†	20
Vamp 'Till Ready	Mar. 28,'36†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	19
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	9
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 26†	9
Rural Mexico	Nov. 30†	9
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING (Happy Harmonies)		
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	16
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	16

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The	Feb. 8,'36†	9

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
How to Sleep	Sept. 14†	11
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	6
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	16
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TODD-KELLY

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Danny		7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	6
Lanugage All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	
We Did It	Apr. 24,'36†	

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel	May 15,'36†	
Little Stranger	Mar. 13,'36†	6
Musical Memories	Nov. 6†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 16†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 8†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order—Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 8†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods— Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	10
No. 10—	Apr. 24,'36†	
No. 11—	May 22,'36†	
No. 12—	June 19,'36†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'38†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (color)	May 31	10
Poodle, The	May 22,'36†	
Rookie Fireman, The	Apr. 24,'36†	
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	6
Bridge Ahoy!	May 1,'36†	
Brotherly Love	Mar. 6,'38†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	5
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'38†	2 rls
Spinach Overture, The	Dec. 6†	6
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
Wimpy, the Waiter	May 29,'36†	

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	

SCREEN SONGS

Title	Rel. Date	Min.
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	6
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	6

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	
No. 25—Neptune's Scholars	June 5,'36†	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 20	June 20	5
No. 21	Jan. 3,'38†	5
No. 22	Feb. 21,'38†	5½
No. 23	Apr. 3,'38†	5
No. 24	May 29,'36†	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'38†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Salesmanship Ahoy	July 19	16½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	16
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	16½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 8	Sept. 20†	21
No. 7	Oct. 18†	20
No. 6	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'38†	16½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'38.	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

MUSICOMEDIES SERIES
(Ruth Etting)

Title	Rel. Date	Min.
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 8†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	19
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36†	16½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'38†	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	16
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'38†	18½
Wholesailing Along	May 29,'36†	17

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Quebec	Aug. 2	9½
Roumania	June 28	11

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		9

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		19

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights	Oct. 14†	11

SACK
(National Pict.)

Title	Rel. Date	Min.
Tubal Cain		15

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36†	16
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupations	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Geneva-by-the-Lake ....Dec. 21†...10....
Hong Kong Highlights......Jan. 31,'36†10....
Italian Riviera ....Sept. 27†...10....
Morocco Mirage ....Aug. 30....10....
West Indies Cruise.........Oct. 25†...10....
Winter Magic ....Dec. 27†...10....

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

15. Mickey's Garden ....July 31†....8....
16. Mickey's Fire Brigade..Sept. 4†....6½..
(Color)
17. Pluto's Judgment Day...Sept. 28†....9....
18. On Ice ....Nov. 6†....6....
19. Mickey's Polo Team....Feb. 5,'36†.6....
20. Mickey's Grand Opera.............9....

SILLY SYMPHONIES

13. Who Killed Cock
Robin? ....June 26†...10....
14. Music Land ....Oct. 10†....6½..
15. Three Orphan Kittens...No. 21†....9....
16. Broken Toys ....Dec. 19†....8....
17. Cock of the Walk.......Jan. 9,'36†.8....
18. Orphans' Picnic ....Mar. 12,'36†.9....
19. Three Little Wolves.................10....
20. Elmer Elephant ....6½..

UNIVERSAL

Title Rel. Date Min.

CARTUNE CLASSICS

No. 5—Three Lazy Mice...July 15.....9....
No. 6—Fox and the Rabbit,
The ....Sept. 30.....6....

GOING PLACES with LOWELL THOMAS

No. 10 ....June 17....10....
No. 11 ....July 1....10....
No. 12 ....July 22.....9....
No. 13 ....Aug. 19....10....
No. 14 ....Nov. 25†....9....
No. 15 ....Dec. 9†....9....
No. 16 ....Dec. 23†...10....
No. 17 ....Jan. 20,'36†......
No. 18 ....Mar. 9,'36†10½..
No. 19 ....Mar. 23,'36†10....
No. 20 ....Apr. 20,'36†.9....

MENTONE MUSICAL COMEDIES

Carnival Time ....Jan. 22,'36†19....
Jean Sargent-Jack Fulton
Clubhouse Party (No. 6-B).Dec. 25†....2 rls.
Ray Perkins
Gus Van's Music Shoppe
(No. 6-B) ....Dec. 4†...20....
Harlem Bound (No. 4)......Nov. 8†...20....
Marine Follies ....Apr. 29,'36†.2 rls.
On Your Radio Dial (No.
3) ....Oct. 23†...19....
Playing for Fun............Mar. 18,'36†15....
Signing Off ....Feb. 19,'36†19....
Speedy Justice (No. 2-B)..Sept. 25†...20....
Vaud-O-Mat, The ....Apr. 6,'36†16....

NOVELTIES

Skits 'n' Sketches..........Feb. 24,'36†......

OSWALD CARTOONS

Alaska Sweepstakes ....Feb. 17,'36†.8....
Amateur Broadcast ....Aug. 26.....7....
At Your Service............July 8.....8....
Barnyard Five ....Apr. 20,'36†......
Beauty Shoppe ....Mar. 30,'36†.6½..
Bronco Buster ....Aug. 5.....7....
Case of the Lost Sheep, The.Dec. 9†....7....
Doctor Oswald ....Dec. 30†........
Fun House, The...........May 4,'36†......
Monkey Wretches ....Nov. 11†....1 rl..
Quail Hunt, The...........Oct. 7.....8....
Slumberland Express ....Mar. 9,'36†......
Soft Ball Game............Jan. 27,'36†......
Towne Hall Follies.........June 3.....8....

STRANGER THAN FICTION SERIES

No. 12—Novelty ....July 15....10....
No. 13—Novelty ....Aug. 19....10....
No. 14—Novelty ....Nov. 18†....9....
No. 15—Novelty ....Dec. 2†....9....
No. 16—Novelty ....Dec. 16†....9....
No. 17—Novelty ....Jan. 13,'36†.9....
No. 18—Novelty ....Mar. 30,'36†.9½..
No. 19—Novelty ....Apr. 13,'36†.9....

UNIVERSAL COMEDIES

Bring 'Em Back a Lie......Aug. 14.....2 rls.
Sterling Holloway
Double Crossed ....July 3....20....
(Van Ronkel No. 5)

Title Rel. Date Min.
Father Knows Best.........July 20.....2 rls.
Sterling Holloway
His Last Fling.............July 31....20....
(Van Ronkel No. 6)
My Girl Sally..............June 5....19....
Sterling Holloway
(Van Ronkel No. 4)
Would You Be Willing?....May 27.....2 rls.
(Van Ronkel No. 3)
You Can Be Had...........Jan. 6,'36†16....

UNIVERSAL SPECIAL

Camera Thrills ....Sept. 30....21....

VITAPHONE

BIG TIME VAUDEVILLE REEL

Vitaphone Billboard ....Feb. 15,'36†11....
Jane and Katherine Lee
Vitaphone Casino ....10....
Buster West-Radio Rubes
Vitaphone Celebrities ......Jan. 25,'36†11....
Remington Singers
Vitaphone Headliners ......Dec. 14†...10....
Nick Lucas-Four Mullen
Sisters
Vitaphone Highlight ......Apr. 4,'36†10....
Eddie Peabody
Vitaphone Hippodrome ....May 2,'36..1 rl..
Vitaphone Spotlight ....Mar. 7,'36†11....
Conville-Dale
Vitaphone Troupers ....Jan. 4,'36†10....
Four Trojans-
Aunt Jemima
Vitaphone Varieté ....Nov. 16†....1 rl..
Louis Prima and Orch.

BIG V. COMEDIES

High, Wide and Hansom....July 20.....2 rls.
Herb Williams
Watch the Birdie...........Aug. 10....20....
Bob Hope
On the Wagon..............Aug. 24....20....
Shemp Howard-Roscoe Ates
Keystone Hotel ....Sept. 21†...20....
Old Timers
Vodka Boatmen ....Oct. 6†...20...
Yacht Club Boys
Lonesome Trailer ....Oct. 26†...20....
El Brendel
Officer's Mess, The.........Nov. 9†....2 rls
Shemp Howard
Double Exposure ....Nov. 23†...21....
Bob Hope
Lucky Swede, The..........Dec. 21†...21....
El Brendel
While the Cat's Away......Jan. 4,'36†20....
Shemp Howard
They're Off ....Jan. 18,'36†21....
Yacht Club Boys
Slide, Nellie, Slide.........Feb. 1,'36†21....
Herman Bing-Paula Stone
Shop Talk ....Feb. 15,'36†21....
Bob Hope
Joe Palooka in for the Love
of Pete ....Mar. 14,'36†21....
Shemp Howard-Robert
Norton
Calling All Tars...........Mar. 26,'36†21....
Bob Hope
Slum Fun ....Apr. 11,'36†21....
Johnny Berkes-
Charles O'Donnell
Dough-Nuts ....Apr. 25,'36†.2 rls.
Yacht Club Boys
Absorbing Junior ....May 9,'36†21....
Shemp Howard
Johnny Berkes

BROADWAY BREVITIES

Better Than Gold..........June 8....20....
Fifi D'Orsay
Springtime in Holland......June 22....20....
Dorothy Dare-
Felix Knight
(Technicolor)
Film Follies, The..........June 29....22....
Ray Perkins
Surprise ....July 27....21....
Duncan Sisters
Romance of the West.......Aug. 3....21....
Dorothy Dare-Phil Regan
(Technicolor)
Lady in Black, The.........Aug. 17....20....
Countess Olga Albani
Dublin in Brass............Sept. 7†...20....
Morton Downey
Oh Evaline ....Sept. 14†...20....
Hal LeRoy-
Eleanore Whitney

Title Rel. Date Min.
Doorman's Opera ....Sept. 28†...20....
Charlotte Arren-
Johnny Broderick
Tickets Please ....Oct. 12†...21....
Georgie Price
Regular Kids ....Oct. 16†...20....
Meglin Kids
Check Your Sombrero.......Nov. 2†...21....
Armida-Tito Coral
Rooftops of Manhattan......Nov. 16†...21....
Deane Janis-Gil Lamb
Trouble in Toyland.........Nov. 30†...20...
Gus Edwards' Stars of
the Future
Okay, Jose ....Dec. 7†...21....
El Brendel
Katz' Pajamas ....Dec. 14†...21....
Fifi D'Orsay
Broadway Ballyhoo ....Dec. 28†...21....
Owen, Hunt and Paree
Carnival Day .... .Jan. 11,'36†21....
Henry Armetta-
Felix Knight
Double or Nothing..........Jan. 16,'36†21....
Phil Harris-Leah Ray
Study and Understudy......Jan. 25,'36†22....
Between the Lines........ .Feb. 6,'36†22....
Bernice Claire
King of the Islands...... .Feb. 22,'36†21...
Winifred Shaw-
Warren Hymer
Stars Can't Be Wrong, The.Feb. 29,'36†21....
Carolyn Marsh-
Harris Twins
Wash Your Step............Mar. 7,'36†21....
Hal LeRoy-Preisser Sisters
Paris in New York.........Mar. 21,'36†22....
Irene Bordoni
Black Network, The........Apr. 4,'36†22....
Nina Mae McKinney-
Nicholas Bros.
College Dads ....Apr. 11,'36†21....
Leon Janney
Double Crossky, The.......Apr. 16,'36†21....
Olga Baclanova
I'm Much Obliged.........May 2,'36†.2 rls.
Vera Van-George Dobbs

LOONEY TUNES

No. 11—Cartoonist's Night-
mare, A ....7....
No. 12—Hollywood Capers...Oct. 19.....7....
No. 13—Gold Diggers of '49.............7....
No. 14—Plane Dippy ......Dec. 21†....7....
No. 15—Alpine Antics .....Jan. 4,'36†.7....
No. 16—Phantom Ship, The.Feb. 1,'36†.7....
No. 17—Boom! Boom! .....Feb. 29,'36†.7....
No. 18—Blow Out, The.....Apr. 4,'36†.7....
No. 19—Westward Whoa...Apr. 25,'36†.7....

MELODY MASTERS

Dave Apollon and His Band.June 8....10....
Borrah Minnevitch and His
Harmonica Rascals ....July 6....10....
Rubinoff and Orchestra......Aug. 10....10....
Phil Spitalny All Girl Or-
chestra ....Sept. 14†...10....
Johnny Green and Orchestra.Oct. 12†...10....
Claude Hopkins and Orch...Nov. 9†...10....
Jack Denny and Orchestra...Oct. 7†...10....
Red Nichols and Orchestra..Jan. 4,'36†10....
B. A. Rolfe and Orchestra..Feb. 1,'36†11....
Jolly Coburn and Orchestra..Feb. 22,'36†11....
Little Jack Little and Or-
chestra ....Mar. 21,'36†11....
Ramon Ramos and Orchestra .Apr. 16,'36†11....
Dave Apollon and His Band .May 16,'36†.1 rl..

MERRIE MELODIES
(In Color)

No. 7—My Green Fedora...June 8.....7....
No. 8—Into Your Dance...July 13.....7....
No. 9—Country Mouse, The.............7....
No. 10—Merry Old Soul,
The ....Aug. 17.....7....
No. 11—Lady in Red, The..Sept. 21.....7....
No. 12—Little Dutch Plate..Oct. 19†....7....
No. 13—Billboard Frolics ....7....
No. 14—Flowers for Madame.Nov. 30†....7....
No. 15—I Wanna Play
House ....Jan. 11,'36†.7....
No. 16—Cat Came Back,
The ....Feb. 6,'36†.7....
No. 17—Miss Glory ....Mar. 7,'36†.7....
No. 18—I'm a Big Shot
Now ....Apr. 11,'36†.7....
No. 19—Let It Be Me.....May 2,'36†.1 rl..

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No. 12—Boom Days ....June 22....11....
No. 13—Forward Together.. .July 13....11....

Title Rel. Date Min.

OUR OWN UNITED STATES

No. 1—Curious Industries...Sept. 7†...11....
Harry Von Zell
No. 2—Playgrounds ....Oct. 5†...11....
James Wallington
No. 3—Camera Hunting ...Nov. 2†...11....
Paul Douglas
No. 4—Nature's Handiwork.Nov. 30†...11....
No. 5—Odd Occupations ....Dec. 28†...12....
No. 6—Steel and Stone.....Jan. 25,'36†11....
No. 7—Day's Journey, A...Feb. 22,'36†11....
No. 8—Harbor Lights .....Mar. 21,'36†11....
No. 9—We Eat to Live....Apr. 16,'36†10....
No. 10—Vacation Spots .... .May 16,'36†11....

PEPPER POT

Rah, Rah, Radio...........July 6....10....
Ralph Kirbery
What's the Idea?...........Aug. 17....11....
Lew Pollack
Nutville ....Sept. 7†...10....
Radio Ramblers
All American Drawback.....Oct. 5†...10....
Edgar Bergen
'Wee' Men ....Nov. 2†...10....
Singer's Midgets
Seein' Stars ....Nov. 30†...10....
Easy Aces
P's and Cues...............Dec. 7†...11....
(Exploitation: Mar. 28,'36, p. 62.)
Can It Be Done?...........Dec. 21†...10....
Wild Wings ....Jan. 11,'36†11....
Some Class ....Feb. 6,'36†10....
Charles Ahearn
Timber Giants ....Feb. 22,'36†11....
Half Wit-ness ....Mar. 21,'36†.1 rl..
Radio Ramblers
Pictorial Review ....Apr. 16,'36†.1 rl..

SERIALS

12 Episodes Each Unless Otherwise Specified
Title Rel. Date Min.

BURROUGHS-TARZAN

New Adventures of Tarzan,
The ....June 10.....2 rls.
Herman Brix (each)

MASCOT

Adventures of Rex and
Rinty ....Aug. 27†....2 rls.
Rex, King of Wild (each)
Horses-Rin Tin Tin, Jr.
Fighting Marines, The......Nov. 23†....2 rls.
Grant Withers-George Lewis

REGAL

Lost City, The.............June †....2 rls.
Wm. Boyd-Claudia Dell (each)

REPUBLIC

Darkest Africa ....15 episodes
Clyde Beatty
Undersea Kingdom ....12 episodes
Ray Corrigan-Lois Wilde

STAGE and SCREEN

Custer's Last Stand.........Jan. 2,'36†......
Rex Lease-Lona Andre (1st episode, 6 rls.,
(also feature version) followed by 14 two-
reel episodes)

UNIVERSAL

Adventures of Frank Merri-
well ....Jan. 13,'36†......
Don Briggs-Jean Rogers
Flash Gordon ....Apr. 6,'36†......
Buster Crabbe-Jean Rogers
(13 episodes)
Roaring West ....July 6....20....
Buck Jones (each)
(15 episodes)
Rustlers of Red Dog........Jan. 21†...20....
John Mack Brown (each)
Tailspin Tommy in the
Great Air Mystery........Oct. 21†...20....
Clark Williams-Jean Rogers (each)

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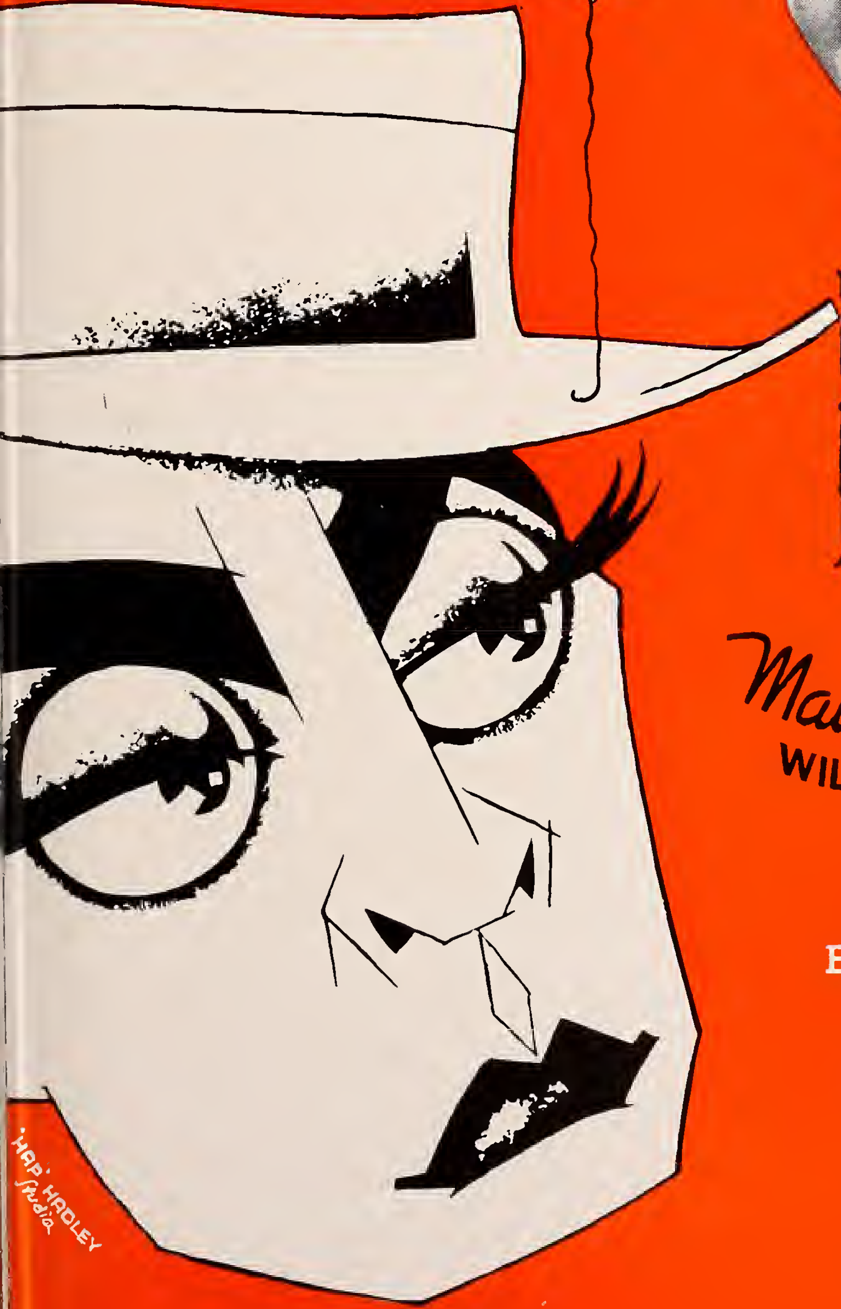

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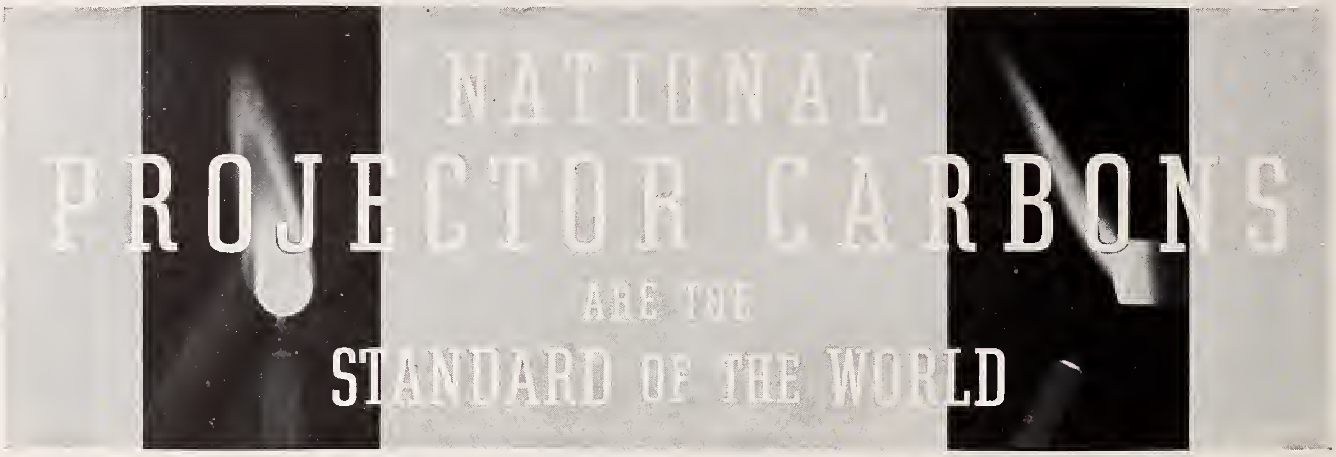
MAY 2, 1936

In Two Sections — Section 2



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10-15	54-57	Positive	9 mm x 8″	....
		Negative	....	6.4 mm x 8″
16-20	54-57	Positive	10 mm x 8″	....
		Negative	....	7 mm x 8″
21-25	54-57	Positive	12 mm x 8″	....
		Negative	8 mm x 8″	or 8 mm x 8″
26-30	54-57	Positive	13 mm x 8″	....
		Negative	9 mm x 8″	....
31-35	54-57	Positive	14 mm x 8″	....
		Negative	10 mm x 8″	....
			National SRA Cored Projector	
28-32	54-57	Positive	12 mm x 8″	
		Negative	8 mm x 8″	
32-42	54-57	Positive	13 mm x 8″	
		Negative	8 mm x 8″	

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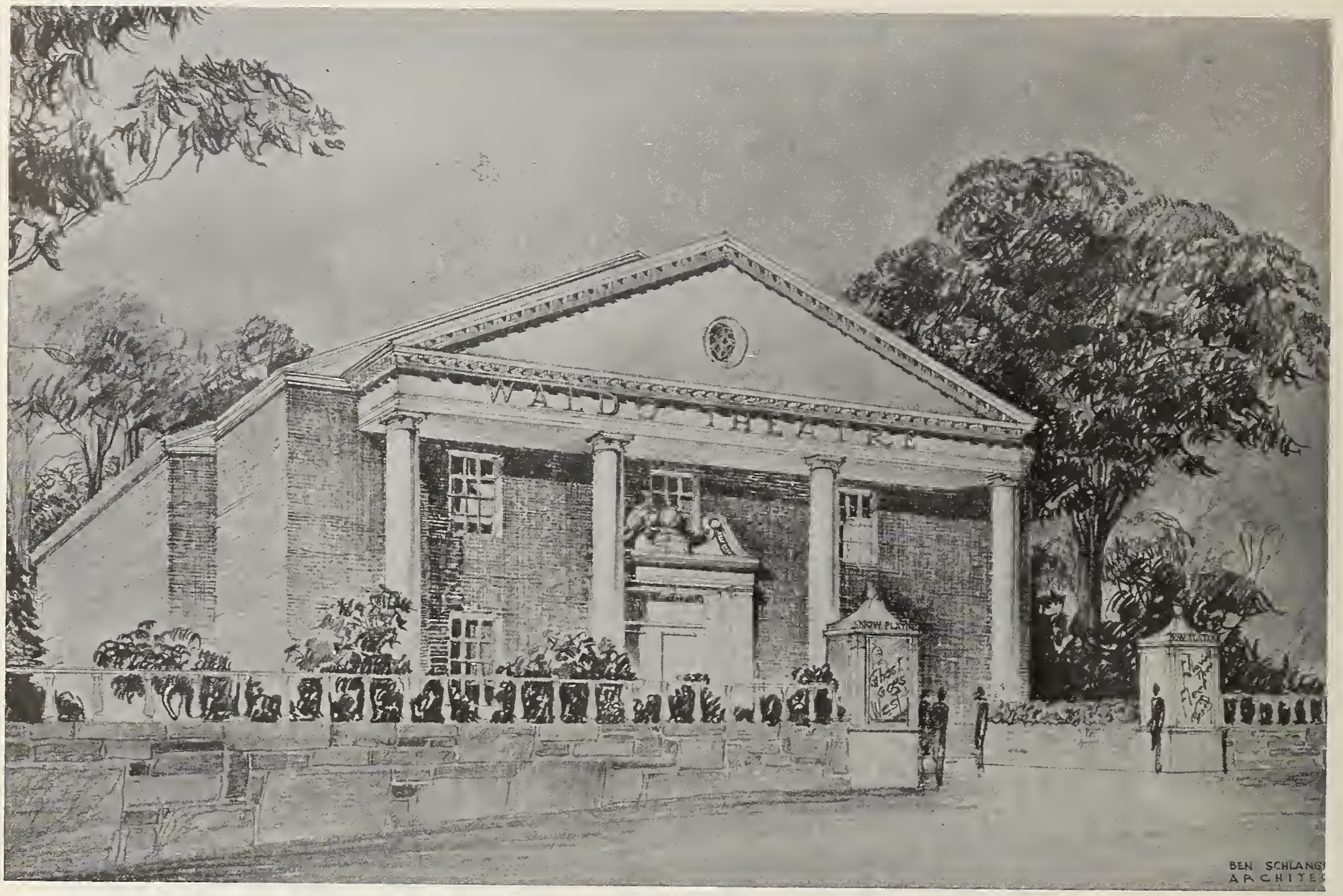
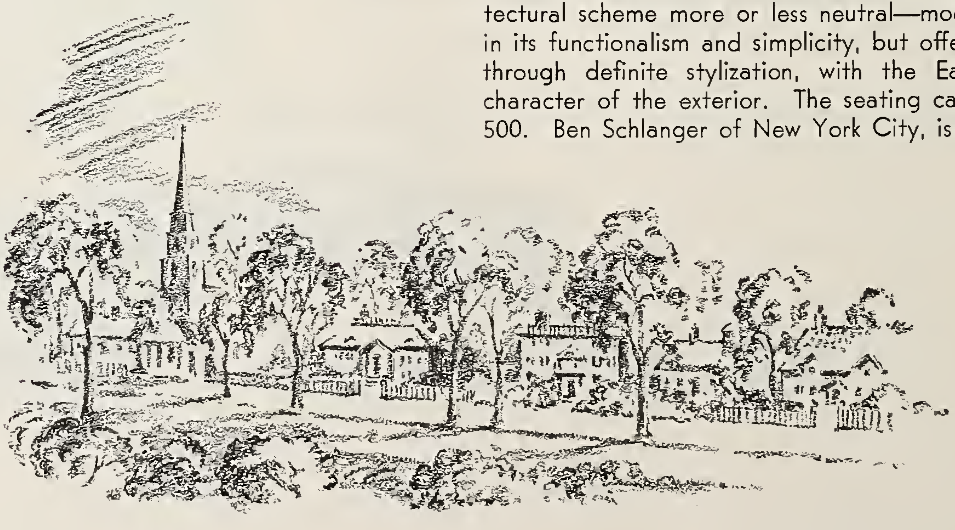


EARLY AMERICAN ARCHITECTURE FOR A THEATRE IN MAINE

An adaptation of local and sectional architectural traditions is this design for a motion picture theatre building in Waldoboro, Maine. Like the Ute theatre in Colorado Springs, which revives an Indian culture native to its locality (it was described in the April 4th issue), the Waldoboro, in form and feeling, was suggested by its scene. It is reminiscent of a New England meeting house, which, indeed, it will be. The theatrical function of the structure will receive some emphasis from floodlights at the portico, which will cast white and colored light on the columns, pediment and entrance. Poster display frames will be mounted on pylons at the terrace gateway. The interior of the theatre is to have an architectural scheme more or less neutral—modern, perhaps, in its functionalism and simplicity, but offering no clash, through definite stylization, with the Early American character of the exterior. The seating capacity will be 500. Ben Schlanger of New York City, is the architect.



MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 123 MAY 2, 1936 NUMBER FIVE

Building Code for All New England Proposed

REGULATIONS covering the plan and construction of buildings of all types, some containing entirely new provisions, others substantially limiting practices now permissible, particularly with respect to hazards, were discussed at the 23d annual convention of New England Building Officials in Boston the latter part of April. The regulations were incorporated in a comprehensive new code for the entire New England section, hence they take on an importance which may have national implications, since any regulating body is likely to look for guidance to a code covering so large an area and such a diversity of conditions. The proposals follow six years of study by Edward W. Roemer, building commissioner of Boston, by New England architects, engineers and technical schools.

The proposed code places theatres in Group A, obviously because of their relationship to public health and safety. Regulations specifically treating of theatres are relatively few, but of course theatre buildings would be affected by many of the general provisions. Theatre buildings would have to be constructed of incombustible materials. Their exterior walls and frames would be required to be of four-hour fire-resistive construction, while a three-hour minimum would be imposed upon floors and roofs. A portion of the stage, however, could be of wood.

While all other types of buildings are carefully regulated in the proposals as to height and capacity, theatres are not so provided for. However, in some instances this means that theatres are not exempt from requirements aimed at reduction of hazards, as other types of buildings are because of their small size.

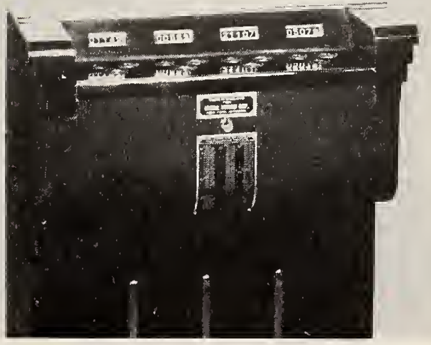
In the remodeling of existing theatres, alterations that cost in excess of 50% of the estimated value of the building would have to conform to the new code.

Consideration of the fact that theatres are sometimes housed in buildings having offices, apartments, stores, etc., has led to a provision exempting the theatre from regulations normally applying only to the commercial or residential portions if the theatre portion is suitably separated, structurally, from the other sections of the building.

While the building commissioners were considering these measures the Massachusetts Legislature voted negatively on bills which would have compelled the installation of sprinkler systems in theatres in which smoking was permitted, which would have increased ventilation requirements, which would have necessitated the installation in women's toilets, one water closet to every 150 seats; in men's, one water closet to every 300 seats, and one urinal to every 200 seats.

New Ticket Machines Include Self-Printer

TWO DISTINCTLY new models of ticket issuing machines for theatres have been added to the line of the General Register Corporation of New York. The mechanisms in general have been designed for more diversified service, more discouragement for those cashiers (if any there be) who suffer lapses from the moral code, increased speed in the issuance of the tickets in the desired number, and absolute prevention of error. The appearance, particularly of the keyboard and keys (the latter are broad buttons, almost flush with the board, instead of levers), conforms to the modern idea of streamlining.



One of the models, while including these advantages, adds the ability to print its own tickets. Only rolls of blank ticket tape are purchased. The machine, at the moment of issuing the ticket, prints desired legend upon it, including the date of sale and the number of the ticket. Adding the date in this manner considerably simplifies ticket-sale bookkeeping, of course. Another advantage of printing the ticket upon issuance is that there is no printed tickets to store in the theatre office, from which they may be stolen.

These machines are entirely of unit construction. That is to say, working parts which are most intimately related to each mechanically are constructed as a unit, so that if and when long hard usage has brought about the need of repair, the unit can be readily replaced without replacement of the rest of the machine, or removed for convenient repairing.

To cite a number of other or related features specifically: From three to five ticket issuing channels may be had, and if only three are wanted immediately, a case accommodating five may be installed against the time when one or two more may be needed, with the spare keys suitably covered. The case is so designed that the cashier sits squarely in front of the keyboard, with the knees beneath. The mechanism is provided with a Yale lock to prevent operation by unauthorized users. There can be no over registration of tickets, for just before the ticket supply runs out, the mechanism automatically locks. The motor is completely enclosed.

Yet another type of issuing machine, with registration provisions, that the General Register Corporation has brought out is one which suggests a method of conducting parking facilities that are free to patrons. This machine is small and light for suspension on a strap and it issues coupons, the duplicates of which remain on a roll inside for convenient totaling. The procedure could be this: When theatre patrons drive into the parking space, which is free only to theatre patrons, an attendant sells them the admissions, issuing coupons in token thereof. The patrons merely present the coupons at the box office and get their tickets. It may be a practicable method.

Dealer System Being Built by Motiograph, Inc.

AS A PART of its reorganization program, which was begun a few months ago with corporate changes and revision of production and sales policy, Motiograph, Inc., manufacturers of Motiograph projectors and sound systems, are arranging for a national distribution system through territorial dealers in every key city. In general, distribution is through members of the Independent Theatre Supply Dealers Association, but in some situations this does not apply. New dealers are being added to the list of those authorized to represent Motiograph as territorial conditions are investigated. Motiograph dealers to date are as follows:

In Atlanta, Wil-Kin Theatre Supply Corporation, 154-156 Walton Street; Boston, New England Motion Picture Equipment Corporation, 112 Arlington Street; Baltimore, J. F. Dusman, 213 North Calvert Street; Chicago, Guercio & Barthel Company, 908 South Wabash Avenue; Cleveland, Oliver Theatre Supply, Inc., 1607 East 21st Street; Dallas, Texas Theatre Supply Company, 2010 Jackson Street; Detroit, McArthur Theatre Equipment Company, 2501 Cass Avenue; Greensburg, Pa., Alvin Seiler, Seiler Building; Indianapolis, Ger-Bar, Inc., 442 Illinois Street; Los Angeles, Bert S. Hodges, 1341 Kenmore Avenue; New York, Joe Hornstein, Inc., 630 Ninth Avenue; B. F. Shearer in San Francisco, 243 Golden Gate Avenue, and in Seattle, 2318 Second Avenue; Springfield, Mass., New England Motion Picture Equipment Corporation, 356 Worthington Street; St. Louis, Exhibitors Supply Company, 3236-38 Olive Street; Toronto, The Coleman Electric Company, 258 Victoria Street; Tulsa, W. R. Howell, 211 W. Third Street; Des Moines, Des Moines Theatre Supply Company, 1121 High Street; Kansas City, Stebbins Theatre Equipment Company, 1804 Wyandotte Street; Buffalo, United Projector & Film Company, 228 Franklin Street; and Omaha, Western Theatre Supply Company, 214 North 15th Street.

Complaint: Theatres Cause Parking Jam!

IN THE CITY of Des Moines, metropolis of Iowa, the traffic division of the police department has been inquiring about how come all those automobiles lined up at curbs at certain hours. They have found cause to blame the motion picture theatres. Workers of the WPA have collected the data.

A tax on theatre loading zones was proposed to the city council. However, on further inquiry it was found (though not by the WPA workers) that the budget was $50,000 over, hence instead of more money, the city needed to spend some in order to balance its budget. The tax idea was dropped.

Installations of Hearing Aids Gain

THE ACQUISITION by more and more theatres of hearing aids continues to be reported by companies manufacturing equipment for these facilities. Dictograph Products Company, Inc., manufacturers of Acousticon equipment, has just completed installation of ten-outlet systems in all of the houses of the Horowitz group of theatres in Texas, has since then added installations in two other Texas theatres—the Tivoli in Fort Worth, and the Delman in Houston—besides the Riviera in Syracuse, the Ritz in Greenville, S. Car., and the St. George in Framingham, Mass.

Figures for the number of deafened persons in the United States, placing the number of those deafened to some degree at 15,000,000, and of those requiring hearing aids at 5,000,000, were borne out by a survey just disclosed in New York, where investigators working in connection with a WPA project, found that out of 763,000 school children examined, 80,000 had impaired hearing. This number amounts to about 9% of the total, as does the often quoted figure, 15,000,000, of the total population of the country.

Exterior Lighting to Be Feature of Chicago Theatre

PLANS HAVE been drawn by Rapp & Rapp, Chicago architects, for a new Warner theatre to be constructed at 79th Street and Rhodes Avenue in Chicago this summer. It will be relatively a large house—1,600 seats—and the cost is said to be in the neighborhood of $250,000. It will be modern in style, with a seating on the stadium plan.

One of the interesting features of the design is the setting back of the exterior walls, to provide for indirect lighting of the front. In addition, the exterior will be illuminated by neon bands in several colors extending around the building.

New Model Rectifier Designed for Suprex

ANOTHER RECTIFIER has been brought out by the Good-All Electric Manufacturing Company of Ogallala, Neb., designed especially for operation with the suprex projection arc. A short time ago this company marketed its Model 30, which is smaller. The new model is the S-60. Like the Model 30, it is of Tungar tube type.

• • •

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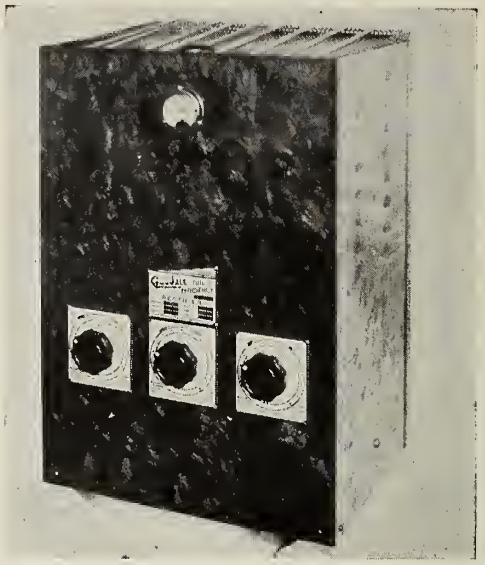
It has over-all dimensions of 13x18x22 inches. It employs no rheostat for controlling voltage and amperage; this is done by regulation of a switch. The switches are mounted in a special box on the side of the rectifier and are all externally operated. All incoming connections are likewise made on the outside by means of special boxes with removable lids.



The top of the case is made of perforated steel sheeting, which forms a tray which man be used to hold a supply of carbons. Here the carbons are kept dry as well as handy.

This model is designed to operate on a 220-volt, 3-phase circuit. It is equipped with three special chokes so arranged as to deliver constantly balanced 3-phase current.

Polaroid Brings New Three-Dimension Scheme

THE SEARCH for the means of producing the effect of three dimensions in the projected motion picture continues—it probably never will cease. Now with the invention of Polaroid—one-way glass, to identify it briefly, though inaccurately—a new method is advanced. Inquiry brings this response, which is submitted without comment:

A new reflector has been developed and pattented, by young Harvard scientists, that may be placed in front of Polaroid lens so that one projector will do the work of two. This makes it possible to use double-frame film. The reflector is such, in addition, that each frame is given a full opening. Thus one projector furnishes the left and right eye views of the motion picture scenes creating stereoscopy.

Dead spaces in the theatre will not be increased by the addition of a third dimension to films, say the inventors, Edwin H. Land and George W. Wheelwright, III, of Boston. The seating range will remain the same as present where side seats now afford a distorted view of regular pictures, this same distortion will be present with three-dimensional projection.

Urges Small Town Theatre Betterment

A LETTER from an exhibitor in Montana, which he states he hopes will find its way to the attention of many in the industry, expresses deep faith in the benefits which the industry would derive from substantial extension of better-class motion picture exhibition to the little towns. The writer of it is Mr. Ted Stump, who operates an Elted theatre in Absarokee, and another in Columbus, both in Montana.

Mr. Stump has found reason for his faith in these very little towns, which, when he found them a few years ago, were without a regular means of enjoying motion picture entertainment. But his own words state the case adequately:

"Herewith," he writes, "is a suggestion which I believe merits consideration. It is an established fact that there are innumerable small town situations, running one change of program a week to mediocre business, where if a little investment and ingenuity were added, could run three changes a week to good business.

"Such a condition is not only unfair to the owner and his patrons, but also to the entire motion picture industry.

"I believe it would be a smart move on the part of the combined interests in the motion picture industry to hire a few selected men to go into these smaller situations and spend a month, or more if necessary, in selling the local theatre owner the idea of remodeling, installing new equipment, and suggest and demonstrate methods of increasing attendance. Every salesman, and every exchange knows of many small situations which have and are failing to run as many changes as they could, where the advertising consists of one window card nailed to the front door, where the roof leaks and the building hasn't been painted for 50 years, where antiquated sound and projection and uncomfortable seats are keeping patrons away. It's a familiar story and certainly it is not necessary for me to go into any further details.

"For example, before I came here [Absarokee] this entire county was represented by one theatre which ran one change a week in a 'made-over' store building—yes, the roof leaked, the projectors were very badly worn and the sound was seven years old and had never been overhauled. That theatre was in the county seat. That was a little over a year ago. I started a theatre in a neighboring town and recently bought the theatre in the county seat, and both theatres are now operating three changes weekly. Thus the industry is now receiving 312 feature bookings compared to 52. Allied industries have profited through the purchase of two sound and projection installations, and of seats, curtains, supplies, etc. Every business connected directly or indirectly with the Motion picture industry has profited.

"Now, I'm just an ordinary person and what has been done here could be duplicated and even bettered in most situations, as I was badly handicapped by lack of finances, and these two small towns, one of 250 population and the other of 880, are counterparts of any small towns anywhere.

"The changes here have increased the film rentals over $4,000 annually. In other words, if such men as the industry chose, only were successful in rejuvenating one situation a year, which is improbable, they would pay for their keep and show a profit of $4,000 to the industry each year for each situation. And that does not take into consideration the extra business of at least $4,000 worth of equipment!

"It is the nature of most small town exhibitors to put off alterations and improvements until business gets better, and business will *not* get better *until* they improve their theatres! I believe that selected men could sell most of these exhibitors the idea, for most of them are just in a rut and know they must modernize, but just 'ain't got around to it.'"

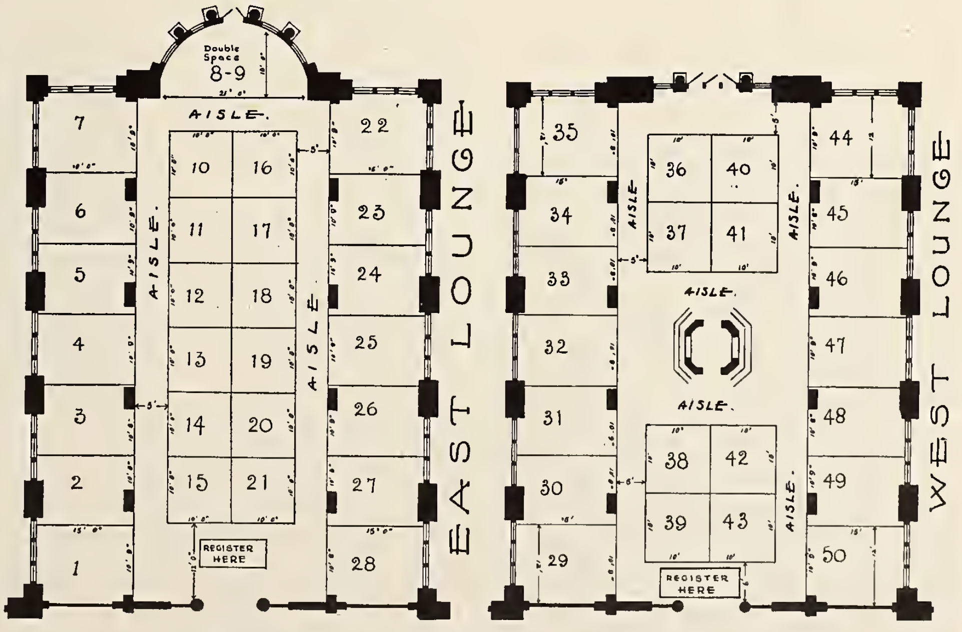
Efficient Colored Light Is Developed

A NEW KIND of lamp, developed in the research laboratories of the Westinghouse Lamp Company here, changes invisible ultraviolet radiations into visible light of all the rainbow colors and from 50 to 120 times more plentiful than by present-day methods. The phenomenon of fluorescence, by which invisible radiations of short wavelength are transformed into visible light, is the secret of this new invention.

Research into this new method of light production to date has been confined to the lumiline shape of bulb, the long, slender tube which is sealed at each end by a disc-like base. However, engineers envision widespread use of this type of colored light for decorative purposes when it finally emerges from the laboratory. They say that it will probably be bent into various shapes to form luminous designs for interior decorations.

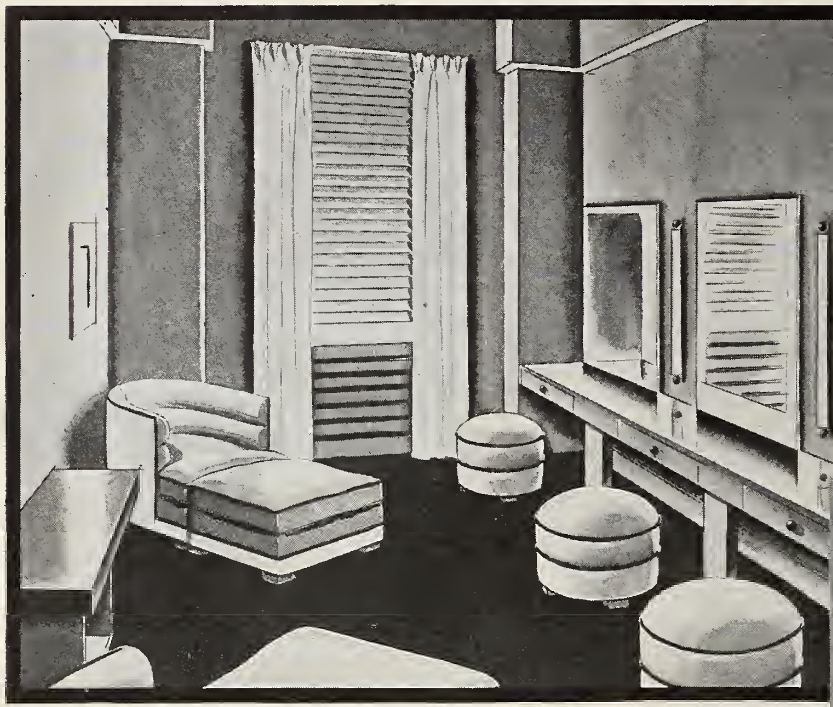
Dr. Roy D. Hall, Westinghouse engineer, pointing to standard 60-watt Lumiline lamp. Above it is the fluorescent lamp, of 15 watts, but brighter.

Like the present lumiline lamp, it will probably enjoy widest use placed end to end to form a continuous line of light. Producing light entirely by fluorescence, it is not to be confused with the various types of filamentless lamps used in advertising signs and generally classified as "neon."



Floor plans of the exhibit for the convention, June 5–8, of the Independent Theatre Supply Dealers Association, at the Edgewater Beach Hotel in Chicago. The plan at the left shows the booth spaces in the East Lounge. That at the right shows the spaces in the West Lounge, which will be used only if required. Various fractions of the space-sizes indicated may be arranged for, according to J. E. Robin, executive secretary of the association.

Modernizing the Obsolete Interior



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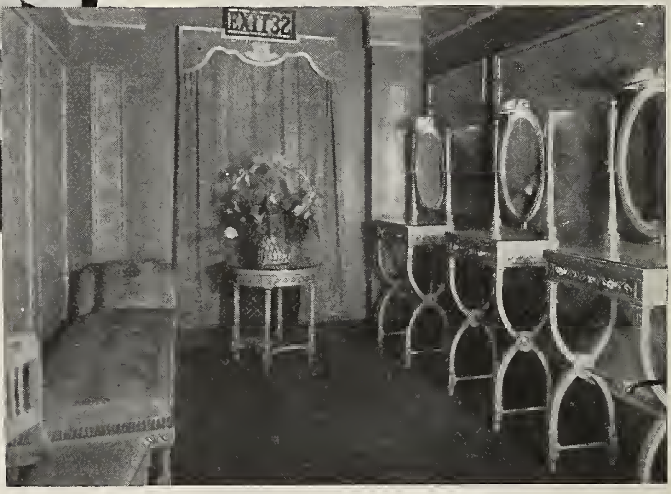


The sketch at the top shows a transformation of the women's cosmetic room pictured below it, which is of the vintage of, say, 1924. The change in the appearance is obvious—what was actually done is described in detail in the text of the article.

● And when modernizing, the author advises, be sure that the result will be truly modern—not modernistic

By MADAME MAJESKA

CHANGE THE package to increase the sales—for the last few years this has been the motto of some of the most successful merchandisers in the country. There have been new packages for cereals, for soaps, for cosmetics—sometimes merely wrapping the carton in cellophane has increased sales phenomenally.

But what does packaging have to do with the theatre? Only this: Your house is the package in which you are delivering what you have to sell to your consumer, the theatre patron. No cereal inside of course, but a true commodity nevertheless, since motion picture entertainment has become a commodity through widespread dependence upon it for much of our necessary emotional stimulation. The theatre itself should be *kept* attuned to the development and maintenance of the motion picture theatre-going habit.

It is safe to assume, I think, that the majority of exhibitors realize today that they must soon start to repair the ravages of time and keep in step with their competitors, and also with the increasing good taste of the public, by well planned modernization. Modernization carries through many departments of the theatre, of course, and touches upon many phases of operation. Here we are concerned with the *creation of an environment* suitable to the motion picture theatre—specifically, the principles and methods of modern theatre interior treatment.

First questions arising are: How much will it cost? (I hasten to say that it will cost much less than the amount you probably have guessed). How shall it be done? What is this good taste of the public?

GENERAL TREATMENT

One thing must be borne in mind at the outset, which is that modernization of the interior does *not* mean *modernistic* (a confusion of angles, shiny metals out of place, etc.). True *modern* means simple lines, the original and dramatic application of color, judicious use of the new materials which modern science and industrial art have developed and which are now available at prices making good decoration possible, without falsification, at reasonable cost.

It is not possible within the limits of a single article, of course, to consider all possible conditions. It is not possible, moreover, to lay down a fixed formula. Before you begin to plan what to modernize, and how to do it, determine as definitely as possible what your theatre needs with respect to the kind of a community it is in, and your specific merchandising problem.

Is your theatre a first-run house in an important business section? Then give your patrons gayety, vibrating colors, mirrors, an impression of magnificence. Let the ticket be a ticket of admission to a place of sophistication.

But, to select a contrasting example, if your theatre is located in a residential area, stay away, say I, from too much glitter. Use soothing, soft colors that are analagous to the quiet refinement that people like to associate with the home, that represent something quite different from the environment in which Mr. Businessman and Miss Businesswoman have been all day.

Yet another type of theatre which has a distinctive merchandising problem is the small house in an area of much larger first- and second-run theatres, and showing subsequent-run pictures or special types of product (like foreign films). In a theatre of this class there can well be an air of sophistication, but the whole treatment should suggest intimacy; emphasize comfort, give the theatre a distinguishing charm. The interior should be expressive of leisureliness—the first impression upon the patron should be that here there is no pushing, no hurrying, no interference at any time.

So much for a few general principles of

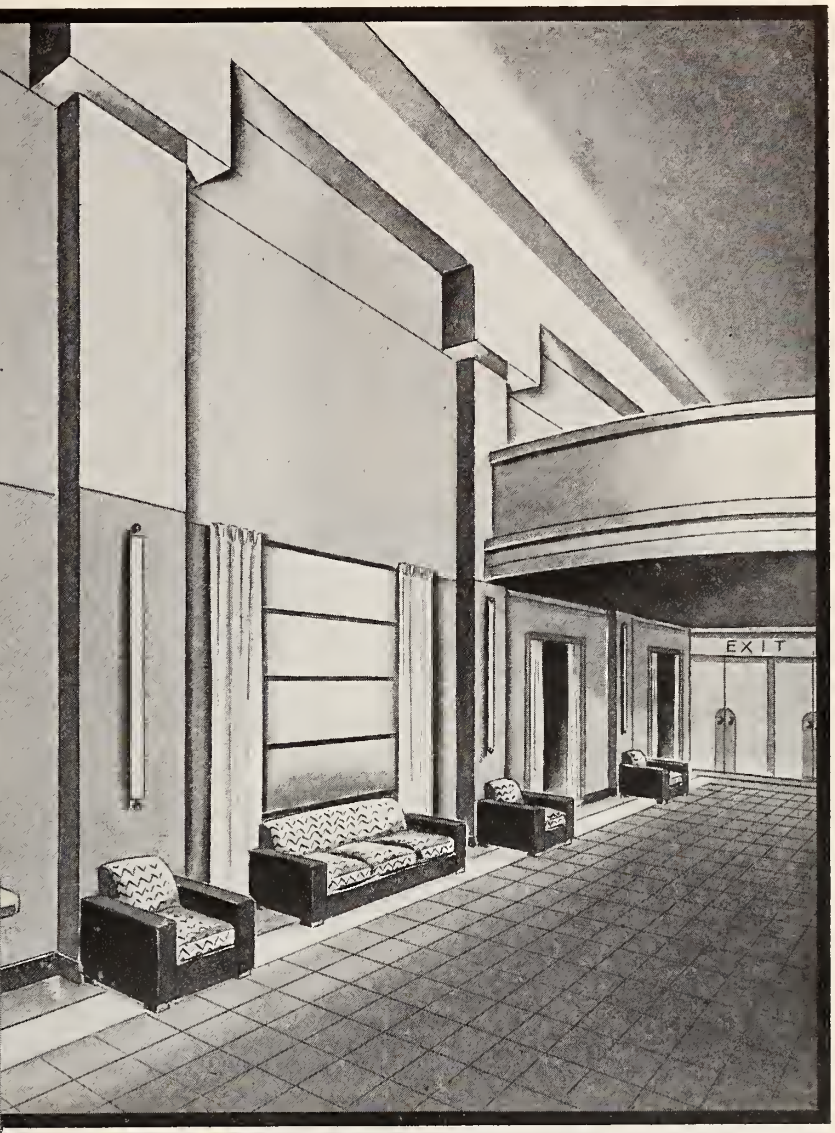
modern interior treatments. I proceed to a demonstration of these principles with respect to two areas of the theatre which, since the auditorium is almost continuously darkened, are most instrumental in striking the environmental note of the theatre, in giving it the desired atmosphere. These areas are the foyer and the lounge.

The demonstration consists in the revision, in sketches, of a foyer and a women's lounge in actual theatres (there would be no point in naming them here), and accompanying the sketches are reproductions of photographs of the rooms thus hypothetically modernized.

A MODERN FOYER

Without changing the architectural features of this foyer, a complete transformation has been made. The proper use of color is the important note in our new scheme. No longer is there an assortment of all the colors of the rainbow, including a lot that were never even there, to give a theatrical effect, but the judicious use of two or three colors and their tones to give real accent and dramatic appeal.

With the aid of inexpensive construction we have hidden, without removing the plaster work, the fancy pilasters, which definitely date the theatre as being built in the age of ostentation. Sheetrock or wood panel stock is built up around the plaster, and the corners are hidden in the same manner, thus achieving a sound architectural treatment. All the mouldings have been removed from the wall, making it possible to give a feeling of gayety by the proper use of color.



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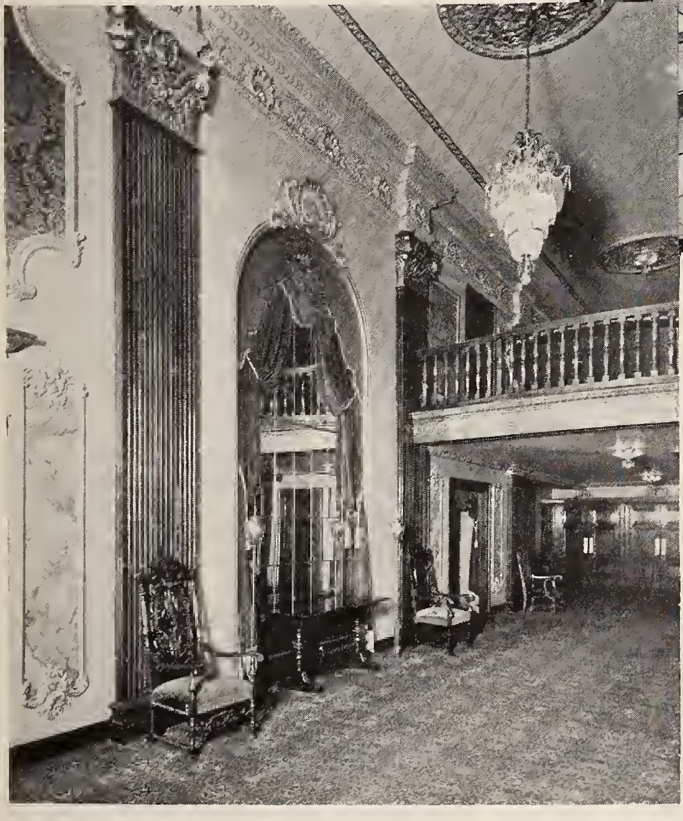


The sketch above exhibits a transformation of the "period" foyer (it was swell many, many years ago) pictured to the left. The simplicity of the changes are better appreciated when the cost is counted up. What was done is detailed in the text.

The mirror is squared off to conform with the clean line of the rest of the lobby. For the purpose of illustration we also show an interesting wall window treatment. Sheets of opalescent glass are set on an angle in a frame behind which may be placed reflectors, affording a play of color which man be controlled to whatever degre of softness is desired.

The doors have been made flush simply by screwing panel boards to them. These may be covered either with linoleum or fabricoid.

The mezzanine rail carving has been treated in the same manner as the corner carving—built up to straight lines. The solid rail makes an excellent background for the mezzanine furniture and also gives a feeling of stability to people on there.

The major operation in this arrangement is the lighting. Ceiling fixtures are completely eliminated. In their place we use indirect lighting along the cornice, and modern side brackets on the pilasters.

We have removed the heavily carved, funereal antique furniture of no known period, removed the brass Persian torches and the heavy velvet drapes with heavy gilt tassels. In their place we have put well built furniture of simple lines (if your patron wants to sit down, please let him be comfortable). The arms are sturdy enough so that if a patron happens to sit on one, nothing serious would happen.

Care must be taken in the proper selection of fabrics so that suitable long-wearing ones may be used. All tables should have micarta or formica tops for the impatient one who uses a table top for an ashtray (and supply plenty of ash stands and sand urns, since your carpet is too valuable to be burnt and scarred). Some pattern is necessary in the carpet for purposes of maintenance, but extreme care should be

(*Continued on page 23*)

Modern Cinema Architecture in Spain's Capital

Above, mezzanine lounge; at left, the main foyer.

● Long associated with the motion picture is the castle in Spain, and this theatre in Madrid, though severely modern, disturbs no illusions

BUILT TO conform to the aesthetic and artistic ideals and exactions of one of Europe's proudest capitals, Cine Capitol, a Loew house in the heart of Madrid impresses at once by its tone of subdued elegance, its spaciousness and its thoroughly up-to-date standards of comfort and convenience for the patron. Indeed, the Cine Capitol is not without its resemblance to the super-luxurious theatres of the United States in that it occupies the street level, as well as the basement areas of a "skyscraper" type of building of distinctly advanced construction principle. Both in the approach to its charming interior and in the architectural detail, decorative scheme and appointments of its auditorium proper, and the ultra-modern effectiveness of its projection, sound-recording and screen functioning, it compares most favorably with some of the deluxe cinema theatres of the first cities of the Western Hemisphere.

Situated on the Gran Via, Madrid's shopping and business thoroughfare of greatest importance and densest traffic, and with ample parking facilities in the Calle Jacometrezo, directly in the rear of the auditorium proper and upon which several of the exits give at the close of the performance, it is equally popular with both motor and pedestrian patrons.

The ground area of the building, known as the Edificio Carrion and named for the Marquis de Carrion, and which is a combination office, apartment and studio building, totals 17,200 square feet. Seventy-five percent of this plot is occupied by the theatre. Construction is of mixed metal and re-inforced concrete, the latter being the distinguishing construction principle of the theatre, and of the building roof. The architects of both building and theatre were Luís Martínez Feduchi and Vicente Eced of Madrid.

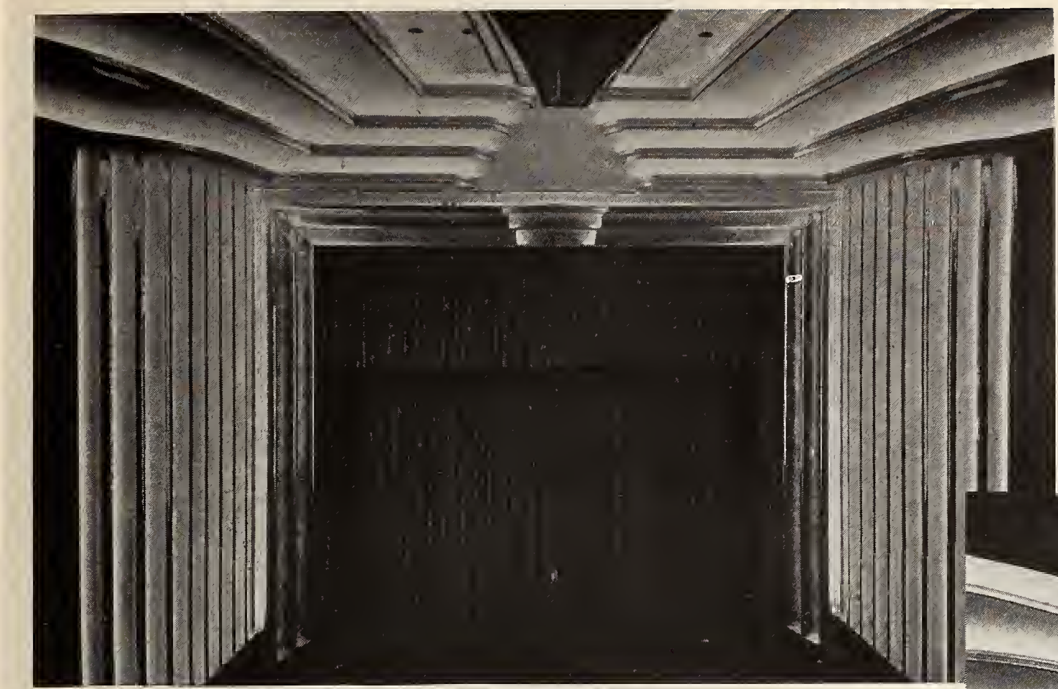
The auditorium proper has a seating capacity of 1,836, of which 964 are in the "patio," corresponding to the parquet or orchestra of American playhouses, 361 "club" seats, 42 "club" front seats, 10 "club" box seats, and 407 are in the "miradors," or mezzanine-balcony and upper balcony, with 42 front seats and 10 box-seats. Despite the great numbers of spectators that can be accommodated, the theatre may be emptied within a few moments by six doors directly leading to the street, in addition to the main entrance.

The seating scheme, designed to insure the best screen vision and at the same time quickest and most convenient access to and egress from locations, provides two aisles on either side of the central block of the auditorium and one at each side wall. A like system is followed for the 459 seats in the mezzanine and upper galleries.

The façade of the theatre, of re-inforced concrete, boasts the hugest girders at present in position in Europe, the four principal beams, of the "Vierendale" type, measuring 93 feet in length by 9 feet, 30 inches in width and weighing each 70 tons. There also are 42-foot beams, each of 15 tons, and still others of lesser dimensions re-inforcing the structural front.

Passing beneath the marquée with announcements in neon lighting, one enters a spacious lobby with a decorative scheme of marble and ebony. On the upper part of the entrance doors three posters are placed, and another is directly over a sofa, while the club lobby, a distinctive feature of the auditorium entrance, has still another poster. No other advertising media or show windows are in evidence.

From the farthest rear "patio" seat to the screen-line of the stage there is a distance of 78 feet; from the farthest "mirador" seat, a distance of 90 feet. The stage, of shallow depth, and having no provision or equipment for stage performances, has a gutta-percha screen, perforated and glassed, measuring 21x36 feet. The image is 24x18 feet.

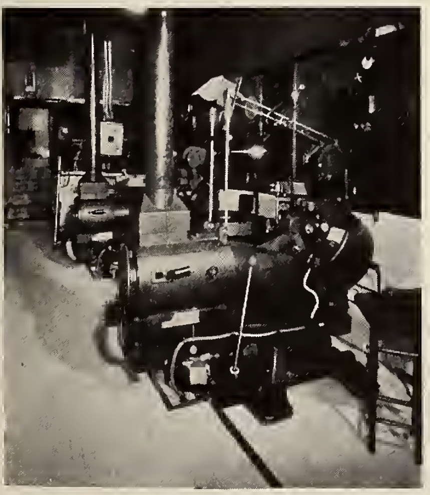


Three views of the auditorium, emphasizing the proscenium and ceiling illumination.

Projection and sound equipment consist in two projectors and a Klangfilm reproduction system.

For heating there are four pans, low pressure type, with four burners and two compressors, operated by two motors. Refrigeration for the summer months is provided by two compressors of four cylinders, with two condensers, using ammonia as the refrigerant. The motor pumps are composed of three units for re-circulation of water. Ventilation is effected by ducts carrying 100,000 cubic meters of air per hour. An exhaust system withdraws 80,000 cubic meters of air per hour.

In the selection and training of the personnel of the theatre proper the utmost care is exercised. For example, the tipping evil, bane of the theatre patron in Spain and a factor in lowering the morale of ushers, is strictly taboo and one has only to contrast the smooth, efficient and orderly performance by the Madrid Capitol ushers at their tasks with the "hold-up" system still prevailing in many native-managed cinemas of Madrid and Barcelona to realize the nature of the "achievement."



The Cine Capitol projection room.

The Capitol ushers receive a wage of 7.50 pesetas daily (approximately $1 at current exchange), a standard compensation for that class of labor in this country, where living costs are much lower than in the United States. Thus at the Capitol one does not witness the sorry spectacle of a flashlight aimed constantly at a patron who has failed to "come across" with a 10-centimo or 15-centimo "regalo," or another, a "habitual offender," with the lady he is escorting, ousted from his seat in the middle of a film due to an "error" in seating.

Administering to the comfort and convenience of the patrons while aiding the management in the prompt segregation and seating of the crowds arriving for each performance is a staff headed by one chief of personnel, one attendant for opening the doors of arriving motor-cars and directing to parking-spaces, three porters, one doorkeeper, fourteen ushers, three cloak-room girls, two elevator-boys manning the cars to the mezzanine and upper galleries and club rooms, and four maids in the women's lounge.

The color scheme of the imposing entrance and lobby is carried into the auditorium interior, the walls of which are paneled in velvet and ebony, with a color combination of beige, crimson and ivory, which the lighting system tones and softens to an ensemble at once restful and attractive to the eye. The ceilings are in a prevailing gold. A dull crimson curtain greets the spectator arriving before the picture is projected.

Insuring the audience thus comfortably and artistically environed, against the peril of a fire disaster such as several years ago razed and gutted one of Madrid's largest theatres, the Teatro de Novedades, resulting in an appalling casualty list, is a fire-prevention system of 29 extinguishers and a control apparatus by which from tank storage on the roof the auditorium may be flooded with thousands of gallons of water, while the numerous exits provide immediate egress for a capacity audience.

Among the refreshment and entertainment facilities provided for the Capitol patrons before and following each performance and during the lengthy intermissions characteristic of all cinemas in Spain, is an American bar, a cafe and a restaurant, with direct entrance from the theatre proper to the bar and café. These are under separate management. Club-rooms adjacent to the auditorium add to the club-lobby and assembling salons and the special club seat and box locations on two levels of the theatre for member patrons.

—Harry Chapin Plummer.

A CHAT WITH AN INTERESTING PERSON OF THE THEATRE WORLD

LUDWIG SUSSMAN, who says:

It's Wise to "Sell" Your Theatre, Too

LUDWIG SUSSMAN studied us for a moment. "I'm the kind of a fellow," he said finally, "who never has a pot to cook in. The reason is that I'm never satisfied. I put every dollar I make back into the business."

Mr. Sussman is the owner and manager of the Adelphi theatre in Rogers Park, somewhat fashionable residential district in Chicago. Nine years ago, Sussman bought the Adelphi theatre, a house that had always been a white elephant—it was so even during the days when the late S. J. Rothafel ("Roxy") operated it. Sussman modernized the house and inaugurated a policy of operation that he felt would meet with the needs of his community.

"My experience has been," he told the writer, "that it is profitable to give your customers the best. When a salesman comes to me and shows me that what he has to sell is better for my theatre that that which I now have, I get it. If I can't be first with the best, then I'll quit and do something else where I can be first with the best."

To show just what he means, and that he means let us cite a few of the many inaugurations he has made. The Adelphi was:

The first theatre in Illinois to provide earphones for the deafened. This was done six years ago. The larger houses in Chicago have done this just in the past year.

The first theatre in Chicago, and one of the first in the country, to install extended frequency range sound reproducing equipment.

The first theatre in Chicago to improve the illumination of the screen by installation of projection arc equipment employing the Suprex carbon.

Others things which Sussman has done, most of them since he started his $25,000 modernization plan in November, 1934, are the building of a new lobby, foyer, stainless steel marquee, and a women's lounge of extraordinary luxury for a 1,200-seat house. All of these improvements have been of the most modern design and they make the Adelphi theatre one of the outstanding neighborhood theatres of the world.

If the Adelphi theatre had the pick of the pictures for first-run, it would be more or less simple to figure out a way to pay for all this new equipment. But when one considers that the Adelphi theatre plays pictures from 13 to 15 weeks after they have been released in Chicago's Loop, it takes an accurate appraisal of local values and a high degree of consistent showmanship to turn the trick with admission prices of 15c and 25c.

But here is the way the Sussman Idea works out. He "sells" his *theatre*. He has the outstanding theatre in his community. No other theatre can offer more conveniences or comforts. The prices make his shows accessible to all—*frequently*. A man can bring his whole family at a cost which makes it possible to take them to the Adelphi at least once or twice a week.

Having gained his community's confidence, Mr. Sussman takes advantage of those pictures which provide good entertainment but which have seemed to lack in box-office appeal from a production standpoint. Perhaps the name of the picture or the players in it have failed to attract patrons to the first-run houses, but the story qualities are really there. Then it is that Mr. Sussman goes to work. He advertises, page or half-page ads if necessary, and tells his patrons that he has a swell show for them. Knowing that Ludwig Sussman is a man of his word, they come and find out for themselves.

Such success with "failures" indicates the importance of Mr. Sussman's standing in his community. He's a great mixer. He has donated hundreds of dollars to those in distress and never asked for recognition. It is this fine spirit of helpfulness to his fellow citizens that have made them take pride in the theatre Sussman has given them. They show visitors about his theatre as if they owned part of it. Where, they ask, can you find a finer theatre in an outlying community? They know about each new development that is going on as Sussman tells them what he is doing.

For example, when he installed his new projection equipment he placed it in the lobby a week before installing it. The patrons stopped to ask questions about it, and they were intelligently answered.

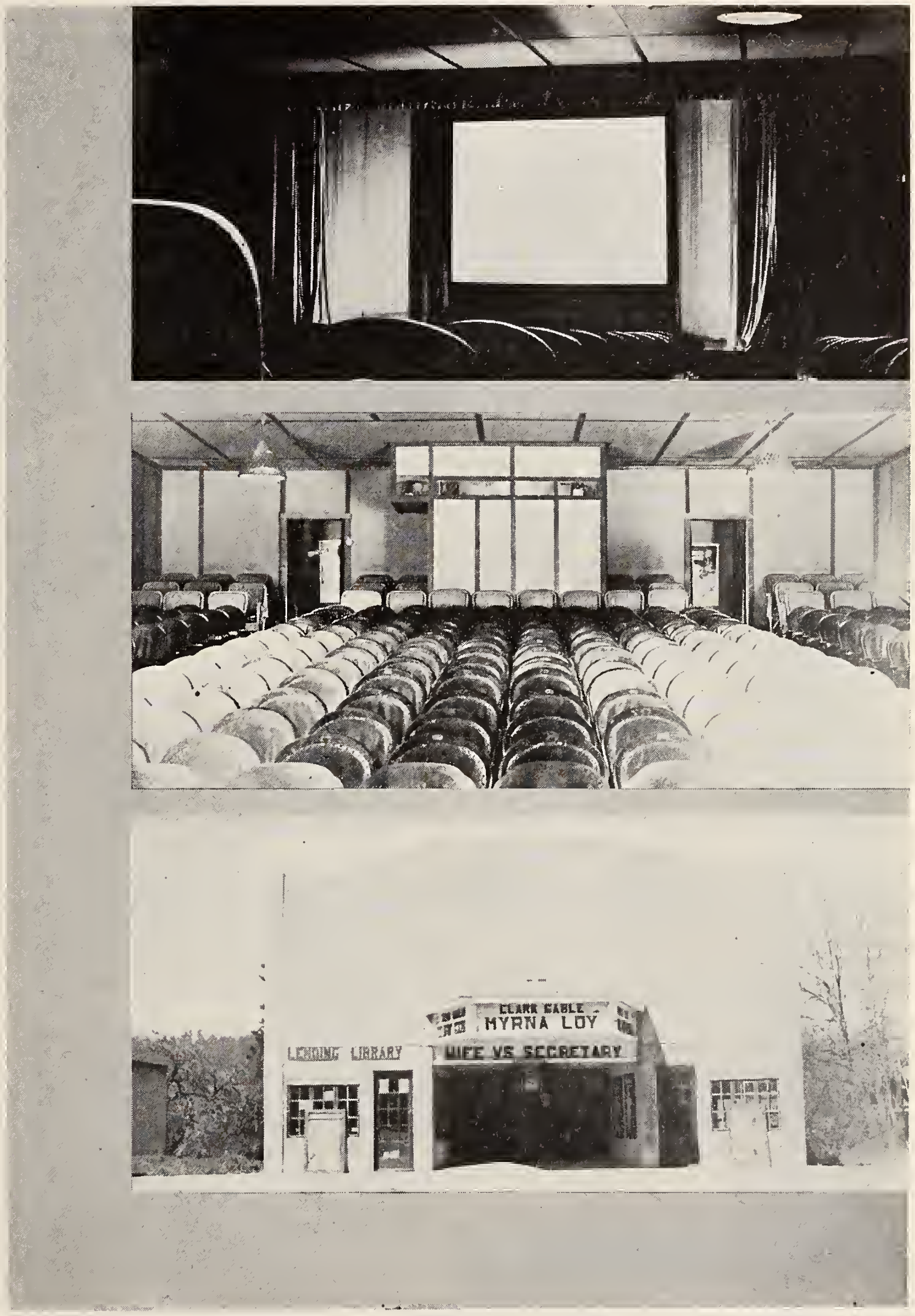
That Sussman policy, "Give your customers the best," had an early beginning and a successful one. Years ago he took a small delicatessen shop with an average weekly trade of $170 and converted it into the most popular store of its kind in the city. When he sold out, the business was running into sales of thousands weekly.

He used showmanship then, too. He had a sign in the window which read, "$25 to anyone who finds more than 10 flies in this store." Sussman never paid the $25. All during the hot summer months this sign stayed in the window, but no one ever found enough flies to collect.

Today Ludwig Sussman employs the same brand of showmanship for the same purpose: To sell the shop. Not only the goods, the picture, but the *theatre*. There are flowers for the ladies at Easter, candy for the youngsters on holidays. And there's always something doing at the Adelphi to impress it on the community mind as a good place to go for entertainment.—WILLIAM F. CROUCH.

How I Built Myself a Theatre Business in a Hamlet of 400

[*Elsewhere in this issue we quote from a letter written by Ted Stump of Montana who is convinced that this industry still has a frontier—hundreds of hamlets now with poor theatres. He believes, too, that by the extension of its privileges to these little towns, the industry would benefit. However that may be, Stump himself already has found profit for himself on that frontier, and so also has William G. Cooke of Garberville, Cal. Like the story Mr. Stump of Montana has to tell us (and may, in a subsequent issue), Mr. Cooke's is one of interesting individual enterprise and resourcefulness, which is still to be appreciated, while it also offers counsel to others who may have similar inclinations. We asked Mr. Cooke to tell us what he did. The following article is his own account.*—THE EDITOR.]



Two views of the auditorium, and one of the front, of Mr. Cooke's playhouse.

TWO YEARS AGO I and the man who was then my partner—Mr. C. W. Davies—scouted all of northern California for small towns which would be the best spots for a circuit of one-night stands, the idea being to show motion pictures in each town regularly, in the evening of the same day, each week. We had very little capital, but finally a circuit of five towns was established. The towns ranged in population from 150 to 500. They were Booneville, Cloverdale, Garberville, Weott and Covlo.

With portable projection equipment and a truck, we began giving shows in these towns each week, from Wednesday through Sunday. All of these places are located in the redwood country of northern California, and we gave our shows outdoors in groves of redwoods. This worked surprisingly well for a time. Towns that did not pan out very well, after trying them three times, were dropped for new ones. Garberville proved to be the best of all—during the winter wonths, it held up better than any of the others. We finally played Garberville twice a week, with change of program, while continuing with single weekly shows in the other towns.

We had our troubles, of course. Some of the difficulties that arose were due to the poor current supplied by small independent power companies. Sometimes this was d.c., and we had to use a converter to supply the amplifier. But truck trouble was the worst, for it usually happened at exactly the wrong time. Repairs and new tires took much of our hard-earned profits.

After a year and a half of this grief—rushing from town to town, which meant covering about 800 miles a week, setting up the equipment, putting up advertising, knocking down the equipment, always keeping the ball rolling—we decided to check up on the accounts of the various towns to see if one of them could not support a theatre. Our checking showed Garberville to be a likely spot.

GETTING THEATRE STARTED

This town has a population of only 400, and no industrial payroll. However, it is located in the heart of the redwood country and on the principal highway leading to it. Being 200 miles north of San Francisco, it is a natural stop-over for tourists, and has four modern hotels and three up-to-date restaurants. It was 75 miles from the nearest town with a theatre and we we found that within a radius of 25 miles there were twelve postoffice points in addition to the farms.

We decided to go ahead with the theatre scheme in Garberville. In June 1935 we leased a garage in the center of town, across the street from "Knapp's Good Food Restaurant," which the tourists have made famous from Mexico to Canada. Pre-

(*Continued on page* 41)

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Hall Industries of Beeville, Tex., will erect a new theatre at Sinton, Tex., to seat 600 persons.

Al Cox has opened the New Pine Creek theatre at New Pine Creek, Ore.

Felix F. Schoenstein, pioneer California theatre pipe organ manufacturer, died in San Francisco at the age of 87 years.

D. P. Callahan, formerly associated with the R & R theatre at Palestine, Tex., has been appointed manager of the Ritz and Empire theatres in Waxahachie, Tex., succeeding W. Lloyd Pullen.

The Majestic Entertainment Company of Holyoke, Mass., has been chartered to operate the Majestic theatre in Holyoke. Holyoke Enterprises, Inc., has been incorporated to control the Suffolk, in the same city. Both of these situations were formerly operated by C. W. Rackliffe.

Meade & Son, who operate the Meade at Kingman, Kan., have completed plans for the construction of a new 450-seat house there. The Meades do not have any competition.

E. M. Garbett has begun construction of a new theatre, the Park, in De Moines. He is owner of the Avalon and Varsity, suburban houses.

Edwin Warren Gould, formerly associated with the late L. A. Mitchell and H. N. Mitchell in the operation of several theatres in Macon, Ga., including the old Palace, the Princess, Grand and Capitol, died April 7 in Hebbronville, Tex. Death was reported to be due to a heart attack.

William A. Del Monte has taken over the management of the Bayshore theatre, Visitacion Valley, Brisbane P. O., Calif.

The S. & D. Amusement Company has been incorporated at San Francisco, Calif. The incorporators are M. A. Smithwick, J. H. Dargin and M. J. Mertens, Jr.

The R. M. S. Amusement Corporation has been formed at Oakland, Calif., by Hal Spear, Berkeley; R. J. Moseley and E. C. Revelli.

Sam and Louis Sosna opened the Sosna at Moberly, Mo., April 16. The house has been thoroughly remodeled. Louis Sosna is managing.

Frederick E. Lieberman has added the Willow in Willimansett, Mass., to his New England independent circuit.

D. P. Rathbone is erecting a new $30,000 theatre building at Pasadena, Tex. The new house will have a seating capacity of 720.

Francis Gooth, assistant manager of the State, M & P houses in Portland, Me., and Eileen Marie Cash, were recently married in Dover, N. H.

Profit Sharing Theatres, Inc., of Athens, Ohio, has been granted a charter. Incorporators are Ann Louise Getz, R. W. Finsterwald and Mary P. Brickles.

Charles F. Unger has reopened the Marvel in Cincinnati, which he has renamed the Marvel-Art. Only foreign films will be shown.

A. F. Avery, manager of the Vienna theatre in Vienna, Ga., is opening another theatre there for Negroes.

Theodore Hannon, assistant to Joseph A. DiPesa of the Loew Theatres in Boston, and Claire Staples were recently married at the home of Helen Eager, motion picture editor of the Boston *Traveler*.

Joe Priego has opened the Alavarado theatre at Alvarado, Calif.

G. Macpherson is erecting a theatre at Quincy, Calif., county seat of Plumas County.

Sol Gordon, chairman of the board of the Jefferson Amusement Company, Texas circuit, announces that more than $100,000 will be expended in remodeling and improving the Strand, Pearce and Peoples theatres in Port Arthur, Tex. The sum of $65,000 will be spent on the Peoples.

Fred Wilson, manager of the State, a unit of the Interstate Theatres, Inc., East Liverpool, Ohio, has been transferred to the Garden in Portsmouth, recently acquired by the circuit.

Frank L. Koppelberger, general manager of the La Crosse Theatres Co., has announced plans for reconditioning the Majestic in La Crosse, Wis. Seating capacity will be enlarged from 800 to 1,200, and a contest is now in progress for a new name for the house.

F. F. MacHenry is the new manager of the Pines theatre in Lufkin, Tex., succeeding Non Binion, who has become manager of the Ritz in that city. Maurice O. White, formerly in charge of the Ritz, has been transferred to Nacodoches, while John Oxford of the Pines' staff has gone to Kilgore, Tex.

The Modesto theatre in Modesto, Calif., owned by W. R. Messinger, is to be rebuilt, following damage by fire. Russell G. deLappe, 5905 Keith St., Berkeley, Calif., is the architect.

Leroy Snowden, formerly with the Empire, one of the Abraham Goodside houses in Portland, Me., has been admitted to the Maine bar.

The Center theatre in Hartsville, S. C., has opened under the management of H. R. Berry, who also operates the Temple theatre there. The new house will have a seating capacity of approximately 1,200.

Phil Levine, general manager of the Philip Smith circuit in New England, is convalescing from a recent eye operation for the removal of a bit of steel.

After having been closed for seven years, the Oakland in Oakland Heights, a suburb of Marion, Ohio, has been reopened by Harry A. Galenes, who recently purchased the house and modernized it.

Hyman Rodman, manager of the Capitol in Pawtucket, R. I., for the E. M. Loew circuit, has also been put in charge of the Music Hall in that city.

The Plymouth theatre in Plymouth, Ohio, has been sold at a sheriff's sale to Edward O. Ramsey of Mansfield, Ohio, who has been operating the house weekends for the past year.

With the opening of the Plaza in Neosho, Mo., a 500-seat theatre, that town has three theatres. Charles Tuggle has the new one. Hugh Gardner operates the other two.

Joe Estes has returned to New Orleans, having severed his connections with the Horowitz theatres in Houston. Mr. Estes was formerly manager of the Tudor theatre here.

Curtis Anderson, who has been connected with the Hollywood theatre in Woodruff, S. C., for the past several years, has resigned to accept a position in Greenville, S. C.

C. F. Millett is having the State, 900-seat theatre in Bridgton, Me., extensively reconditioned.

The Western Theatrical Equipment Company, long located at 146 Leavenworth

H-W
Streamline Seating
as installed in
Memorial Building,
Hibbing, Minn.

BEAUTIFY *with*

The City of Hibbing, Minnesota, recently completed its beautiful Memorial Building, one of the country's finest examples of contemporary modern architecture. In their selection of appropriate seating for the auditorium . . . **seating** that would harmonize with the crisp, clean, decorative treatment . . . **seating** which would afford luxurious comfort . . . the committee quickly agreed upon **Heywood-Wakefield streamline chair, O. C. 969.** Such approval as this offers further, tangible evidence of the smart, sleek, streamline design of these **new Heywood chairs.**

● **If you're planning to erect a new house or to redecorate** your present interior, by all means, consider the many possibilities of **H-W streamline seats.** They'll beautify . . . add sparkle, class, and comfort. And . . . they're practical too because of their protective streamline edge (either chromium plated or in colored metal). This **streamline edge** enables patrons to locate seats quickly and without confusion . . . prevents soiling . . . eliminates chances of upholstery wearing through, fraying, etc. There are many more advantages which we should be pleased to explain and demonstrate in detail at your convenience.

HEYWOOD - WAKEFIELD
ESTABLISHED 1826
Theatre Seating Division
174 PORTLAND STREET, BOSTON, MASS.

H-W
Streamline
SEATS

GROSSES
ARE A
HEAP BETTER

for those comfortably seated houses playing the fine pictures now being released.

Remember that the chairs in your theatre must compete in comfort with the thousands of easy ones beside the radios.

Your patrons don't buy theatre chairs but they know which ones are most comfortable.

Write for literature and the name of your nearest Ideal Chair representative. Allow him to prove the comfort of the deep seat cushions, the charm of the upholstery, the distinctive design, the advantages of the patented silent ball-bearing self-aligning hinge, the staunch construction which will withstand years of severest usage without constant servicing.

Some recent installations:

Shubert-Rialto	St. Louis, Mo.
Grand	Worthington, Minn.
Monroe	New York, N. Y.
Elvin	Endicott, N. Y.
Liberty	Vandalia, Ill.
Hamilton	Lancaster, Pa.
Strand	Philadelphia, Pa.
East Detroit	E. Detroit, Mich.
Beverly	Chicago, Ill.
Jeffery	Chicago, Ill.

IDEAL SEATING CO.
GRAND RAPIDS
MICHIGAN

BUILT TO EXCEL NOT JUST TO COMPETE

INDEPENDENT SUPPLY DEALERS EVERYWHERE

Street, San Francisco, has moved into a new home at 255 Golden Gate Avenue, in the heart of the film exchange district.

The Murray, east side Milwaukee neighborhood house, dark for a month, has been redecorated and reopened under the management of W. D. YOUNG.

ARVID OLSON is the owner of a new 350-seat house opened at Grantsburg, Wis. It is the first theatre in this village of less than 800.

LAWRENCE ELY, who formerly operated a theatre at Turon, Kan., has opened a theatre at Langdon, Kan.

NATHAN LAMPERT, Connecticut circuit owner, is to construct a new theatre in Moodus, which is at present without motion pictures. The situation is to seat about 350. Lampert recently opened a new theatre in East Hampson, with his son in charge.

Construction has been started on LEE SPROULE'S new theatre at Hutchinson, Kan. The theatre will cost $18,000 and seat 500.

MORAN & ISELY (Southwest Theatres Corporation, Oklahoma City) have opened the Columbia, renamed the Ismo, at Coffeyville, Kan.

The Heywood Amusement Company has announced plans for the erection of a new theatre at Stanley, Wis., to seat 500, on the site of the former Star theatre.

PHIL FOTO has purchased property at the corner of Magazine Street and Louisiana Avenue, New Orleans, on which he will erect a theatre. It will be one of the largest in the uptown section.

The Folly theatre, in New Orleans, a unit of the United Chain, is being remodeled.

BERNARD PAYNE, manager of the Capitol in Providence for the past few years, has been shifted by E. M. Lowe to the Richmond in North Adams, Mass. Payne was tendered a banquet by associates before he left Rhode Island.

W. S. SNIDOW, owner of the Palace theatre in Christiansburg, Va., has announced the completion of plans for immediate construction of a new theatre in that city. The new house will seat 750. Mr. Snidow will continue to operate the Palace there.

JOSEPH BLUMENFELD of San Francisco, is considering the erection of a theatre at Fourth and D Streets, San Rafael, Calif.

LOUIS LEVINE recently purchased the Paramount, Akron, Ohio, taking his initial fling in the theatre business. He previously operated a cigar stand in the Film Building in Cleveland.

L. C. BAXLEY of San Antonio, Tex., and his brother, Jack, have leased the Comfort Community theatre in Comfort, Tex., and will operate it as the Ritz.

WILLIAM LITTLEJOHN of Price, Utah, will erect a theatre at Elko, Nev.

The Civic theatre in Fostorio, Ohio, hereafter will be operated under the management of CARL KAHN and C. A. MELLON. The house has been under Mr. Kahn's supervision for the past year.

C. L. SPENCER is operating the State theatre at Cambridge, Iowa, which had closed for several months.

O. A. LA QUA is operating the Manson theatre at Manson, Iowa. The previous owner was Orris Toole.

J. D. SANTAMORE, independent circuit operator in Vermont, has put the Community in South Hero back in lights, as well as the Mansfield.

The opening of the new Lincoln theatre in Des Moines, is set for May 15. ELIAS GARBRECHT, SR., and ELIAS GARBRECHT, JR., own this theatre. They also own the Varsity and the Avalon in Des Moines.

M. M. RUBEN of Great States Theatres (Balaban & Katz subsidiary in Illinois), has contracted for the installation of RCA Photophone sound systems in nine theatres—the Majestic in Streator, Palace in Danville, Rose in Edwardsville, Washington in Chicago Heights, Express in Decatur, Peerless in Kewanee, Grand at Blue Island, and the Majestic in La Salle.

V. U. YOUNG, president of Theatre Managers, Inc., operators of the Palace, Tivoli and Gary theatres in Gary, Ind., has announced plans for a new theatre in downtown Gary to seat 1,200. It will cost $160,000.

HARRY LEWIS has been named the manager of an outdoor theatre under construction at Conneaut Park, Pa., a summer amusement center.

A. L. MATRECHI, manager of the Uptown theatre in St. Louis, has been appointed manager of the new Downtown Lyric, which recently was reopened following remodeling. He retains managership of the Uptown.

P. S. BROADUS and JAMES CHAPPELL are remodeling the Prichard theatre, Mobile, Ala., suburban house seating 400, at a cost of 25,000. Mr. Broadus, formerly of the St. Charles theatre in New Orleans and of other houses in Alabama, will manage the theatre.

C. B. LAWING has sold the Southland theatre in Brownsville, Tenn., and the Gem in Paris, Tenn., to the Crescent Amusement Company of Nashville.

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL MAINTENANCE AND OPERATING SERVICE

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

The Intelligent Selection Of Air-Conditioning Equipment

● Examining the present type of proposals, and offering a questionnaire designed to obtain for the theatre operator the information that he needs

WE HAVE repeatedly pointed out to exhibitors the weakness and the superficialities of the great majority of proposals, even by the larger and more experienced companies, for air-conditioning. I have been called upon during the past six months to pass on or make recommendations on literally dozens of air-conditioning jobs, and I still want to emphasize that four out of every five proposals are useless to an engineer for checking purposes. We are going to continue to get a large percentage of unsatisfactory installations just as long as we accept incomplete and general specifications for machinery instead of a complete air-conditioning plant. Some of the larger companies are adamant in their attitude towards changing their form of proposal, and the motion picture exhibitors of the country, who represent a very real market for air-conditioning equipment running beyond the million dollar mark for the next few years, should be determined in demands for specific and exact proposals from all seeking the contract.

So far this has been almost a single-handed fight, but it is slowly bringing results, in better and more satisfactory installations, to the mutual benefit of the theatre operator and the air-conditioning contractors. Because of the delays and red tape resulting from trying to get air-conditioning companies to alter their form of proposal, I have given up insisting upon it, and in place I have compiled a questionnaire which goes with the invitation for them to bid on a job. This questionnaire cannot be correctly filled out unless the job has actually been calculated and engineered. Furthermore, the air-conditioning companies have absolutely no excuse for not submitting this questionnaire with their proposal, a buyer certainly has the right to ask questions, either verbally or in writing.

PURPOSE AND FORM OF QUESTIONNAIRE

THIS QUESTIONNAIRE when completely filled out serves two very important purposes. First, it will be found invaluable, even for one not versed in the technical aspects of air-conditioning to compare a number of proposals and determine wherein those proposals differ. Second, the proposal and the questionnaire, together, will contain enough data to permit an engineer (even without having ever visited the proposed location of the installation) to check the calculations and the engineering and to advise or constructively criticize the job.

It would be to the advantage of the theatre operator if he used such a questionnaire in calling for bids on air-conditioning installations. The text of the questionnaire follows:

Every contractor or vendor bidding or presenting proposals on air-conditioning the .... theatre in .... must comply with this questionnaire, presenting the answers to questions in the order in which they are asked. This is mandatory regardless of whether or not the information requested may appear elsewhere in your proposal. All of the attachments requested are necessary and must accompany this questionnaire, completely filled out at the time the bid is submitted.

1. State definitely the outside design conditions, dry bulb, wet bulb and relative humidity.
2. State definitely the inside design conditions, dry bulb, wet bulb and relative humidity.
3. How many cubic feet of fresh air per minute per person will be taken into the theatre by this contemplated system.
4. How many cubic feet of air per minute per person will be recirculated by this contemplated system.
5. State exactly the computed heat gain under the following headings:
    a. Total sensible heat transmission for surfaces not exposed to the sun.
    b. Total sensible heat transmitted through roof, attic space and ceiling including the sun effect. State the over all transmission coefficient used for roof, attic space, and ceiling.
    c. How many tons of refrigeration could be deducted if the roof or ceiling were insulated with 4 inches rock wool.
    d. Total sensible heat gain from fresh air introduced by the system.
    e. Total latent heat gain from fresh air introduced by the system.
    f. Total sensible heat gain from the occupants of the auditorium.
    g. Total latent heat gain from the occupants of the auditorium.
6. What is your guarantee covering any disturbing noise from this proposed installation.
7. What is your guarantee covering any disturbing vibration from this installation.
8. Give a detailed breakdown of the complete operating cost of this system.
9. State definitely who manufactures the following items of equipment if included as part of this installation:
    a. Compressors
    b. Compressor motors
    c. Expansion coils
    d. Condensers
    e. Expansion valves
    f. Controls
    g. Blower
    h. Blower motors
10. Are we to expect fulfillment of mechanical guarantees on this equipment by you or must we press any claims that might develop with the manufacturer?
11. Are you prepared to render an inspection of this installation without further cost to us at each change of season during the life of the mechanical guarantee?
12. If this contract should be awarded to you what items or classifications of work involved do you contemplate subletting.
13. Of the various items of equipment included under this contract state definitely those for which you are a direct factory representative, or licensed dealer and those items purchased on the open market.
14. Submit attached to this questionnaire an engineering data sheet on each of the major items of equipment specified in this contract.
15. Submit a drawing or drawings showing the location of equipment, the duct lay-out, the duct sizes, the velocities and quantities of air at each outlet.
16. Outline a practical test which may be carried out after the completion of this contemplated installation which would be accepted by an unbiased engineering authority as substantiating your performance guarantee.

maintenance tabs

By J. T. Knight, Jr.

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PAINTING ECONOMY—If there were some way of getting at facts and computing the amount of money wasted each year in the theatres of this country on paint, the figure would be absolutely staggering. I am prepared to hazard the statement that 80% of the painting done in theatres by ushers and handymen(?) is absolutely a total failure. Further, I will state that 60% of a paint job is preparing the surface, 30% manual skill, and 10% paint quality. The average home done paint job is applied over a surface that has not even been brushed, it is applied by some one who is not skilled, and frequently it is done with second- or third-grade paints—hence my estimate of an 80% loss.

Painting over rust on the fire escapes is not stopping the rusting process, and painting over a dirty wall is a waste of effort and money. Painting over water color or calcimine is just plain stupid, yet all of these things are repeatedly done. One of the amusing things about these home-done jobs is that if you figure the cost of material, the labor at, say, 50c per hour, and the mess created and the spoilage of brushes, you will find that for a very poor job, as much money has been spent as there would have been had a real painter been called in to do the work. Most managers think that they have saved the labor time. This is a fallacy because when they finally are forced to call in a real painter and do the job, it is going to cost them from four to six cents per square foot to strip the surface before the good painter can start applying paint.

•

PROPERTY MANAGEMENT—I, for one, have regarded the theatre manager as an unappreciated, overworked individual. However, many managers have not developed as they should have as property managers. Depreciation of his building and equipment is going on right under many a manager's nose at an alarming rate, and yet the manager, who once each week will put on old clothes and pry into every corner of his theatre from the top of the house tank to the basement, is very much the exception these days.

The theatre operators of this country are awake to the fact that the majority of theatres are not properly cared for and are wondering how they can drive some knowledge and sense of responsibility into their men. The theatre operators are ready to have their men really become truly managers.

It does not take an engineering education to inspect a theatre and detect 90% of the bad conditions that exist, but it can't be done from a dish, it can't be done by telling George to do it. The method of planned inspections has been covered in rather elaborate detail in BETTER THEATRES, and it is urged that managers review those articles and start now a program of real property management.

•

ROOFING FELT—Felt is a word frequently heard when people talk about roofs. Common roofing felts are made by saturating common dry felts with coal-tar pitch. Roofing felt is generally made in weight of 12, 15 and 20 pounds to the square (an area 10'x10' or 100 square feet). Nothing lighter than a 12-pound felt should be used for any roof, and 20-pound felt is strongly recommended for theatre roofs.

Roofing felts are sold by weight. Felt known as asphalt felt is also made by the same process, except that the common felt is treated with asphalt. Roofs are referred to as 2-ply, 3-ply or 4 ply, which means so many layers of felt. Each layer of felt should be applied on a freshly mopped surface, and should receive a mopping of hot tar after application.

You will, of course, be called on by sales or engineering representatives and be forced to listen to lengthy arguments as to the absurdity of the questionnaire, you will be told that it's unnecessary, etc. etc., but stick to your guns and insist upon it. When you have finally decided upon the proposal most acceptable, then before signing insist that the questionnaire with all its answers be incorporated and made a part of the contract. I assure you that if you let your future jobs this way you will be in a very much stronger position than if you accept one of the usual *incomplete* proposals.

Finally, you will receive this questionnaire from some companies without a murmur until they get down to Item 16. This they will tell you *can't* be done. My retort to this is that if they really believe that this can't be done, then why in heaven's name have they been making any guarantee at all?

OPERATING TESTS ON EQUIPMENT

METHODS of testing air-conditioning equipment and systems obviously fall into two clauses. First, reproduce the actual design load conditions, or simulate those conditions; and second, bring out prominently the important aspects of performance which would lead an impartial and qualified person to state without a reasonable doubt that the plant had been properly designed and installed.

The first method of creating artificially the design load conditions is quite obviously impractical in any theatre, and the chances of experiencing in normal operation within one year of installation, an exact repetition of the design conditions as to atmospheric load and occupancy load is indeed remote. Consequently, we must discard the first approach to making this test, and the second method must be used.

Under accurate field tests and computation, it is possible to compare specific characteristics of the various units comprising the system to see if they have been assembled properly and to study the effects of stipulated variables upon the field determined characteristics of the system. It is admitted that the following field tests and computations can be improved upon, and it is possible that standard methods could quickly be established with the co-operation of the air-conditioning industry and engineering profession. It will be argued that these field tests will mean nothing to the exhibitor. I contend that they will, and especially will they be of value to an engineer. It will be argued that such field tests will cost money; this is to be expected, but air-conditioning will cost anywhere from thirteen to fifteen dollars per seat, and as insurance that the proper installation has been made it is certainly worth another 25c or 50c per seat. The air-conditioning industry and profession would profit by the development of an acceptable method of making field tests, and certainly the exhibitor will, and it's quite obvious that the pressure toward this objective has got to be applied from our side.

Following is the outline of the field tests and calculations:

The following data and actual test must be computed and made within 60 days after the completion of the air conditioning system to be installed in .... THEATRE in .... (Town).

The company installing the air-conditioning system will provide all necessary instruments and two qualified engineers to make the computations and carry out the test. Such computations and tests will be made at a time mutually agreed upon and shall not interrupt the regular operation of the theatre.

It is our purpose to forward a copy of such computations and tests to a committee of the American Society of Heating and Ventilating Engineers, who we expect, from such computations and tests, will adjudge the adequacy of the air-conditioning installation.

All tests and computations will be made in the presence of any members of our organization whom we may designate to be present or any other engineer whom we may employ to

WINNING ★

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They're being installed by the thousands, these U-16 Chairs. The leading theatre circuits of the country are putting them in. Ask THEM why—don't ask our competitors—and don't ask us, we don't like to brag.

Here's a partial list of users:

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Paramount Pictures, Inc., New York City
RKO Theatres, New York City
Balaban & Katz, Chicago
Griffith Amusement Co., Oklahoma City
United Detroit Theatres, Detroit
Minnesota Amusement Co., Minneapolis
Interstate Circuit, Inc., Dallas
Central States Theatres Corp., Des Moines
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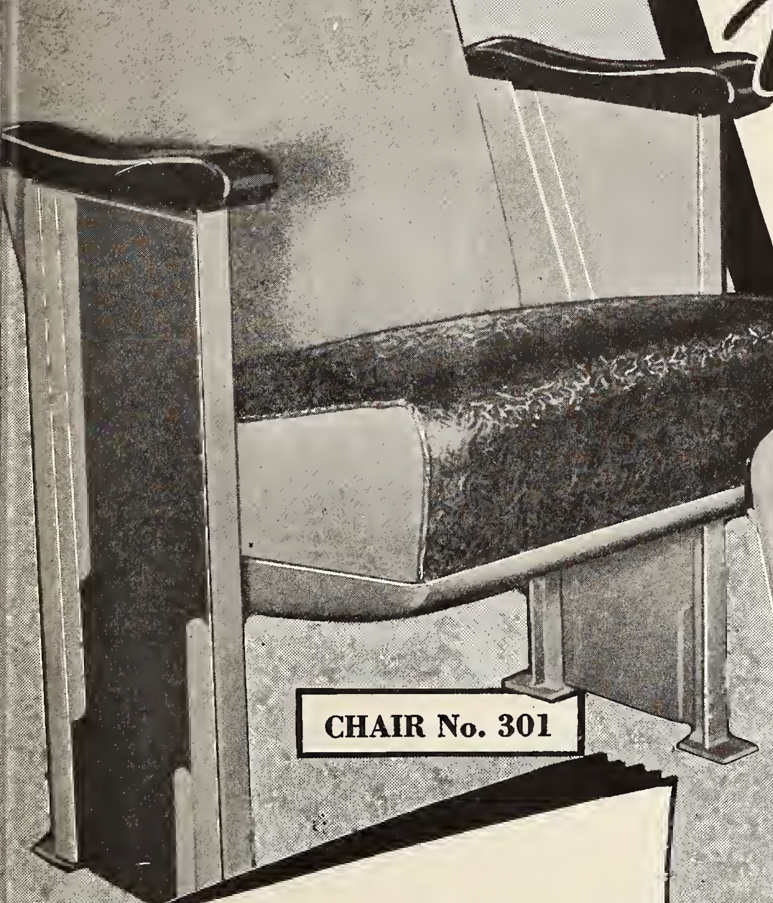
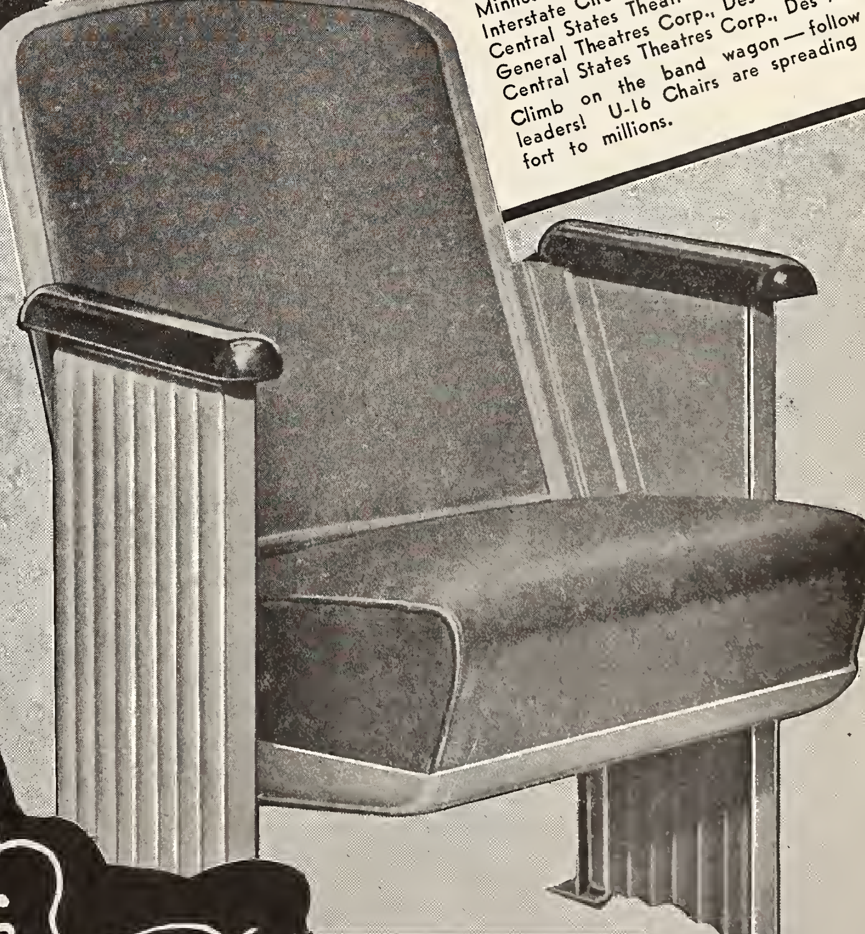
Climb on the band wagon—follow the leaders! U-16 Chairs are spreading comfort to millions.


CHAIR No. 301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EXTRA!

FLOOD RELIEF NEWS

EXHIBITORS IN FLOOD DISTRICT:

We can ship chairs to your specifications in five days. We are following up the flood with many new installations.

U-16 FLOATING COMFORT

ESENTED BY J. GEO. FEINBERG

RODUCED BY INTERNATIONAL SEAT CORP
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observe. We are to be provided with three complete sets of reports covering the tests and computations in all details.

The data, computations and tests will be covered in four classifications:

First Classification—Design Data.

a. A detailed description of the type of construction of all heat transmitting areas or surfaces.

b. The coefficient of transmission used or the method calculated and the over all coefficient of any combinations of materials as listed under heading "a," this classification.

c. Design outside conditions, and design inside conditions, direction and velocity of the prevailing wind, the location of the theatre with reference to sun orientation.

d. Occupancy load, the electric light load, the mechanical load, C.F.M. fresh air, C.F.M. recirculated air.

Second Classification—Heat Gain.

a. A complete heat gain calculation showing all details of calculations and formulae used and the authority for the use of the formulae.

Third Classification—Air quantity and air distribution.

a. The fan system will be put in maximum operation and the following checks will be made. (Note—all readings in ducts or at grill openings with either ammometers, manometers or Kata-Thermometers will wherever possible be taken by the traverse method). All points in ducts or at grills where readings are taken will be indicated on a blue print of the layout by code numbers or letters so that chart records can be readily identified as to exact location of readings.

b. Pressure readings will be made at not less than three points in each of the main ducts the idea being that by these readings some very definite opinion can be gained of the duct resistances as compared with the pressure characteristics of the fan or fans operated on the system.

c. Velocity readings will be taken at each delivery grill and at each return grill, and at the fresh air intake,—air quantities will be calculated from these readings and compared with the air quantities of the original proposal.

d. For each grill, delivery, recirculating and the fresh air intake the following will be tabulated: Average air velocity. Gross area of grill. Net area of grill. Percentage of free area of grill. Velocity coefficient of each grill.

e. By use of a Kata-Thermometer, the air velocities at the breathing line will be taken at a point in every 400 square foot area of seating capacity in the auditorium. Such points and velocities will be platted on the print of the auditorium.

f. At least three tests of the air delivery and distribution system will be made with chemical smoke. The reaction from visual observation will be noted on the print and the time recorded from the moment the smoke is released till the smoke has been removed or driven from the theatre.

Fourth Classification—Practical Equipment Ratings.

a. Fans—at full speed record the following data: 1. R. P. M. 2. Top speed. 3. Pressure characteristics. 4. Compare with manufacturers rating tables.

b. Fan motors—1. Horse power. 2. Voltage. 3. Amperage. 4. R. P. M. 5. Does the above compare with fan rating tables?

c. Pumps—1. Pressure reading. 2. Rated Head. 3. Gallons per minute. 4. Percentage actual pressure to rated head. 5. R. P. M. 6. Voltage. 7. Amperage. 8. Does the above readings check with pump manufacturers' rating?

d. Compressors and motors (Note—If necessary disconnect the thermostatic controls so that compressors may operate at their full capacity)—1. R. P. M. 2. Condenser temperature and pressure. 3. Suction temperature and pressure. 4. Condenser water temperature in and out. 5. In case of evaporative condensers liquor temperatures, in and out of condenser. 6. Compute the volumetric efficiency of the compressor. 7. What is the compression ratio? 8. Compute the pounds of refrigerant per ton. 9. Compute the cubic feet of refrigerant per ton. 10. Compute the actual tonnage capacity of the compressor. 11. Record the voltage and amperage of the compressor motor. 12. State the rated horse power of the motor. 13. State the horse power per ton. 14. Compare the actual tonnage capacity with the rated tonnage of the compressor.

Fifth Classification—Current consumption.

a. Give reading on each motor or other power equipment and compute the per ton hour operating costs.

Summary: Give the total time or duration of tests, the date and the hour of the day. Give outside atmospheric conditions during test. Give inside atmospheric conditions during test. Make a statement comparing the data taken during the above field tests with the calculated heat gain load for which the plant was designed and make a definite commitment as to whether or not in your opinion the field tests have substantiated the basic original computation upon which the installation was sold and bought. Do the field tests indicate that the installation can remove the combined sensible and latent heat gain as computed originally, and now practically?

Finally get the engineering data sheets on the whole series of freon compressors as turned out by any one of the manufacturers, and examine them. You will discover, we will say, that the specifications for the 20-ton unit is exactly the same in every detail as those for the 30-ton unit, and that the only difference is that the 20-ton unit operates at 325 revolutions per minute, and the 30-ton unit operates at 400 revolutions per minute. In brief, the compressor is exactly the same; the condenser for the 30-ton unit is larger than the condenser for the 20-ton unit; and the motor for the 30-ton is larger (of greater horse power) than the motor on the 20-ton. Yet when you buy the 20-ton compressor you pay a lower *per ton* price for the compressor than when you buy the 30-ton machine, and the difference is invariably greater than that represented by the increased cost of the larger condenser and the larger motor It is generally conceded that the higher the speed of a reciprocating machine, the shorter the life and the higher the maintenance cost. Consequently, we pay a higher unit price for a piece of equipment that basically has cost no more to manufacture, and will wear out sooner and cost more to keep in operation.

I also believe that it is excellent protection for the theatre to have the reserve tonnage capacity available by installing the lower speed machines; then, by the purchase of a new motor and an enlarged condenser, the additional capacity will be available. Who knows when the "powers that be" are going to create a couple of stores off the lobby that must be air-conditioned, or add office space?

We have to live with our plants a long time. Vigilance and tenacity at the time of installation may save many headaches later on.—J. T. K.

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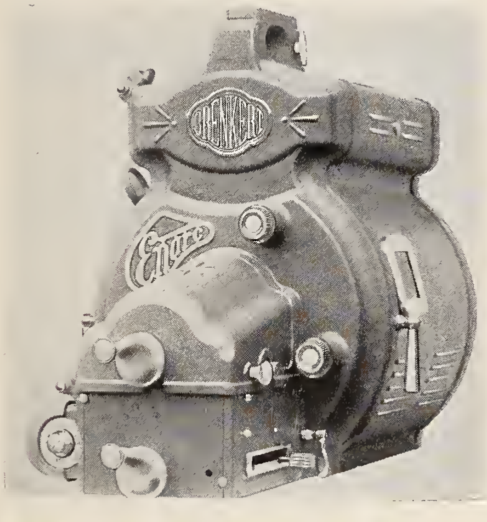
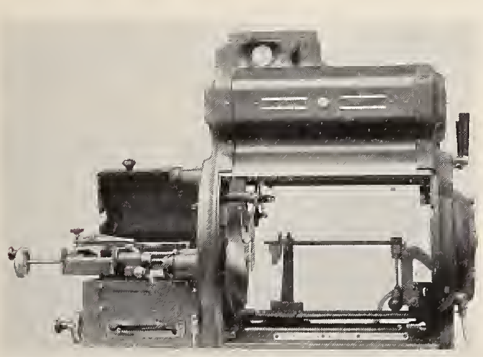
A Suprex Arc Projection Lamp Of Recent Design

A LATE EXAMPLE of projection arc lamp engineering resulting from the introduction in this country of the copper-coated non-rotating positive carbon, enabling all theatres at last to have superior high-intensity projection illumination, is the current model of the Brenkert Enarc lamp. It is illustrated in an accompanying photograph as installed recently in the Orpheum theatre in Seattle, Wash., and also in two shop views indicating its design and construction.



Brenkert Enarc lamp, enclosed. See text.

One of the latter two views shows the lamp housing opened to disclose the mechanism and various operating features. To begin at the top: The vent flue is placed directly over the arc to allow free escape of the ash which rises directly above the arc. Beneath is an arc-imager glass screen which shows, from any part of the projection room, the burning of the arc. Connected at the vent flue is an air channel between the lamphouse plate and reflector, with a dust panel at top.

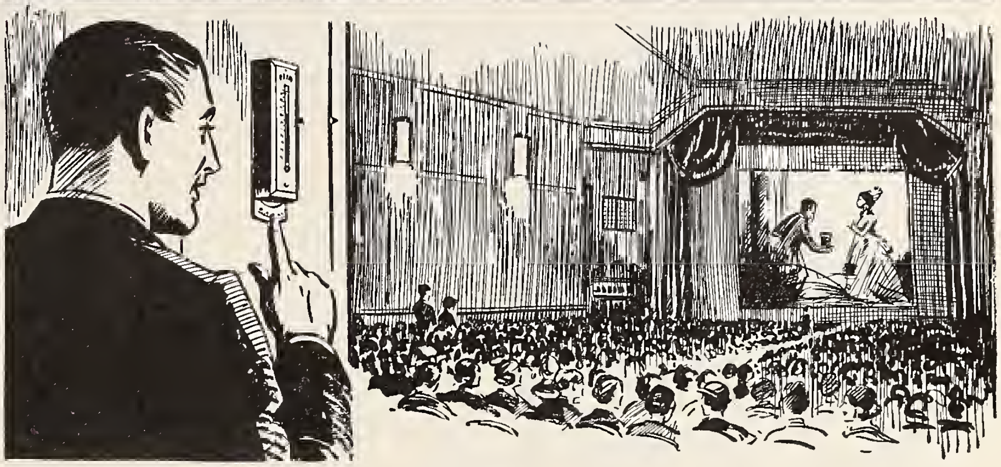


Enarc lamp opened, showing mechanisms. See text.

Projecting outside the housing to the rear of the mirror, are mirror adjustment handles, the mirror itself being securely attached to the back plate. The purpose of this feature is to ensure retention by

Equalized Kooler-Aire

With Completely Automatic Thermostat Control



Just Set the Thermostat

. . . *and then* FORGET IT!

At last, you can have *automatic control* of your theatre's washed air cooling system. You can have the *proper* temperature in *every section* of your theatre *at all times.* No longer must you continually regulate your system by hand. No longer will you be compelled to depend upon your memory or upon guess work.

No More Cold Spots! No Overheated Areas!
No More Drafts! No More Audience Complaints!

The Equalized Kooler-Aire Thermostat is on the job every minute. It automatically provides reduced cooling effect as the outside temperature goes down—increased cooling when the outside temperature becomes warmer—and responds instantly to fluctuations of temperature caused by the entrance and exit of crowds. It assures audience comfort always and this is reflected right at the box office. Equalized Kooler-Aire with Automatic Thermostat Control is the final forward stride that positively assures perfection in theatre air conditioning.

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produces ozone, instantly purifying and freshening the air and eliminating all odors, germs and bacteria without creating any other odor. Patrons leave refreshed and free from that stuffy feeling caused by breathing the unpurified air exhaled by others. Completely solves the problem of rest room odors.

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A BETTER RECTIFIER

Write the Equipment and Operation department on your maintenance problems.

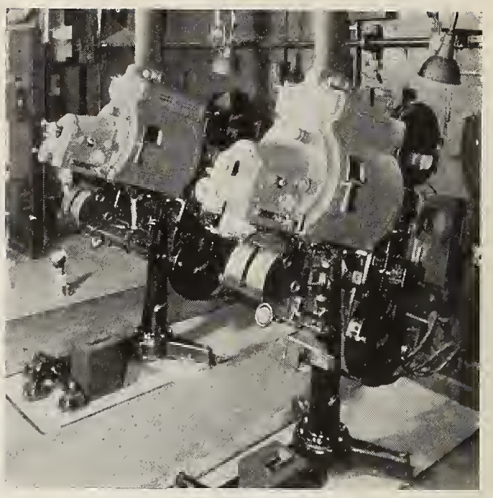
the reflector of proper position following adjustment. The adjoining arc stabilizer is of magnetic type, actuated by the arc voltage.

The negative carbon assembly is outside the lamphouse, permitting removal or trimming of the carbon outside the housing, and cleaning of the reflector without interference from the carbon. The negative carbon jaw accommodates carbons of 6, 7 and 8 millimeters without change. Positive hand-feed handle actuating the screw feed is operated from the right, the left or at the rear of the lamp. The carbon guide automatically centers the burning end of the positive carbon with the carbon jaw. A double ash tray extends the full length of the lamphouse.

The arc striker handle located at bottom just to the rear of the lamp housing, moves the positive carbon forward for striking the arc and automatically returns the carbon to its previous position—when the arc gap is once set, striking of the arc does not change the gap.

The dowsing arrangement provides double blades for the purpose of affording protection to the reflector when striking the arc, and they move completely away from the smoke and ash of the arc when in operating position, promoting lamphouse and mirror cleanliness. Two dowser control handles (upper front end of housing) operate from either right or left of the lamp and can be used as changeovers when necessary.

The only moving element in the combustion chamber is the positive carbon feed screw, which is at the base and entirely covered. The positive carbon holder, which is removable as a unit, accommodates carbons of 7, 8 and 9 millimeters without change.


A recent installation of Brenkert Enarc lamps in the Orpheum theatre, Seattle, Wash.

The lamphouse is provided with fully opening doors on each side swung horizontally on inside hinges. They are readily detachable.

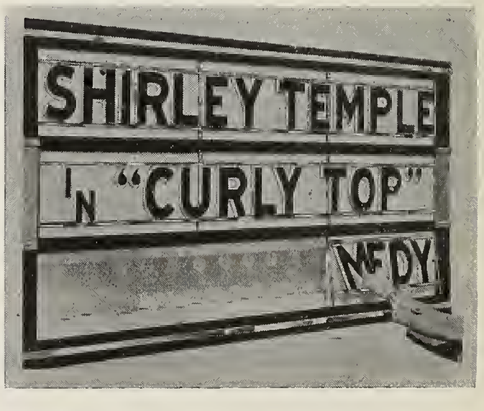
To provide for the air draft factor characteristic of the suprex arc, the combustion chamber is provided with full-length openings at the base to permit air to enter where a baffle deflects it to the side walls and above the arc for exhaustion through the flue vent at the top.

All electrical units, including motor control potentiometers, motor fuses and meter shunt, are mounted in a small housing on the left rear side, accessible by the removal of a cover. An ammeter, placed on the right rear side, can be added.

Black Attraction Board Letters on Luminous Ground

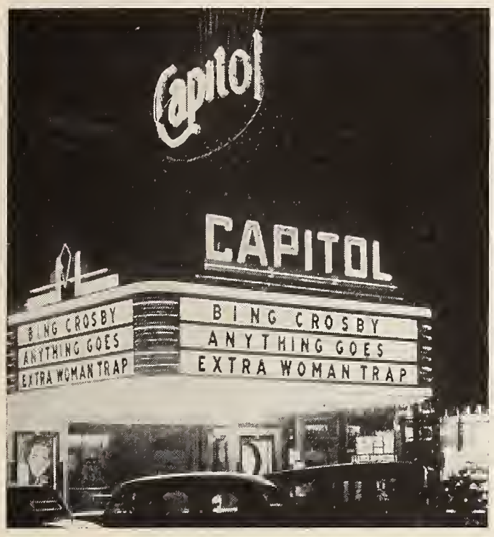
THE SILHOUTTE metallic attraction board letter, because of its clarity and the smaller amount of total wattage which it requires, has gone a long way toward supplanting the long established glass block letter and similar forms. Original designs for attraction board lettering at the Nela Park laboratories of the General Electric Company included the use of an opaque black letter against a white illuminated background for the purpose of reducing wattage requirements to a minimum and providing for long-distance clarity (many of these designs, applied hypothetically in sketches of theatre fronts, appeared at the time in several issues of BETTER THEATRES).

This method of attraction board lettering has been adopted by the Adler Sign Letter Company of Chicago, with sectional channel frames and background illumination by either single or double rows of 25 watt lamps (*see accompanying photographic demonstration*). The Adler system was developed by Ben F. Adler, president of the company, with the co-operation of Nela Park engineers.



Photographic demonstration of Adler silhouette letter insertion and illumination.

Letters are made of cast aluminum with flanges fitting readily into the channel frames. The channel frame sections are 30 inches in length and adjustable to any size of marquee. The background glass is in sections of the same length, with provision for sealing of the joints so that no light is emitted except through the glass itself. The result, on installation (*see accompanying photograph of the Capitol theatre in Chicago*), is a solid white (brightly illuminated) background, with the black letters sharply defined against it, the steel channel frames being obscured by the flood of light.



Modern Interiors

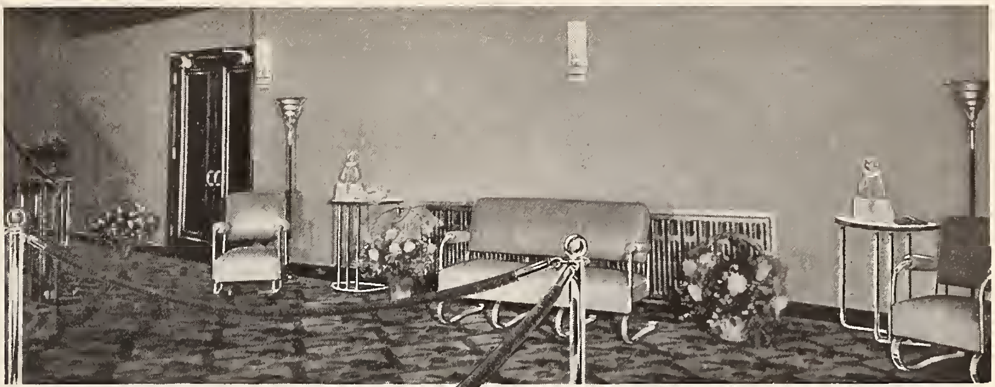
(*Continued from page* 9)

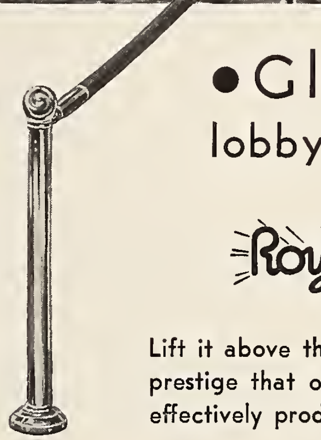
taken in the selection of it. The wrong floor covering can throw out your whole decorative scheme.

The color treatment of this layout is as follows: The lower part of the wall is a rich shade of blue, this gradually getting lighter in tone toward the ceiling, which is white. The return of the cornices and plaster are executed in silver. The wall light brackets have golden Lumiline bulbs. The drapes are a metallic combination of blue and gold. The top rail of the balcony is chrome. Console tables are light blonde maple. The furniture is upholstered in reds and silver. The floor covering is a combination of blue shot with red and gold.

The women's lounge, of course, was changed radically. The old fashioned French cosmetic tables have been removed and in their place a real sensible type of vanity. The chaise-longue is formed of a deep comfortable chair with an ottoman pushed in front. This ottoman may be used as a seat when not used in front of the chair. The small hassocks used in front of the vanity are also used as seats.

The exit (which is not really an exit, as evidenced by the radiator grill) has been transformed into a simulated window by the use of venetian blinds and drapes. All mouldings have been removed and the room is treated in the following colors: The walls are soft yellow. The furniture is green lacquer, except for the vanity which is white lacquered. The fabrics are soft, luxurious materials in yellow and gold. The white venetian blinds with yellow tapes have rich off-white drapes.





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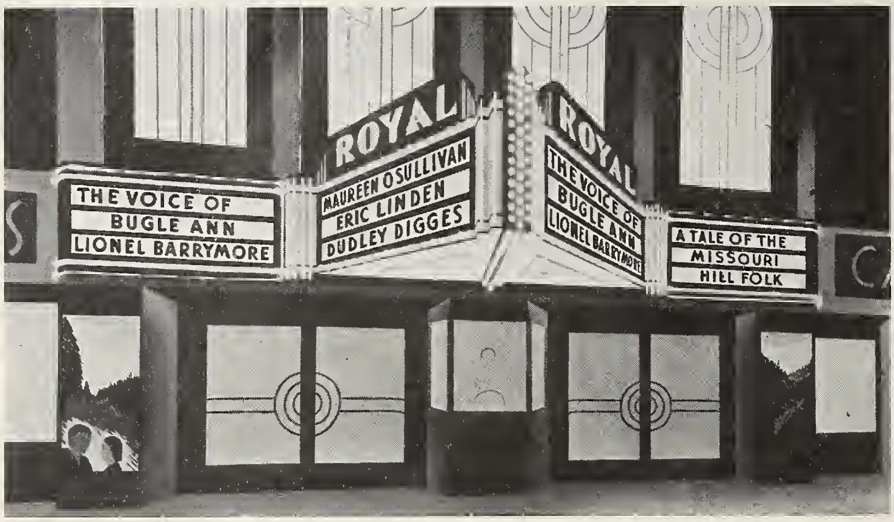
V-Shape Unit Marquee Design and Illumination

THE V-SHAPE marquee brought out by the Artkraft Sign Company of Lima, Ohio, under the trade name, "Zephyr," presents an interesting study in modern theatre marquee and sign development. Constructed as a composite whole at the factory, with flashers, fuse blocks and fuses installed for the entire display, the marquee is shipped in four to six units, depending on the design, to permit quick, economical assembly with minimum labor on location.



Sketch showing an Artkraft V-shape marquee as installed.

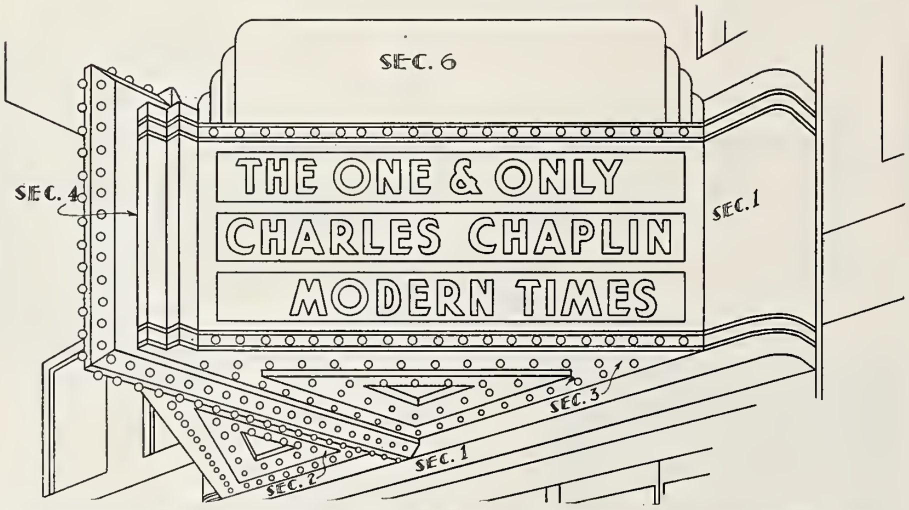


Diagram indicating sectional erection of V-shaped central element. Refer to diagram below and to text.

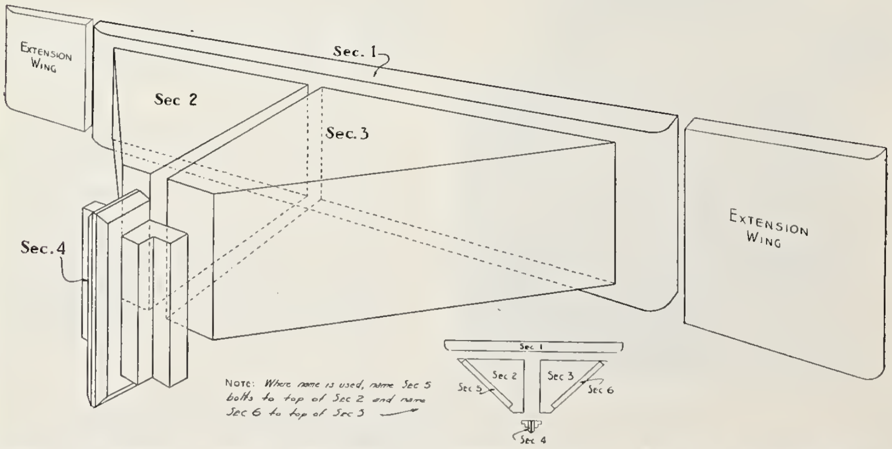

Extension Wing
Sec. 1
Sec 2
Sec. 3
Sec. 4
Extension Wing
Note: Where name is used, name Sec 5 bolts to top of Sec 2 and name Sec 6 to top of Sec 3
Sec 1
Sec 2
Sec 3
Sec 5
Sec 6
Sec 4

Diagram indicating sectional construction of Artkraft marquee. Refer to diagram above and to text.

Although the component units are standard to fit any size of front of a width of 18 feet or more, a variety of lighting effects is available. The theatre owner has a choice of either painted or illuminated effects. For example, the theatre name can be arranged in incandescent lamps or neon, single- or double-neon tubing in various color combinations above and below the attraction board, or for traveling borders, vertical or horizontal incandescents or neon in the wings, if wings are specified. A vertical display also can be built in connection with the marquee, if wanted.

CONSTRUCTION

Standard specifications call for (1) overall width across front of building, 20 feet; (2) overall height where sign rests against building, 5 feet, 3⅛ inches; (3) overall distance from building toward street, 10 feet; (4) overall height of changeable letter section, 4 feet, 4¾ inches; (5) overall height of ornamental post at outer end, 5 feet, 10 inches; (6) length of openings for changeable letters, 9 feet, 8¾ inches.

Total space for changeable letters measures 29 feet, 2¼ inches on each side. The letters are 8 inches high, of the flat silhouette type with modern faces, and are finished in Duco. Two hundred letters are furnished with each sign as standard equipment. The changeable letter capacity is from 15 to 17 letters per line.

The V-shape traveling flashing strip-light, containing 103 lamps, is wired to travel out over the top of the ornamental post, then down to the bottom and back to the building, centering on the most important point—the boxoffice. The ornamental post has four rows of neon tubing for decorative purposes.

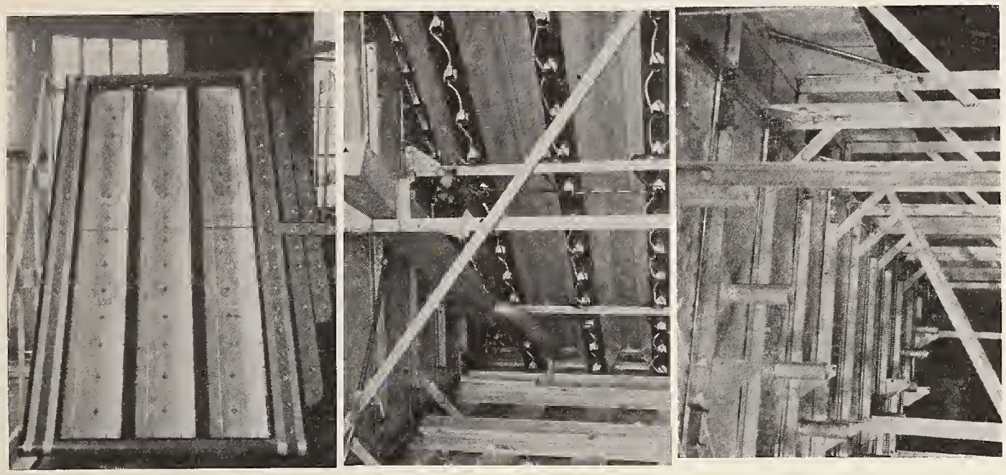
The marquee is as simple to install as a vertical sign which comes in sections. Section one (*See accompanying diagrams*) is bolted to the building. Section two is then bolted to section one, with an overhead to the building. Section three is then bolted to section one and section two, with another overhead to the building. Then section four is put on the front and across the bottom, which finishes off the marquee and closes up the joint between sections two and three. Where the name is used, that constitutes sections five and six, which are bolted to on the top sections two and three.

ILLUMINATION

The lamps are placed in porcelain-enameled reflectors directly behind the letters. The enamel reflector surface requires only occasional wiping with a damp cloth to remove dust, etc., not painting.

The soffit is made of 24-gauge galvanealed copper-bearing steel, finished in white lacquer and equipped with 60 receptacles wired for 40-watt lamps. The galvanealed material is rust-proof. The roof is of 20-gauge galvanized sheet steel.

Although the marquee is wired for 40-watt lamps to take care of overload capacity, 15- or 25-watt lamps (15 watts are enough) are recommended. Six-watt lamps are used for the borders, as this size has been found to be just as efficient as the 10-watt.



An Artkraft "Zephyr" marquee unit ready for shipment. See text.

The V-shape marquee provides letter and attraction board space which may readily be seen from any point along the streets because of the triangular front element.

There are three Artkraft plants in Lima, one other in Clyde, Ohio, and one in Connersville, Ind. The company has 130 branch offices and distributors, and more than 200 salesmen covering all national territories. Morton L. Clark is vice president and sales manager, while P. J. Ramers is vice president and general manager.

The method of shipment of the Artkraft "Zephyr" marquee is illustrated in three accompanying photographs, which also indicate further its sectional construction.

The first (lefthand) view is of a section crated for shipment. The name plate has not been attached, and a lamp cap has been substituted. Clearly shown are the stainless steel rods on which the letters hang, also the porcelain reflectors in back of the letters (white opal translucent glass goes in front of the reflectors, which, being of porcelain, do not require repainting).

The middle picture is of the same section, as crated, at the rear, showing the rugged steel frame work, pipe for drainage from the roof, and the wiring on the back of the letter track (porcelain reflectors, as shown in the first view).

The third photograph gives a general view inside the marquee, showing the steel framework, galvanized roof and heavy gusset plates.

Metal Furniture: Its Place In the Modern Theatre

THE USE of metals for the complete construction of furniture for living rooms, bedrooms, lobbies, lounges and other rooms, private, public and semi-public, has developed logically from the central idea expressed in *modernism*. There has been a great deal of confusion as to what modernism really is, and even today its terms are frequently applied to methods and effects which are not a whit more modern than a candlestick. But at any rate this technique loosely called modernism is enduring, and its falsities are being sifted out with time and extended application to our needs.

With respect to furniture, the metals are not intended to supplant the woods, but the modernist does say that modern metallurgy and chemistry and mechanics have given us metallic materials out of which furniture can be made which for certain purposes has specific advantages over that constructed of wood. The application of metal to furniture is thus parallel, in principle, to the use of glass and phenolics for building materials, of chemicals for clothing. Greater efficiency and economy, with comparable aesthetic values, through the use of materials that modern science has given us, is the essential aim of *modernism*.

Today most theatres represent the ideas advanced in modernism, at least to an important degree. Some may express these ideas more or less falsely, but at any rate there is a widespread attempt to create an effect of modernism. Few, therefore, are the newer theatres and those which have been remodeled during the last two or three years, which do not lend themselves to the use of metal furniture in foyers, lounges and offices.

Furniture in theatre foyers and lounges of course receives harsh treatment. The public is no respecter of other people's property. Metal furniture has an advantage here in its durability. Such material does not require the gluing and nailing together of many sections. Chromium and stainless steel are not susceptible to injury from knocks, sharp objects and fluids.

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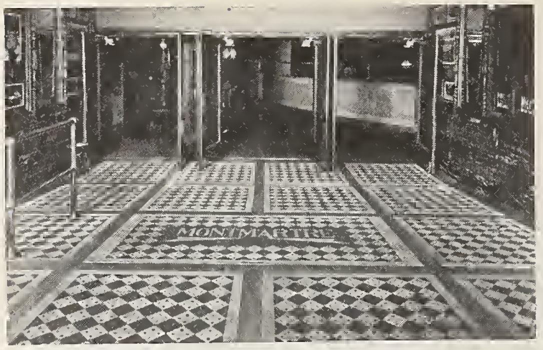

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Are You Going to Remodel Your Theatre This Summer?

. . . if so, you may find the Planning the Theatre department of Better Theatres helpful. This department is conducted by an experienced theatre architect, Peter M. Hulsken, and he will give your inquiries his personal attention. There is no fee . . . and no "trade tie-ups." Only unbiased advice as to construction, decorative treatment, materials, costs, etc. Merely write:

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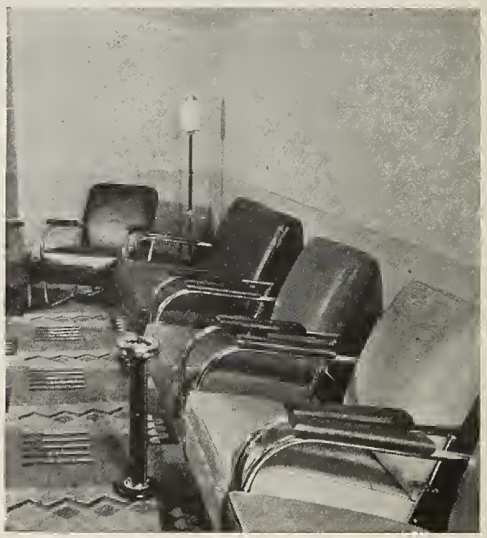
Simplified, unit-type, welded construction can "take it" from both public and employes. Because of these characteristics—and resistance to the action of atmospheric changes should be added—metal furniture is admirably adapted to the rooms of a semi-public building like a theatre.

The design of most metal furniture is peculiar to this type because of structural advantages with respect to durability, economy and comfort, rather than because of a desire to create a bizarre "modernistic" shape. The tensile character of the metal employed permits the adaptation of a simplified unit construction to natural posture and other comfort factors, and the piece of furniture takes its form logically from this adaptation.



A recent installation of modern metal furniture in the Neptune theatre, Seattle, Wash., consisting in chairs and sofas with coverings of contrasting colors selected to harmonize with the new decorative treatment of this remodeled house. The furniture is by the Royal Metal Manufacturing Company of Chicago, while the installation was made by the Seattle branch of the National Theatre Supply Company.

Many of the designs also provide for changes in coverings, or replacement of springs and upholstering, without replacement of the entire piece of furniture, or without the usual process of reupholstering, since construction is of unit type.

A model exhibiting an electric air-circulating fan with rubber blades, which has been developed by the Samson United Corporation of Rochester, N. Y. Because of the rubber, no guard is used.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

● Mr. Hulskin is a member of the American Institute of Architects and has long specialized in theatre designing. In this department he will be glad to answer questions pertaining to preliminary considerations involved in the planning of a new theatre or the remodeling of an existing one. Working plans and designs can not be supplied, however, since this department may not assume the functions of an architect. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

The Question:

ENCLOSED PLEASE find a blueprint and a snapshot of the front of our theatre. This theatre is not running at the present time, but we have in mind to rebuild it according to your American theatre system, with two small stores at both sides—say, one is good for soda fountain, and one for cigar store, with the one story (above) for dancing.

We would like to ask you to advise as to the building plan for around 800 seating capacity. For ground measurement kindly see the blueprint.—M. B. B.

The Answer:

AFTER GIVING your plans study I submit to you the following suggestions to transform your present theatre into a modern plan, with a seating capacity of 800 seats: Your blueprint indicates that the present theatre is of the stadium type; and, if possible, I suggest that you change this into one-floor plan. I am sorry that you did not send a longitudinal section of the building so that I could give you a more comprehensive description, but I will assume that this floor level can be changed.

The entrance is about 16 feet, 6 inches wide, which is sufficient for 800 seats. If the step-up arch in the center of the building could be removed, it will improve the entrance. Place corner poster frames on face of piers on each side of entrance, plan for a box office 3 feet back of the inside of the entrance arch, place three sets of entrance doors with glass panels about 5 feet back of the box office, cover the side walls with poster frames. This will form the outside lobby.

Three other sets of doors with solid panels should be placed in the wall dividing the front part of the building from the theatre proper. This will necessitate removal of part of the wall. Place illuminated shadow boxes along side walls. This will form the inside lobby.

Behind the division wall, plan for a 14-foot foyer with men's and women's rooms on each end. The toilet rooms should be so planned that one enters, first, into an ante- or rest-room before entering into toilet rooms proper. This will give the required privacy. There will be required in the men's toilet, two water closets, three urinals and one lavatory; in the women's toilet, three water closets and two lavatories. Provide for drinking fountains in the foyer.

As the width of the auditorium is approximately 52 feet, 8 inches, I suggest that you place the seats as follows: Plan for a center bank of thirteen seats across with a 4-foot aisle on each side and two wall banks of six seats across. This will give 25 seats across the width of the auditorium. To obtain a seating capacity of 800 you will require 32 rows of seats. Provide at least 25 feet between the first row of seats and the projection screen. Your plans show that the building is large enough to space the seats at least 2 feet, 8 inches from back to back. Two exits should be placed near the stage, and two near the wall between the foyer and the auditorium.

Block up all present windows and provide for a cooling and ventilating system. For inexpensive acoustical correction you could use acoustic plaster at the ceiling and rear wall, with fabric panels on the side walls, separated by or enclosing bracket lighting fixtures.

Place as many plate glass openings in the wall between the foyer and the auditorium as possible. This is for the benefit of patrons waiting for seats, so that they can watch the picture while standing. The bottom of these plate glass openings should be 4 feet above the floor.

●

The Question:

WITH A GREAT deal of interest, I have followed for several years your department, "Planning the Theatre," in BETTER THEATRES, and I sincerely feel that you have given very valuable information to theatre owners who intended to remodel their theatres. Now I have an opportunity to take advantage of the services given by your department, and kindly request you to give me your suggestions.

I am building a new theatre, which is now practically under the roof, and I am now taking up the matter of interior decorating. I cannot make up my mind how to treat the walls in the auditorium. I have spent a great deal of time looking over the photographs in several issues of BETTER THEATRES and find that some interiors show plain wall decorating, some of them have the walls covered with wood, and others show fabrics for covering. It is very difficult for me to make a selection as I am afraid that I may make a mistake, and I need some advice so that I will have no regrets afterwards for a too hasty decision.

I am afraid if I use a scheme of painted walls that the wall surface will be too plain and too monotonous and that the walls will soil too easily. I like the wood veneer covering with metal strips the best of any scheme, especially where draped panels are used, but I am afraid that the cost of such an installation will be beyond my means.

It seems to me that fabric-covered walls are very pleasing to the eye, but I am afraid that it will be difficult to keep them clean and that they can be easily destroyed by destructive persons.

I wish you would give me some idea of the cost, durability and upkeep of these different coverings.—A. D. C.

The Answer:

IN ANSWERING your inquiry, first I wish to state that the selection of wall covering depends a great deal on individual taste. Painted walls can be executed with very effective results, especially when the proper colors are selected and shaded in various hues. To break the monotony, which you fear will result, a stenciled surface could be executed; or if these walls are very long, draped panels at certain intervals could be placed on the wall surface.

You understand, of course, that a darker color scheme will not soil as easily as lighter shades. In most cases, the soiling appears mostly above any radiators, and this can be partly prevented by the installation of shields or covers, and by frequently cleaning the radiators. If the soiling is prevalent above the grilles of a ventilating system, the installation of filters will prevent most of this trouble.

The cost of a decorative paint covering varies from 50 cents to $1 or more per yard, according to the amount of stenciling and designs.

Use of wood veneer, which you seem to like, is really the least expensive method, because it does not require plastering the walls.

The material used in most cases is a wood-grained wall board applied on furring strips and held in place by chromium snap-on strips, so that no nails are driven through the boards. The material costs between 8c and 10c per square foot, and the chromium stripping about 25c per running foot.

The cost of this material itself and application of it equals about the cost of plastering. There is no wear on these boards and the surface is easily cleaned by wiping with a clean cloth.

The fabric wall covering is also very effective, but I believe that this will be the most expensive method of the three schemes. I doubt if this material can be installed for less than $3 per yard. Of course, this is all according to what kind of fabric you select. There may be something in the fear you have of destruction, but on the other hand, if some vandal wants to mar or destroy something in a theatre, he can destroy almost any materials used. This fabric covering can be easily cleaned with a vacuum cleaner.

You will have no regrets later if you decide on any of the three schemes.

●

Lobby Treatment

VERY FREQUENTLY of late I have received inquiries about improving lobbies, and in the majority of cases, the inquirer insists upon the renovation to be done at the lowest cost possible. In most cases where such a remodeling is to be done, the box office is generally located inside of the lobby. For a very effective transformation at low cost, I suggest the following:

Build a new box office at the center of entrance—preferably between entrance doors. If entrance doors have plate glass panels (as they should have), and the glass is in good condition, have a glass man treat the glass with 3/8-inch sandblasted lines in a modern design.

Place along the side wall of the lobby, large shadow boxes covering the entire length of the wall. The shadow boxes should be provided with Lumiline lamps set in reflectors and placed in square boxes, which should be covered with flashed opal glass at right angles to the back of the shadow box. Be sure to construct the boxes so that the glass can be easily removed, so that the lamps can be replaced. This can be done with the use of snap-on metal strips.

The spaces between the floor and the bottom of the boxes, also the space from top to ceiling, can be covered with a hard or pressed wood, so that the effect will be that of a recessed shadow box. The joints of this hard or pressed wood should be covered with chromium strips, and the surfaces of the wood painted.

Provide a small wood cornice in the angle of wall and ceiling.

The doors between the lobby and foyer are generally badly worn, so cover both sides with one sheet of pressed wood with vertical or horizontal chromium strips—this wood to be painted. The result will be that the doors are just as good as new ones and at a lower cost.

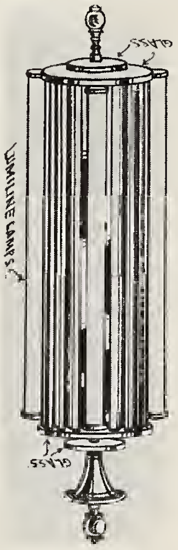
If the floor is badly worn, install rubber mats, carpets or linoleum.

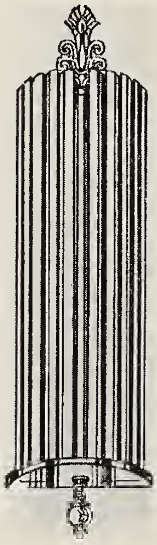
By painting the ceiling and installing new light fixtures, the result will be a modern lobby at a minimum cost.

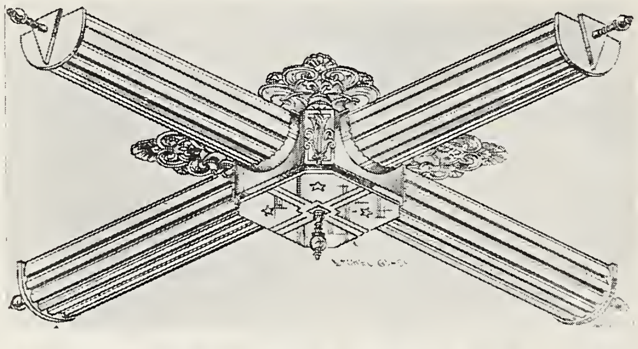
In the above I have made definite suggestions for sake of clarity. It is to be understood, of course, that modern materials permit a great variety of treatments without going beyond sound economy.

Lighting Fixtures for Modern Interiors

Not only the light, but the source of the light, if suitably designed, has a rightful place in the modern interior scheme. Coves and troughs and so on do not by any means cover the range of possibilities in modern theatre illumination. The ornamental fixture is indeed often needed to supply, with modern restraint, a deft touch of elegance. At some points, especially in foyers and lounges, it can provide most of the answer to the decoration problem. The designs shown here have been selected for their varied adaptability, and all are strictly in the modern manner, functionally as well as in pattern. The bracket lights at the right, for example, have the appearance, when lighted, of glass tubes. The nearest one is equipped with an all-metal, fluted half-cylinder with scientifically curved louvres for the emission of light. It is trimmed with a plate glass diffusing disc at the bottom, and finished in iridescent pearl tones with touches of chrome and gold. It is wired with six standard base sockets which may be used on single switch control circuits, or on a two-switch control permitting color changes. It is 27 inches in length and 6 inches in diameter. The further bracket fixture is similar in construction, but has three Lumiline lamps mounted outside the cylinder.

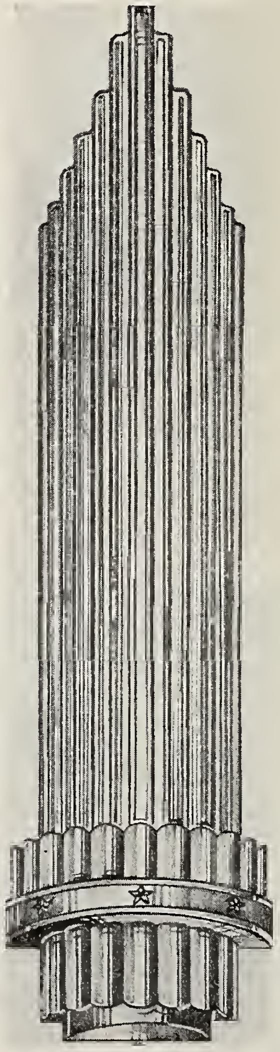






The ceiling fixture above supplies a decorative means of indirect color lighting. It is constructed of metal, except for the cylinder ends and the bottom of the center section, which elements are of engraved glass. Due to the indirect reflection of light rays through cylinder louvres, this fixture also has the appearance, when lighted, of glass tubes. The louvres are so fashioned that a subtle blending of colors is achieved. The body of the fixture is finished in satin and polished chrome, embossed with metal castings, and may be cleaned readily merely by wiping. It is wired with 50 standard base sockets and is adaptable to two-, three- or four-switch control circuits.

At right is a wall fixture of many uses, but particularly adaptable to lobbies of vertical lines, and to auditoriums. It presents a simple fluted pattern which relies almost entirely upon the action of the light for its beauty. It is constructed entirely of metal, with louvres along the flutings and concealed lamps in a ring toward the bottom, from both of which sources the light is reflected, in a blending of colors, against the flutings, which are finished in pearl tones with touches of stain chrome, black and gold. This fixture is 40 inches long, has an overall diameter of 11 inches, and extends 6½ inches from the wall. It is wired with 18 standard base sockets, while circuits may be arranged for two or three switches. A vari-colored effect is also obtainable with operation on a single switch.



[ALL SKETCHES FOR BETTER THEATRES FROM DESIGNS BY ROMAN ART COMPANY, INC., ST. LOUIS]

Troubles in Extended Frequency Reproduction

• Describing a group of faults in sound caused or exaggerated by the extension of the frequency band, with emphasis on flutter and its remedies

By H. C. ROLLS

IN ADDITION to the troubles peculiar to itself, theatre equipment for extended frequency reproduction presents exaggerated forms of problems that are present in all sound apparatus. Focus of the exciting light is one example. It must be sharp in all theatre equipment. Reproduction of the upper frequencies, however, requires an accuracy of focus that is difficult to obtain with the means formerly in use, and justifies the use of special tools—in this case, a "buzz track" or loop of single-frequency sound (9,000 cycles is often chosen, as representing the upper limit to which the system should respond).

With this buzz track in operation, the exciter lamp is adjusted until the maximum volume is obtained. The greatest accuracy is secured, of course, by means of a volume indicator or output meter. The judgment of the ear can be used, instead of the meter, if the person making the test is thoroughly familiar with previous results obtained from the same projector. Ear judgment is more reliable, however, when the results can be compared with those of the other projector, if that is known to be in focus.

It is still difficult, in many theatres, to test for focus while the show is in progress, using either the ear or the output meter; hence, some of the latest apparatus, incorporating dual amplifying channels, is equipped with switches by means of which the monitor speaker, output meter, or both, can be applied to one projector, while the stage speakers are reproducing the film that is being run on the other. Such facilities are helpful in focusing exciter lamps, during the show, to obtain the maximum results from an extended frequency installation. Where they do not exist, sufficient overtime must be allowed to prepare a proper supply of pre-focus exciter lamps to be available for instant insertion.

FLUTTER

The illusion of true sound that is created by the more modern types of theatre equipment has led also to extensive investigation of flutter, as one of the most important single causes of distortion capable of destroying that illusion. Flutter arises out of mechanical imperfection in the reproducing equipment, many of which are so slight that adjustment creates no improvement that is instantly audible. In consequence, such defects remain undetected by ordinary methods of investigation, but while singly they do no apparent harm, a number of them, present simultaneously, definitely spoil the sound. Until recently the only reliable remedy has been the shotgun method of "a general overhauling."

Inasmuch as flutter is, essentially, a periodic change in the speed with which the sound track passes through the exciting light, its action upon the system is to produce a corresponding change in the frequency of the sound currents created by the photocell. Methods of measuring this change have recently been evolved, by means of which minute defects in a sprocket, or trifling improvements in the tension of a film shoe, are readily observed, and the equipment can be gone over and flutter removed systematically.

Measurement of flutter in recording and printing machines has resulted in substantially complete elimination of recorded or printed forms of this trouble in most of the late pictures, leaving the theatre assured of relatively distortionless sound *if* corresponding measures are applied to the reproducing apparatus, consistently, in time to eliminate causes.

A flutter-less constant-frequency buzz track is used in association with the fluttermeter. That test equipment includes, among other apparatus, an electrical filter network which offers a specific impedance to one frequency only. If the output of the sound system, when the buzz track is played, were totally free from flutter, the frequency applied to the filter network would not vary, and the output current drawn from that network would be constant in volume. The indicating meter used would show no response. The presence of flutter, however, varies the frequency applied to the filter, and the current drawn from that filter alters in volume accordingly. The indicating meter responds to these changes in current. Its scale is calibrated to show flutter in terms of percentage of the true frequency.

Considerations of design make it undesirable to use the filter network directly on the frequencies produced by flutter. Therefore those frequencies, in the test equipment now under consideration, are heterodyned against (mixed with) a constant frequency created by an oscillator tube included in the same test unit. It is the difference-frequency thus producer that is applied to the filter.

Apparatus operating on a somewhat different principle, but intended to produce the same result, is in process of development by another manufacturer. Details of its design are not, at this writing, available.

Flutter is particularly undesirable in extended frequency sound because the naturalness of the illusion makes it more noticeable. The reproduction of the human voice, in the best of modern theatre equipment, is very close to absolute accuracy. Where sound is unnatural at best, flutter is merely one more defect the audience must labor to forget. Where it is substantially the only defect, its presence is glaringly obvious.

The mechanical causes of flutter are many, almost innumerable. A few may be suggested: Wear, defect or lack of lubrication in motor bearings, resulting in irregular motor action. Worn or imperfectly

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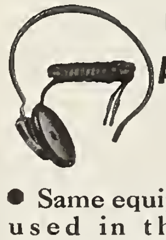

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meshed driving gears. Worn or stretched driving belt. Worn or defective driving chain. Unbalanced flywheel. Undercut or imperfect sprocket. Improper tension of any idler or pad in the sound assembly. Insufficient loop between projector intermittent sprocket and sound sprockets. Enlarged sprocket holes in film. Worn or improperly lubricated takeup. And so on, *ad infinitum*.

The troubles thus far considered are among those which are exaggerated in their effect upon the sound by the existence of extended frequency reproduction. That type of reproduction, however, includes troubles of its own which are not present at all restricted-frequency apparatus.

SPEAKER TROUBLES

As many as three different types of speakers, or baffles, or both, may be used in an extended-frequency installation, each group reproducing its own section of the total sound. Obviously, the volume output must be correctly proportioned, as between these different groups of speakers, and this is done at the time the installation is made. A distinct class of troubles refers to changes that take place subsequently, and upset the original balance.

Of these, the simplest is the *outage* of a speaker, which will not always be obvious. The tweeter or high frequency speakers, particularly, are pointed to supply different portions of the auditorium. They add crispness and clarity to the sound, but comparatively little volume. If a tweeter stops working, the sound observer will not be aware of the fact unless it is the one that supplies the portion of the theatre in which he happens to be at the time. The total change in volume will be very small, even though a large section of seats may have lost the benefit of extended frequency sound. Only periodic visits to all parts of the house will detect the presence of this fault.

A more serious difficulty, affecting the entire theatre, is a change in the proportionate volume delivered by the different groups of speakers, which may amount to serious distortion. The sound current delivered to all speakers is derived from a common ampliying system, but the field exciting current is often drawn from more than one source, particularly in theatres in which extended frequency apparatus has been added to existing equipment. In such theatres, and sometimes in others, different groups of speakers may have separate field supply rectifiers, and aging tubes (or a burnt-out tube) in one rectifier, may reduce the volume of sound from its associated speakers without influencing the volume obtained from the others. The overall result may be tinny or barrel sound, depending upon which group of speakers is affected.

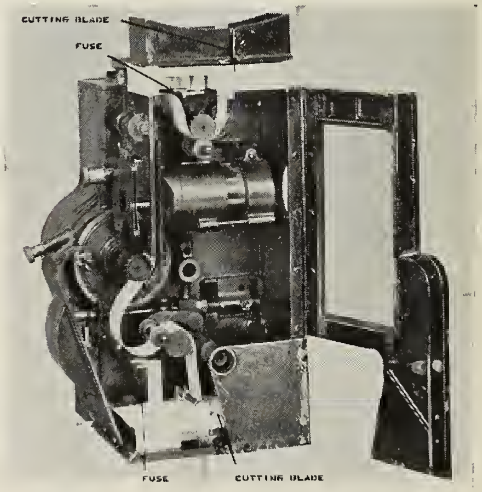
MONITOR LIMITATIONS

This is one of the types of trouble which, particularly in extended frequency systems, cannot be detected in the projection room. The monitor speaker was never a reliable guide to trouble, partly because of the noise always present in the projection room, and partly because it never duplicated the full character of the screen speakers. In the case of extended frequency reproduction, however, practically the only use of the monitor is to determine whether sound is on or off. Its quality does not remotely approach that which is heard in the auditorium, many of the frequencies heard with the newer systems find the monitor totally unresponsive, and the use of an outside sound observer is indispensable if the benefits of the new equipment are to be realized.

NON-SYNC FLAWS

Some of the frequencies to which the monitor does not respond may contain disturbing noises that the projectionist will never hear. One such disturbance is high-frequency needle scratch, likely to be present if phonograph records are used for incidental music. The degree of scratch reproduced by the older systems, which cut off at about 5,000 cycles, was very much less than that which will be heard with equipment going to 7,000 and higher. The more recent commercial phonograph records carry extended frequency sound, suited to use in a modern theatre, but require special precautions against scratch. A counter-balanced tone arm will be found helpful, and so will the new crystal phonograph reproducers, which impose a needle pressure of only about about half an ounce. The best phonograph sound, of course, will be obtained by installing modern vertical-cut equipment and using vertical-cut records, but this procedure is, unfortunately, still somewhat expensive.

[*The author of the above article has been identified with theatre sound and radio engineering for many years, in New York and elsewhere.—The Editor.*]



A diagrammatiic photograph of a projector safety device developed by the Paramount Device Corporation of Chicago and designed to prevent film fires resulting from ignition of the film in the projector head. It consists of two operating sections, one acting above, the other below the projector mechanism, stopping the fire from continuing to the magazines. At each point there is a fusible link and a blade. When the film is ignited, the film slot, either in the top or bottom device or both, depending on direction of the flame, is sealed by the knife, which at the same time has severed the film.

F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

F H Richardson

REPORTS FROM THE FIELD ON PROJECTION MEN AND METHODS

BY THE TIME these words are duly recorded in printer's ink, I will be in Chicago, attending the convention of the Society of Motion Picture Engineers. But a lot has happened since I and Friend Daughter let the home fires temporarily go out, for I have been addressing a large number of projectionists in person, en route to Chicago in the gas buggy, at meetings called by local unions in a number of cities.

NEW HAVEN

Our first official stop was New Haven, Conn., where I had been invited to address Local 273, and guests from Bridgeport (Local 277), New London (Local 439), Norwalk (Local No. 479), Norwich (Local 459), and Waterbury (Local 304). However, the weather man got out his squirt gun and started to deluge the country, with the result that only Norwalk and Norwich men came over. Leo Cimikoski and Charles Oldham drove 75 miles through the rain to attend the meeting. Norwalk was represented by George Brazil, president; Wilford Tarlor, business representative; Carleton Hunt, secretary; and George Frank. Mr. Brazil also came as representative of the Connecticut State organization, of which he is vice president.

Such conversation as was had with theatre managers developed the fact that New Haven theatre business is now on the upgrade—after the slump caused by the recent floods. As one manager expressed it, "business is now good and getting better."

The Bijou, which is managed by W. H. Elder, assisted by Jack Sidney, was one of the theatres visited. A. Cassella, J. Stein, J. Huisman and L. Biasucci form the projection staff.

At the Paramount Assistant Manager G. Reising evinced pardonable pride in both the theatre and its equipment. The projection room is manned by Brothers Maurice Morriarit, Theodore Haenssler, Fred Warner, and Marshall Jones, who are justly proud of the new 36-volt arc, 62-ampere Brenkert lamp recently installed. I am sorry I was unable to visit more New Haven theatres.

A. Nelson Frazier is president of Local 273. Frank Perry is vice president, Edwin Boppert, treasurer; A. Basilicato, recording secretary, and the business representative is Mathew Kennedy.

Stopping off at Ansonia, Conn., we called upon our old friend John Griffith, and his stalwart son—John, Jr. It was John Griffith who pointed the way in the highly important and very difficult subject of projection optics. The son follows in his father's footsteps. They are both members of the New Haven local and have worked opposite shifts in a large Ansonia theatre for many years.

SPRINGFIELD, MASS.

After New Haven came Springfield, Mass., and on our way we saw some of the effects of the flood in the Connecticut River valley—houses perched at all angles, many smashed to kindling wood, boats out in the middle of fields.

In Springfield we found Arthur Payette, secretary of Local 186, awaiting our arrival. A little later Benjamin Hull, president of the local, came in. President Hull is a charter member of the local, which was formed 26 years ago. It has 53 members working in 17 theatres in Springfield and several surrounding cities and towns. John F. Gatelee is business representative. He is also IA representative for New England.

Springfield suffered terribly from the flood. All theatres except two were closed down for lack of power. Eight of the theatres were flooded, some of them severely.

The meeting was held in a beautiful assembly room in the Hotel Bridgeway. Attending were not only all members of the Springfield union, but also a good representation from Local 486, Hartford, Conn., Local 382, and Local 596 of Greenfield, Mass.

When I had closed my talk, Mr. Gatelee spoke briefly, commending my address to the members, but advising me that the New England district was in opposition to the 2,000-foot reel.

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

A Questionable Remedy Page 34
A Lesson in Lens Making Page 34
Adjustments After Current Change Page 35
Co-ordination Needed Page 36
Calculating Wire Diameter Page 36
Visual Elements Need Inspection Page 37
Selecting Good Soundheads Page 38
A Questionable Wage Policy Page 38
Dry Cells and Shorts Page 38
Is Steel Plate Floor Permissible? Page 39
Dry-Shaped Film Splice Page 40

UTICA, N. Y.

After a 200-mile run from Springfield, we were very comfortably parked in one of Utica's swank inns, guests of Local 337. This union has 44 members. Brother Charles Skinner is its chief executive officer, Louis Tennis is vice president, our old friend Glen Humphrey is business agent, while Dean Wallace is secretary.

In Utica the admission price to theatres is, it seems to me, absurdly low, especially when we consider that all theatres, except one, the Stanley, run double feature shows. The Stanley admission price is 40 cents. One house operates on a flat 10-cent basis. Several charge 15 cents. In conversations with me, managers voiced strong objection to the double feature, but, they said, to cut it out requires the unanimous action of all theatres.

At midnight a banquet was held, attended by more than fifty projectionists of the Utica local, of Local 474, (Rome-Oneida), and Local 609 (Little Falls). Glen Humphrey was toastmaster.

(Friend Daughter says she wants to come to Utica again. They fed her two steaks in one evening!)

SYRACUSE

After a short run from Utica we arrived at the lively, up-to-date city of Syracuse where Projectionists Raymond Roe and George Raaflaub took us under their wings, showing us interesting spots of the surrounding country. Later in the evening Friend Daughter was escorted to several theatres by Projectionist Walter Scarfe. This is her report:

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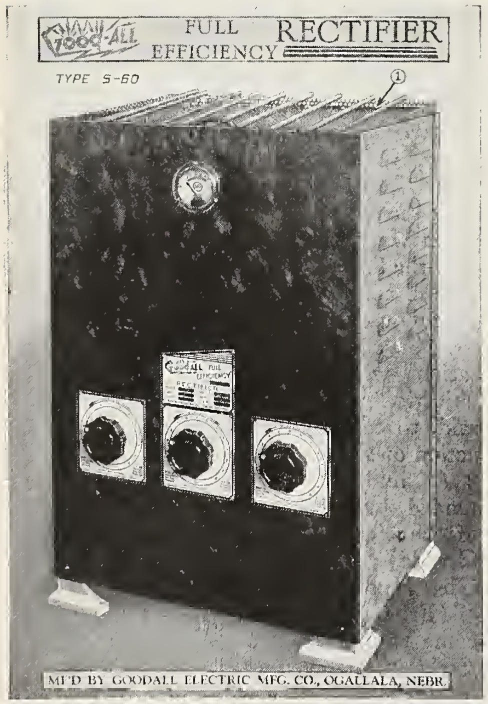

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"At Loew's State theatre I found an unusually clean, well planned projection room in which William P. Meany rules as chief, assisted by Louis R. Boyd, Walter Scarfe and Howard Kennar. George Raaflaub is there, too, while waiting for another theatre, which recently was damaged by fire, to be reopened. H. Rose is acting manager.

"At Keith's, another of Syracuse's fine houses, Chief Projectionist Jack Seeley was working with his mouth clamped shut while a broken jaw healed. His brother workers are Kenneth Wilcox, Lawrence Sherman, Robert Poulson, John Eccles and Linn Goff. Again I saw a decidedly clean house. If these two projection rooms are fair examples of what Syracuse has, the boys should be complimented upon their efficiency and cleanliness. I saw two Hall & Connolly HC2's which have been in use for the past eight years without any major repairing. A visit with G. Lampe, the manager, and J. Golden, acting manager, who aids him, was also enjoyed. Both dislike double features, but consider them necessary in Syracuse."

Most of the members of Local 376, and also seven men from Local 272, Courtland, N. Y., which is about 35 miles distant, attended the midnight meeting. After the meeting, the Courtland men asked me to visit them some time next fall.

ROCHESTER, N. Y.

Arriving in Rochester, which has some very special connections with the motion picture industry, we were met by our old friend Louis M. Townsend, president of Local 253. This body has 70 members, most of whom are working regularly. Those who are not, are assured of $25 a week for relief work until better times arrive.

It is interesting to note that downtown theatres in Rochester are doing 90 per cent of their 1929 business, and most of the others about 80 per cent. Time was limited, but visits to a couple of theatres were managed.

The RKO Palace is a 3,000-seat house, and from the appearance of the well ventilated, well equipped projection room, reproduction of motion pictures gets proper attention. This observation was confirmed by Manager Risley, who stated, in precise terms, that he realized that aside from an attractive, comfortable place to sit in for two or three hours, he had nothing to offer his public except what comes from the projection room.

"Unless everything is okay in projection matters," he said, "I am eventually going to lose money at the box office."

Three cheers for Manager Risley!

William Holmes is chief projectionist at the Palace, and Floyd Spencer, Carl Redfern, Calvin Bornkessel and Jesse Seadeek complete the staff.

Another theatre visited was the Rochester. This house seats 4,000. The projection room was well lighted and clean, but it is a safe guess that the boys get pretty warm up there in the summertime. The projectionists at the Rochester are Frank Britt, Paul Kuntz, Frank Gates, Walter Sein and Al Florack. These men have contrived something interesting for the projection port. Instead of projecting through glass, they have installed a cone-shaped tube, made of sheet metal, between the port and the projector mechanism, which shuts out noise from the auditorium without the use of a glass port cover.

One poor practice which I observed in Rochester—and elsewhere, for that matter—is to locate the motor-generator sets in the basement. In some of the flooded cities exhibitors must have had good reason to regret this.

BUFFALO

Buffalo, the Queen City of the Lakes, welcomed us with open arms—and a heavy snow storm. Shortly after arrival, the welcoming hand of A. Ryde was extended, as well as those of W. Webster and David Hunter. We were loaded into Brother Ryde's car and taken to the home of George H. Signor. We were the guests of Mr. and Mrs. Signor at dinner. Afterwards Mr. Signor invited me upstairs to examine his library, in which I found at least 50 volumes dealing with motion picture sound and projection, radio work and other subjects relating thereto. Brother Signor has all the transactions of the Society of Motion Picture Engineers bound very beautifully and substantially. It was indeed the finest piece of book binding I have ever looked on. Moreover, he has had his older editions of the Bluebook of Projection rebound in the same manner. In the basement of his home, Mr. Signor has an exceptionally well equipped shop for the repair of projectors and related mechanisms.

In the evening, with Thomas H. Sacher as escort, mentor and guide, Friend Daughter, defying the storm, visited, first, Shea's Bailey theatre, where our old friend, K. R. Caldwell, with the assistance of Herbert A. Shipley, shoots forth shadows from a scrupulously clean projection room. The results, both in visual and sound, are reported to be good, and Manager E. Miller reports steadily increasing business.

In Shea's 2,100-seat Seneca theatre, a most interesting chat with Kenneth Cooley, the manager, was enjoyed. Manager Cooley has found that working with women's clubs, which are very active in Buffalo, increases his business considerably. At the time of Friend Daughter's visit the S.R.O. sign was needed.

The Seneca projection room was spotless. *Both men were where they belonged—at the projectors.* The room itself is 20x40 feet. Russell Cooke, Alfred Botham, Joe Smith and Kennety Cooley are the projectionists.

At Shea's Buffalo theatre Friend Daughter thought she was going to heaven. She and her guide climbed up and up in a lovely theatre much resembling the Paramount in New York City. The entire theatre conveyed the impression that it is very well managed. Everything was clean and in good condition and all attendants on their toes. It is one of the few houses in Buffalo that does not run double features. Manager William Brett asserts there is no

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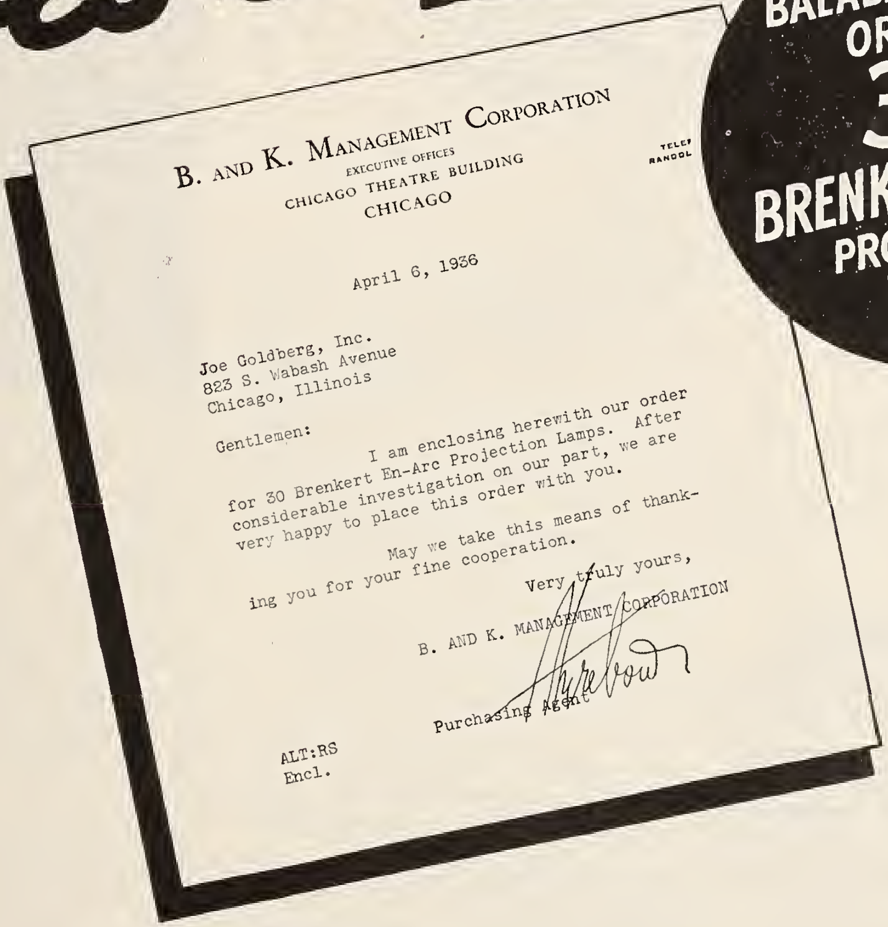

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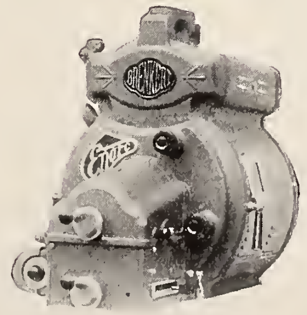

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real necessity for it, provided care be used in selecting short subjects and features. In fact, he asserted that his audiences *prefer a good and shorter show.* His business shows a steady upward trend.

After the breath-taking climb Friend Daughter talked with Projectionists Paul H. Graf and George Austin. The other shifts are worked by Thomas Sacher, Antony Christiano, Cecil Franklin, George O'Brien and David Hunter.

The union had taken over the Variety Club rooms for the evening. By midnight well over one hundred exhibitors, theatre managers, exchange managers and projectionists, who had gathered at the club, adjourned next door to one of Buffalo's popular restaurants, where they listened to the discussion of projection matters as set forth by the writer until 3 o'clock a. m. The meeting was presided over by F. C. Taylor, who has charge of projection in all the Buffalo schools. The Niagara Falls men were there in force, and some from other places.

In closing I wish to remark that everywhere our reception has been enthusiastic. Where some proportion of the membership has failed to appear, such absence was to be at least partly charged against terrible weather conditions. It is indeed encouraging that in almost every instance, notwithstanding rain, sleet and snow, projectionists have driven from 40 to 75 miles to attend the meetings. This certainly tends to show that at least a goodly percentage of the men have deep interest in their profession and are eager to do what they can to advance its interests.

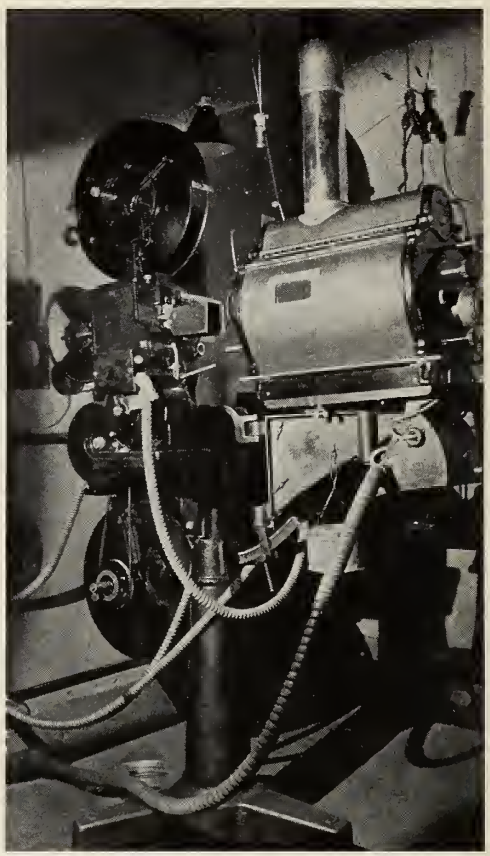
A QUESTIONABLE REMEDY BUT HE SAYS IT WORKS

IN COMMENTING upon La Point's statement on page 40 of the April 4th issue, that he cured a flickering arc by wiping off the end of the carbons after each reel, I said I thought that while that might effect a temporary cure, surely the trouble would return as quickly as the granules of carbon built up again on the carbon, which should be within 300 foot of the beginning of the reel. La Point now comes back:

"The remedy of wiping off the carbon ends after each reel was evolved in desperation after five years of flicker trouble. As a matter of fact, it really works. Here are the facts:

"The generator is a Roth 25-25. Ballast resistors are 110-volt, according to name plates. Generator voltage normally 70, but is operated at 75 volts. Ammeter reads 20 amperes. Both meters rock steady. Commutator shows no sparking at all at capacity. Arc voltage reads 45 at normal operating temperature of equipment. Arc voltage feed is erratic, requiring frequent adjustment. When the carbon (positive) is not wiped off after each reel, the trouble (flickering arc due to particles of carbon flying up into the arc stream) returns. Wiping off the carbon enables us to avoid this trouble for at least a 20-minute run."

Well, that is that, though I can see no reason why the carbon granules should not build up again quickly. But if it works, it works. I would appreciate reports from other projectionists on such troubles.



A snapshot from August Patirchevich, projectionist of the Pastime theatre in Barberton, Ohio, submitted in response to the request for projection room pictures in the April 4th issue. This shows one of the two Simplex projectors, which are equipped with Strong, Jr., low-intensity lamps. The sound system is RCA Photophone. What really is wanted, however, is pictures of entire projection rooms, showing as much of the whole layout as possible. But Patirchevich has obtained a very clear picture, and he has thoughtfully described his procedure in taking it. He used Eastman Super-Sensitive panchromatic film. Exposure time was 100 seconds with f/22 stop. Source of light was the lamp of the other projector, also projection room lights, except those causing glare.

A LITTLE LESSON IN LENS MAKING

WHILE IN THE city of Rochester, N. Y., recently, I visited the plant of the Bausch & Lomb Optical Company, where, through the courtesy of J. C. Kurtz, one of the directors of the corporation—a man who has spent 38 years of his young life in the science of optics, I was shown through what now seems to me like a land of magic.

Years ago I went through the Bausch & Lomb factory, but I am afraid they held out on me, for I did not see some of the marvelous things we looked at this time. For example, into a furnace, the interior of which was white hot, extended a long iron rod, on the inner, apparently white-hot end of which was a stirrer, a clay dingus that stirs the white-hot glass.

I nearly jumped out of my skin and balked when Mr. Kurtz asked me to touch it; however, after he had done so.

I very cautiously did likewise and found that the rod was actually, not merely cool, but *cold.* The rod transmits a strong current of cold water, and some chemical deposit, plus the light, makes it appear red hot.

Bausch & Lomb is now turning out about a million lenses a month. In their production is used $27,000 worth of glass, amounting, in cubic measurement, to twenty million feet.

We were taken to where they make the huge clay pots in which the glass is melted. It takes from six to eight months to complete one of these pots, though each is only about 3 feet high by the same diameter. These pots must be built up with clay slowly, a little each day. I saw furnace walls apparently of solid red brick, yet I could run my knife blade clear into the shank without the least trouble or any damage to the sharp blade.

I saw an 8-inch Peerless condenser lens made, and it is an astonishing process. In a little furnace, a chap takes a rough lump of glass, not a plate, but a lump. He manipulates it as it gets hot—not white-hot, but heated until it is plastic. He then dumps the thing into a mold, slaps it under a press, and out comes a condenser lens, though, of course, it must afterwards be annealed and ground.

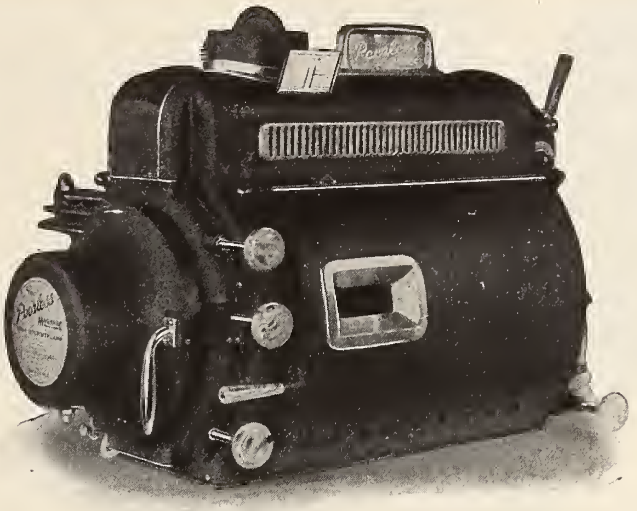
At one point we saw men cutting glass that was from ¼-inch to ⅛-inch trick. Whackity-whack they went, almost as fast as you could count, yet every cut broke true, and when I asked to look at one of the diamonds, it proved to be nothing but an ordinary glass cutter.

I saw blocks of optical glass as much as 2 inches thick by 6 inches, in lateral dimensions, and when I looked edgewise through that block at an object, and looked at the object along either side of the glass, there was no appreciable difference. It is amazing that glass can be made to provide for such perfect transmission of light.

ADJUSTMENTS FOLLOWING CHANGE IN CURRENT

DICK ALLAIR of the Theatre Victoria in Quebec, asks several questions, as follows: "Am using two Powers 6B projectors, each equipped with a Sunbeam automatic arc system. I believe it is called the Universal in the United States. Use 8x12 National carbons and 15 amperes of current. Projection distance 57 feet. Screen image 13 feet wide, approximately. The power company changed our current from 30 to 60 cycles last fall. Our Garver rectifier is a 30-cycle one. Am using it on the 30-cycle current now and get only 15 amperes on the 30-cycle contact. How could the rectifier be altered to a 60-cycle one? If so, would it render as good service as before the change? Would it alter the steadiness of the output?

"What is the best size lens for these requirements? My hall is a theatre specially built for stage shows years ago. Has 350 seats on the main floor, 160 in balcony, also loges. Due, however, to the balcony floor, the sound is hard to control at the



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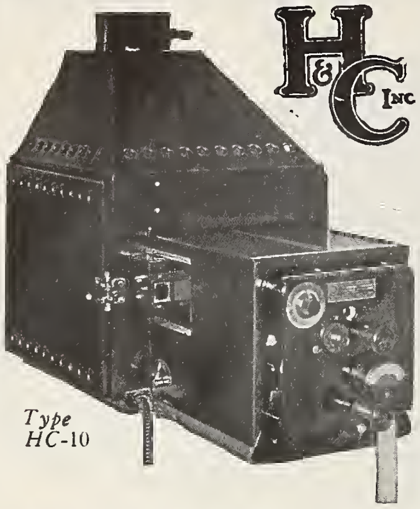

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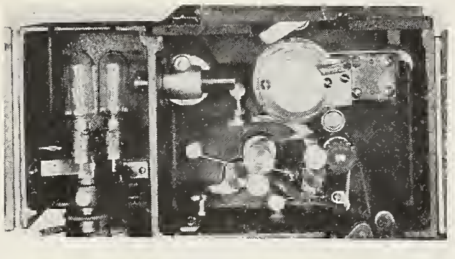

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rear of the main floor. We now have it fairly well balanced, however.

"We use Wright-DeCoster speakers with their special horns; also a Racon speaker which is installed in the center of a baffle board 5 feet square by 0.5 of an inch thick. This speaker is in the center of the screen, with the two others connected, one at either side of the screen. These loudspeakers are supplied by a Webster 30-57 amplifier, using two 227's, two 250's and two 281's. This amplifier is antique and I want to change it. It is supplied by the pre-amplifiers, one for each projector, which are marked Sunbeam. Each pre-amplifier uses two 112-A tubes. Both of these tubes and the exciter lamp (7.5-volt) are supplied by two A-batteries of 6-volts each.

"Would it, in your judgment, be worthwhile to discard these pre-amplifiers and install the d. c. exciter lamp supply system advertised in BETTER THEATRES December 14, 1935 issues, keeping the remaining equipment?"

With regard to the carbon matter, you have not advised as to just what particular kind of National carbons you are using and it makes a difference. If you have the sixth edition of my Bluebook you will find in it full information as to amperage limits for all national carbons used for projection. However, I am requesting the National Carbon Company to send you their new booklet, from which you may obtain full data.

Your 30-cycle rectifier will pass only one cycle of 60-cycle current. If you will correspond with the Garver Electric Company, Union City, Ind., the maker of your device, they will advise you as to what can be done to remedy the situation.

As to your lenses, presumably you are asking as to diameters. If you will remove any shield there may be between aperture and lens, project white light as in normal projection and blow smoke into the beam, you may see whether or not all the light enters the lens. If it does the lens of course is of sufficient diameter. If it does not, then you need a new lens of sufficient diameter.

As to the sound equipment, after consultation with Aaron Nadell, who collaborated with me on portions of the Bluebook, it is decided that the following is all the advice that can be offered concerning the sound equipment with the information supplied. In the first place, in order to give intelligent advice on the speakers it will be necessary that I have a rough sketch of the auditorium, with the dimensions thereof.

The amplifier is definitely out of date. A good, modern amplifier should be installed, but unfortunately I can not make recommendations as to different makes. I believe those advertised in BETTER THEATRES will be found to be good equipment.

It is quite permissible to continue to operate the exciter lamps from storage batteries, if desired. B-batteries for the photocell, however, are quite unnecessary if a modern amplifier be installed since it will provide photocell voltage. Many modern amplifiers also provide a. c. for the exciter lamps, though there is advantage in quality if d. c. can be conveniently used.

Rectifiers to supply current (d. c.) for the exciter lamps are also available.

I am glad to give all the help possible in matters of this kind, but in order to answer questions with certainty I must have *all* the information available, and that is something but very few supply. When asking questions, send every bit of information that can by any possibility apply to the problem.

TECHNICAL EFFORTS NEED CO-ORDINATION

FOR SOME WHILE my good friend, P. A. McGuire, of the International Projector Corporation, has been urging greater co-ordination among the technical agencies of the industry. It is his view that the Society of Motion Picture Engineers in particular, and the industry as a whole, should conduct research and experimentation in such a way as to eliminate interference and increase practical results.

Mr. McGuire is 100% correct in this matter. In the past he has done very valuable work, not only for his company, but for the industry in general. At no time, however, has he sprung an idea of larger basic value than the one above set forth. There is too much of one element pulling haw, another pulling gee, still another backing up, and a fourth standing still, when, if properly directed by the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences, all could pull together.

CALCULATING PROPER WIRE DIAMETER

J. L. MCGUIRE of East St. Louis, Ill., writes, "Can you explain to me the meaning of the terms *lamp-foot* and *ampere-foot*? Also, can you give me some reliable formula for calculating proper size of wire for a motor circuit? I have been a silent 'Bluebook School' student for years and believe you me (as you often say) it has taught me a lot."

The term *lamp-foot* is one at times used by electricians for designing or laying out circuits. It means the use of the current necessary for one 16-c. p. lamp for 1 foot of distance. A circuit feeding, say, ten 16-c. p. lamps at a center 40 feet from the fuse block would be said to have 40x10 or 400 lamp-feet.

An *ampere-foot* refers to 1 ampere for 1 foot of distance. It is sometimes employed in laying out motor circuits or circuits designed to carry a mixed load.

Concerning a formula for calculating wires for a motor circuit, the following is taken from Volume 3 of Hawkens Electrical guide:

$$\text{Circular mils } \frac{H.P. \times 746 \times D \times 21.6}{E \times L \times K}$$

In which *H. P.* equals the horsepower of motor, 746 equals watts per h. p., *D* equals length of circuit fuse block to motor, 21.6 equals ohms resistance per foot (wire all being of one diameter), *E* equals voltage at motor, *L* equals drop in percentage of voltage at motor, *K* equals efficiency of motor expressed as a decimal.

But why go to all that bother? The manufacturer or the motor name plate can advise you as to the amperage it will use. You know the length of the circuit, and using your Bluebook, you can easily calculate exactly the wire diameter that will provide efficient operation.

VISUAL ELEMENTS NEED INSPECTION, TOO!

IN VISITING various theatres I find sound equipment inspected by engineers at stated and often frequent intervals, but that there is seldom any regular inspection of the projection equipment. In fact, some seem to have the idea that if any such inspection be necessary, it should be done by the *sound* engineer.

Save in theatres where projection is in charge of a highly expert projectionist, a detailed inspection of the projection equipment should be made at least once each month by a projection *engineer*. Secondly, save in possibly an occasional instance, sound engineers, however expert on sound, are wholly incapable of making proper inspection of the visual elements. True, they could check up on the condition of switches, transformers, etc., but when it comes to projector optical systems, correct lens and mirror diameters, distances, etc., they would fail completely. How would such an engineer proceed to ascertain whether or not the projector gear train was worn too much?

I have many times gone into theatre projection rooms, looked quietly around and observed one or more things needing correction. To cite an example: Some while ago I was in a large New York City theatre in which a man of considerable prominence in projection affairs was in charge. When he cut off projector No. 2, I thought I saw something wrong. Casually I stepped over, took hold of the main or table switch of that projector. To my astonishment the handle cross bar holding the blade ends was so very loose that the switch top wabbled at least a quarter of an inch, which indicated not only loose screws, but a very loose connection at the lower end of the blades. Calling the man, I showed him the switch. He said, "Yes, F. H., that is pretty loose. I meant to tighten it two or three days ago, but forgot it." And that switch must have been used by him and all the other men of the two shifts several times during that time. A good system of reports on equipments and parts has value, but it of course does not and can not possibly reveal things such as this to the director of projection.

Considering the large investment in the average modern projection installation and the large amount of electrical energy consumed, I think such an inspection of visual elements would effect far more than sufficient improvement than it would cost. But the inspector must know his business very thoroughly and must be obliged to make a detailed report on each piece of equipment (other than sound) in the installation, as for example the condition of lenses

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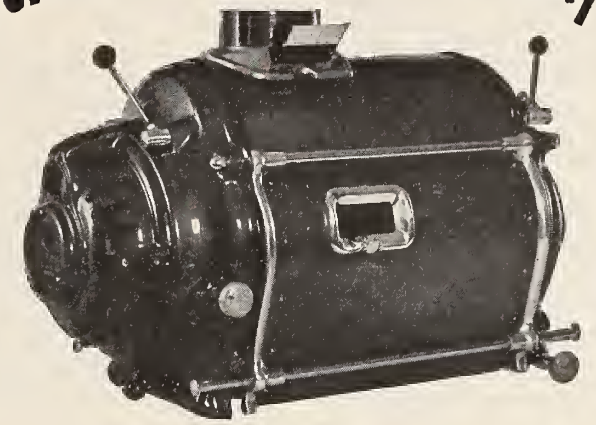

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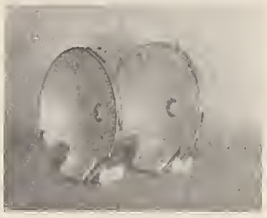

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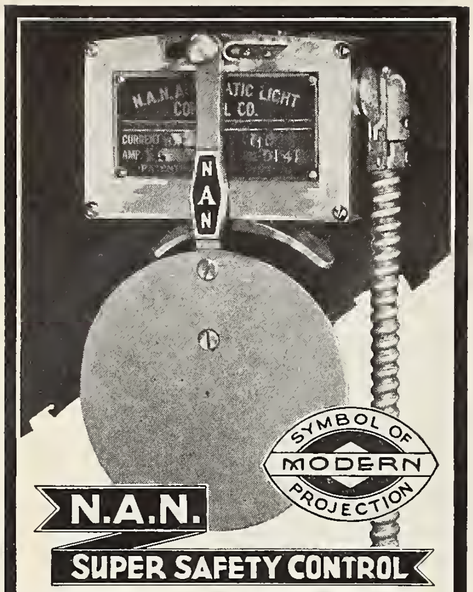

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ON SELECTING GOOD SOUNDHEADS

FROM THE OWNER of the Delano theatre in Delano, Minn., comes a letter saying, "I intend to buy new soundheads for my theatre, which same is 34 x 70 feet in size. Please advise as to what soundheads you would recommend of the various independent companies; also, what should a good reliable soundhead possess?"

What a good soundhead should possess would depend upon the general design of the head itself in considerable degree. In general I would say it must have a reliable method of insuring the passage of the film sound track in proper position and at an absolutely even, unchanging speed, it should be constructed to require the least amount of maintenance, and, together with the amplification system and speakers, it should be sensitive to the whole frequency range now represented by the sound track.

As to the type of soundhead to buy, there are several independent ones on the market that have very real merit. But obviously it is not possible for me to make recommendations as between different manufactures of equipment. As elsewhere in business today, one is pretty sure of getting what he pays for when he selects consistently advertised equipment. I suggest looking through the advertising columns of, say, the last six issues of BETTER THEATRES and writing the soundhead advertisers therein.

A WAGE POLICY OF QUESTIONABLE SOUNDNESS

SOME YEARS AGO some misguided individual out in Grand Rapids, Mich., during labor trouble, undertook to "put the fear of God" into exhibitors by blowing up some theatres. Whether or not the outrage was ever definitely associated with the union, I do not know, but anyhow the union got credit, with the result that since then all but ten of the 26 theatres in Grand Rapids have refused to employ union men and have pounded down wages and raised hours of labor until, in at least one case, the "projectionist" now works, I am advised, for five dollars a week—plus his board and room! Whether he is required to do the janitor work and post bills in his idle time I cannot say.

Before the trouble and aforesaid outrage, wages averaged $35 per week in Grand Rapids, which might be called fair and decent under the conditions. I am not sure all these houses refuse to employ a man merely because he belongs to the union, but whole sixteen of them refuse to recognize or have any dealings with the union, the net result being that the wage in the larger houses averages $20 per week, with no overtime for the many extra-length shows or for holidays. The hours of duty average from 45 to 50 per week.

Now it is not in my province to discuss wages, except insofar as they are concerned with the welfare of the motion picture industry as a whole.

Unions are a necessity so long as there is no other agency to serve their function. Occasionally some misguided individuals commit an outrage such as occurred in Grand Rapids eight years ago, but such acts cannot justly be blamed upon an entire body of men, and an arbitrary stand against all be maintained for years.

In Grand Rapids is being paid a sum for projection labor that is far below what can reasonably be expected to make the men eager to do the best possible work. In the very nature of things, men working from 45 to 50 hours a week at such work as motion picture projection can not possibly deliver anything but mediocre results, and mediocre results in projection hit in two directions. It tends to reduce the effectiveness of the show, and that in turn tends to reduce patronage. In addition, projectionists are in charge of costly equipment and of an operating process which represents a large portion of the overhead. Lack of skill and conscientiousness can more than nullify any savings in wages.

CONCERNING DRY CELLS AND SHORTS

S. T. LEWENTHALL of Galveston, Tex., writes, "I have had an argument and it is agreed that we turn to you for the right answer. My opponent says that if the terminals of a dry battery be connected by means of a copper wire, such connection will constitute a dead short and the current flow will be unlimited until the battery runs down. I say this is not true. Who is right? Be darned careful, Pop, for we've a bet and I don't want to lose."

You are correct so far as the "short" is concerned, but considerable depends upon the exact meaning of that term. Under the ordinary conception of it, a dead short would result. Under a strict technical interpretation, it would not. In order that I may not be flooded with letters containing arguments pro and con, I shall quote directly from page 41 of "Principles of Radio," by Keith Henney, which volume is considered authoritative:

"Internal Resistance—One might think that an unlimited current would be secured from a battery if it were short-circuited. Such is not the case. A very low-resistance ammeter placed across a dry cell gives a definite reading—it is not unlimited. Something must be in the circuit which has a resistance greater than that of the ammeter or the connections. For example, a new dry cell will deliver about 30 amperes through wires of very low resistance.

"This something which restricts the current is the *internal resistance* of the cell, which depends upon the construction of the cell, its electrode and electrolyte material, the distance apart of the electrodes and the condition of the cell—whether new or old. The older the cell, the smaller the area of electrode in contact with the electrolyte and the greater the resistance. The current delivered by a cell is equal to its voltage divided by the sum of the external resistance and the internal resistance of the cell."

IS STEEL PLATE FLOOR PERMISSIBLE?

CAL GILLETT, projectionist of the Lyric theatre in Lapeer, Mich., writes, "I find the new Bluebook very helpful and interesting. Have been projecting motion pictures for six years. Take great interest in the work. Just installed new Peerless Magnarc lamps and Simplex rear shutters. Am now in need of advice.

"Due to changes in the balcony, soon to be made, it will be necessary to raise the projectors about 18 inches. The contractor does not wish to use cement because of its weight. He proposes to have a constructional steel company build a frame covered with steel plates, but I fear this will result in vibration. I am therefore applying to you for advice."

There is no reason why a steel frame can not be made perfectly rigid so far as the frame itself is concerned. However, I most decidedly would not care to take the chance of setting the projectors on the plates. If such a frame is made I would advise the constructors to be sure it is sufficiently rigid so that no vibration whatever will be present, and to place under each projector two substantial I-beams extending from front to rear end beam. What depth they must be would depend upon their length. Vibration of even so little as 1/100-inch might result very seriously if it happened to be such as would tend to rock the projector mechanism forward and back.

All that, however, can be taken care of, but there is another matter I am not at all certain of, even after consulting several sound engineers. This is the possibility of oscillation that may affect the sound. I think Friend Gillett would do well to consult with the makers of the sound equipment he is using before approving those steel plates. One sound engineer of high ability is skeptical, another is not. I am.

SCREEN TYPES AND GOOD VISION

WILLIAM P. WILSON, president and general manager of the Lycoming Amusement Company, Williamsport, Pa., writes, "Your various articles are read with a great deal of interest. We are about to install a new screen and would appreciate the benefit of your advice as to the best one to purchase. Our auditorium is 45 feet wide. It is 134 feet from proscenium to the last row of seats, 15 feet from first row to proscenium. It is 39 feet from floor to ceiling at front row. Balcony is 45 feet wide and 64 feet in length. Stage is 10 feet deep, 30 feet wide and 22 feet high. Proscenium opening is 18x26 feet.

"Present screen is 16x26 feet and is located 12 feet from front row of seats. Projection angle is 14 feet below a horizontal line. Lenses are Ross 4¾ e. f. Lamps are Peerless hi-lo. We would be glad

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to have your opinion as to whether we should purchase a plain white, a silver or a gold screen, and any other information you think we should have."

Mr. Wilson has done very well, but like so many others, makes the mistake of not telling the dimensions of the seating space. However, in this case the mistake is not very serious. It is only that if there are aisles along each wall, as presumably there are, it cuts down the length of the front rows by from 6 to a possible 8 feet. The auditorium dimensions have nothing to do with the screen surface. It is wholly a matter of viewing angles.

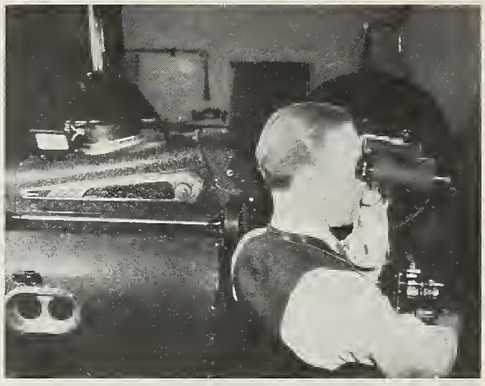
Now, Mr. Wilson, first of all I ask you to do this. As soon as you receive this letter, go to the front row of seats, which are 12 feet away from that huge picture—you say the screen is 26 feet wide, but I presume you mean the screen image is that width. Go down there, stand in the center aisle and walk backward, facing the screen. looking constantly at the screen image. Notice how terribly coarse and dead it looks from front row center. Note how your eyes move around to follow the action of the pictures. Note how it all sharpens up as you walk backward, until finally it becomes a fine picture when you get back 30 or 40 feet from the screen. This should show you that placing the screen at the proscenium arch when you might locate it closer to the rear wall lessens the value of the seats in the front half of your auditorium.

Now, having completed that experiment, go down front and walk to the front end seat on either side. Sit down and examine your screen image. Note the distortion. It is bad enough in the center, but at the farther side it is terrible (yet, I venture the assertion that you make no reduction in price for those seats).

What I would do is this: I would first of all examine Table No. 6, page 150 of my Bluebook of Projection, which would give me basic information as to the reflective characteristics of various standard reflection surfaces, though not of the many more or less specular screens on the market. Next I would examine and study Figure 48, page 151, and its accompanying text, then turn to page 155, examine the drawing thereon with reference to the front end seats. Then, having studied the whole screen subject (pages 146 to 166) and using Figure 49, page 154, I could decide just what the auditorium should have with respect to screen surface.

Considering the balcony and width of seating space, you will need a wide distribution of light. For obvious reasons I can not advise you what make of screen to purchase, but it should be a surface giving wide diffusion.

As to the selection of a screen that will clean well, you will have to use your own judgment. But don't let any salesman tell you that any screen surface, no matter what, can be so cleaned that its reflection powers can be fully restored. That can not be done with anything but glass, and even the glass bead surface is not all glass. Screens may be recoated, and if the job be expertly done, the result should be excellent, though in the process the perforations will inevitably be somewhat reduced; also, recoating is rather costly when the results obtainable are considered.



Checking the definition of the screen image with binoculars—something I have recommended many times. The theatre where the picture was taken is in Los Angeles, but its name, and that of the projectionist, was not included in the information accompanying the photograph. The binoculars are Bausch & Lomb 10x50-mm. Navy glasses, and the projectionist is shown viewing the screen with them while adjusting the focus on the screen.—F.H.R.

Every screen surface should be either cleaned thoroughly or recoated at least once every six months. If you doubt that statement, hang a piece of polished plate glass up in your auditorium for six months, then examine it and I think you will be convinced.

And now, as to size. First, I would locate that screen as far back as possible on the stage. I would reduce the picture size to 20 feet wide. Under no imaginable condition would I have the width more than 22 feet. Twenty feet is plenty. With the smaller size you will be confining the available light to less space and therefore will have a brighter screen, so that the picture details will be just as visible from the rear seats as they now are—perhaps more so—and from the front half of the auditorium the whole thing will be very measurably improved. However, if you make this change, be very certain that your projectionist makes the necessary and *right* changes in the whole projector optical system.

DRY-SHAPED FILM SPLICE

ALLAN E. HARVEY of Newman, Calif., discusses dry scraping in splicing in a letter recently received. He says:

"In making film splices, a dry scrape is superior to the older method of dampening the emulsion to loosen it from the film base. It now is standard practice in film laboratories and exchanges where splicing machines are used. Special equipment is required, however, for making dry scraped splices; also, a very precise adjustment and manipulation of the scraping tool and some skill is required. The dry scrape is probably unsatisfactory when practiced with a common splicing block unless the one making the splice is very careful.

"However, an improved dry, scraping splicing method can be used in connection with at least one film splicing machine I know of—the Griswold—by altering it somewhat for this purpose. By using the standard 1/10-inch blade in place of the wider blade, and adjusting the two swinging members with washers so that the pins which hold the film are properly spaced and placed with respect to the lower shear blade, an equivalent to the laboratory made SMPE Standard Splice can be made very quickly. The various upper shear blades, cement guard and pressure springs must be refitted by filing out the screw holes to allow them to be moved toward the lower shear blade.

"The splicer should be warmed for quick results either by using the incidental heat from an electric lamp or coiling the heating unit from a household heating pad in the open base of the splicer. The standard scraping blade can be used, but a superior blade can be cut from flat clock-spring stock with snips and inserted in the scraping blade holder.

"In practice, with such a splicer the film is held in the machine as with the standard type, but the splice occurs between the sprocket hole perforations, where it can be scraped dry with the blade without any difficulty. The stub end should not be sheared off before scraping, but the end to be cut away folded down so that it lies between the lower shear blade and the scraper while the emulsion is being removed. After the cement has been applied, the whole left hand assembly is brought down, shearing off the stub and completing the splice. When heated as suggested, such a splicer will set a sound splice in from 10 to 15 seconds, the whole splicing operation taking only about 30 seconds. Of course, no lacquer need be applied, as a 1/64 over-lap allowed by adjusting the cement guard makes the splice noise-proof.

"As required, the scraping blade can be resharpened by grinding or honing on a flat stone for a square edge similarly to sharpening a flat wood scraper."

Friend Harvey has not said he is a projectionist, though I suspect he is one. If so, he apparently studies and goes deeply into matters pertaining to the profession. However, while thanking him cordially for his able discussion of dry scraping, I regret that I must take issue with him on his conclusion that dry scraping may be successfully used in theatre projection rooms. Freely granting it to be superior in every way to the wet scraped splice *when properly done,* there is the rub. We have a number of projectionists who could and would make perfect dry-scraped splices, but unfortunately we still have a number who do not make even a wet scrape splice any too well. If they were obliged to make dry scraped splices, it would be just too bad, for both the splice itself and general results. The method suggested and well described by Friend Harvey would be an improvement in the hands of careful, very skillful projectionists, but because of the situation as it exists in general, I would fear to recommend it to my readers for general adoption.

How I Built Myself a Theatre Business in a Hamlet of 400

(*Continued from page* 13)

viously, we had given our shows in Garberville in a dance hall—flat floor, hard chairs, poor booth, etc. Now we wanted a theatre with a sloping floor, lobby, foyer and everything that goes with it.

RECONSTRUCTION

On borrowed money we went to work constructing a theatre out of the garage building. This was of frame and corrugated iron construction, measuring 36x 65 feet. Of course we had to use the strictest economy, but we finally built a theatre along the lines of what we wanted, with an auditorium having 300 seats.

The floor of the garage building was removed and the ground excavated to permit a sloping floor. We also added 12 feet to the rear of the building, for a stage and a furnace room. We made the stage 24x12 feet and supplied it with a nice curtain, valance, etc.

On the walls and ceiling we put on 6,000 square feet of Firtex (similar to Celotex) treating the auditorium, foyer and rest rooms with the same material. Under the stage we installed a drum stove with a blower in a room built from the sheet metal of the former garage door, and added ducts leading into the theatre.

THE THEATRE IN OPERATION

We opened in August with performances four days a week—one program for Friday and Saturday, another for Sunday and Monday. Before long, however, we went to three changes. Last December we returned to two changes, but in April we went to three again. I do the managing and handle the projection.

The total amount of money required to get the Garberville theatre underway was $4,000. Since then we have added improvements out of receipts (the "we" now refers to me and my mother, Mrs. H. B. Cooke of Palo Alto, who has become my silent partner in the business). The enterprise was known as a big joke among the natives before we proved to them it could be done.

For the seats, we purchased in San Francisco some of the chairs that had been used in the Rialto there, which was then being reseated. We installed 260 spring-edge chairs in the main seating, and 40 reed chairs for loges, which are on a built-up platform. In the aisles, and also in the foyer, we covered the floor with cocoa matting. A small rest room is at each end of the foyer, and an office, 9x12 feet, is at each side of the lobby. The offices were built for renting.

The front of the building was stuccoed. The marquee is of wood, built so that changeable sign letters (which we sawed out of three-ply board) fit into place across the front and sides.

We installed the Syncrofilm portable sound-projectors which we had used for our circuit of one-night stands. They were in good shape, for they had always been handled by yours-truly, who had babied them from the start. However, we purchased a new Clough-Brengle amplifier and a Rola speaker. We now have what we think is very good sound. The projection light is mazda (1,000-watt) and we get fine light with a 70-foot throw.

I found that the most discouraging thing was to have all the people around saying, "It can't be done here."

But at least in Garberville, they were wrong—and I think they now are glad they were.—WILLIAM G. COOKE.

The Application of Rock Wool for Insulation

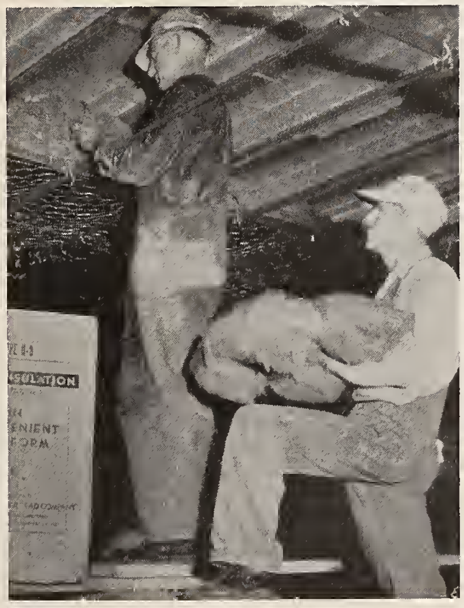


Figure 1

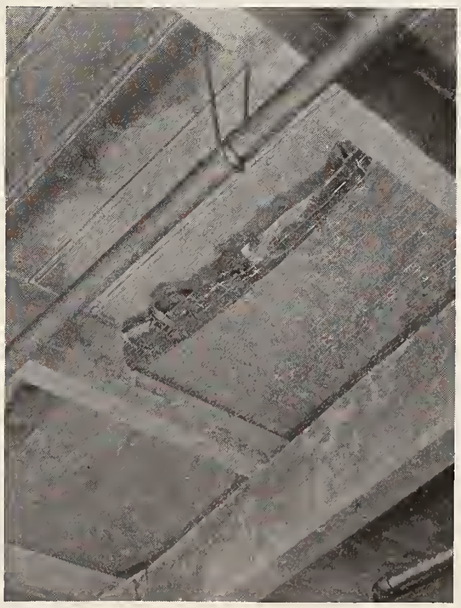


Figure 2

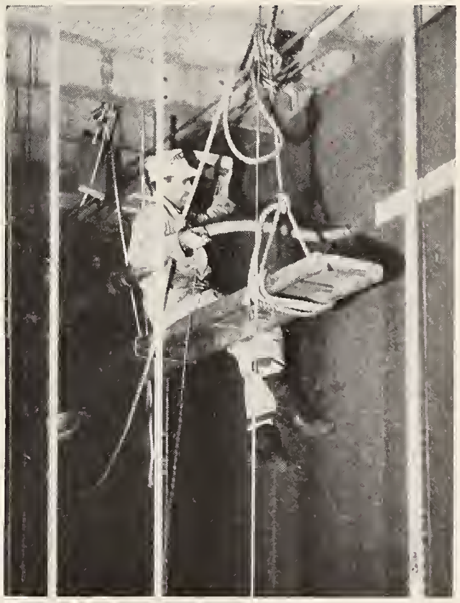


Figure 3

[PHOTOS COURTESY MODERN BUILDING INSULATING COMPANY, ATLANTA]

Three methods for applying rock wool to theatre structures for the purpose of protecting the interior from outside weather conditions, thus reducing plant load in both heating and cooling, are illustrated in these photographs. The value of insulation in general with respect to heating and cooling costs was comprehensively discussed in this department in the April 4th issue.

The picture identified as Figure 1, shows the application of rock wool on the under side of a concrete deck. The wool bats are confined between the roof and a piece of very heavy water-proof paper, and all this is held in place by wire secured to the roof.

In Figure 2 is shown the application of rock wool between the wooden joists of a wooden roof. In principle this is the same as the application to concrete. Naturally it is cheaper with wood.

Figure 3 shows the pneumatic method of shooting rock wool in between wood studs with sheet metal on one side, and a composition board on the side shown in the picture. This is an excellent method of insulating a fan house, air washer chambers—in fact, any enclosure where air is conditioned.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials
 (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devises
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Ventilating systems
Ventilation control instruments
Vending machines

"BETTER THEATRES" DIVISION, Motion Picture Herald, [6-29-35]
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 .... 7 ....
2 .... 8 ....
3 .... 9 ....
4 .... 10 ....
5 .... 11 ....
6 .... 12 ....

Remarks (or any items not listed above): ....

Name .... Theatre .... City ....

State .... Seating Capacity ....

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Simplex TRADE MARK REG'D PROJECTORS — DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

Simplex Acme
SOUND PROJECTORS

Have all the notable qualities of Simplex Projector and in addition a number of basic, patented features and improvements. This equipment is reasonably priced and extremely efficient and economical. Operating charges are remarkably low and maintenance costs moderate.

SIMPLEX ACME SOUND PROJECTOR
WITH MAZDA LAMP

SIMPLEX ACME DE LUXE SOUND PROJECTOR
WITH HIGH INTENSITY ARC

Simplex Acme
SOUND PROJECTORS

Owners and managers who are now in the market for new equipment or expect to be at a later date should be informed regarding the many advantages of Simplex Acme Sound Projector which is giving splendid results in a large number of theatres throughout the United States, Canada, England and other parts of the world.

SIMPLEX ACME SOUND PROJECTORS

Consists of a single unit comprising mechanism, 2000′ magazines, sound unit and Simplex Acme High Intensity Lamp for Suprex Carbons.

Catalog and full information will be supplied on request or you may apply direct to your nearest Branch of the National Theatre Supply Company who will be pleased to furnish prices and other details.

SIMPLEX ACME SOUND PROJECTOR
WITH LOW INTENSITY ARC

INTERNATIONAL PROJECTOR CORPORATION
88—96 GOLD ST. NEW YORK N.Y.

MAY 11, 1936–Fourth Anniversary of *High Fidelity*

For four years RCA High Fidelity Sound Equipment has been building box office for theater owners. No date in the entire history of sound motion pictures is of greater importance to you—to pictures themselves—than May 11, 1932, which marks the birth of the most natural, realistic reproduction the theater has ever heard—RCA Photophone High Fidelity Sound.

Amazing sound—made possible with vastly superior equipment, which records and reproduces fundamental tones and practically all overtones as well. These overtones make the different instruments and voices easily distinguishable to your audiences, giving astounding naturalness. Such is the result of improving and coordinating every unit through which sound passes in its course from studio to screen.

This tremendous sound advance is of vital importance to the movies. Not only is perfect tone reproduced, but volume in the theater duplicates volume of the original recording. The loudest tones give no distortion, and background interference has been so reduced that the softest tones are beautifully clear.

Such perfection makes all pictures more lifelike, more thrilling to your audiences—and means greater box office than ever before for users of RCA Photophone High Fidelity Equipment.

RCA First with High Fidelity!

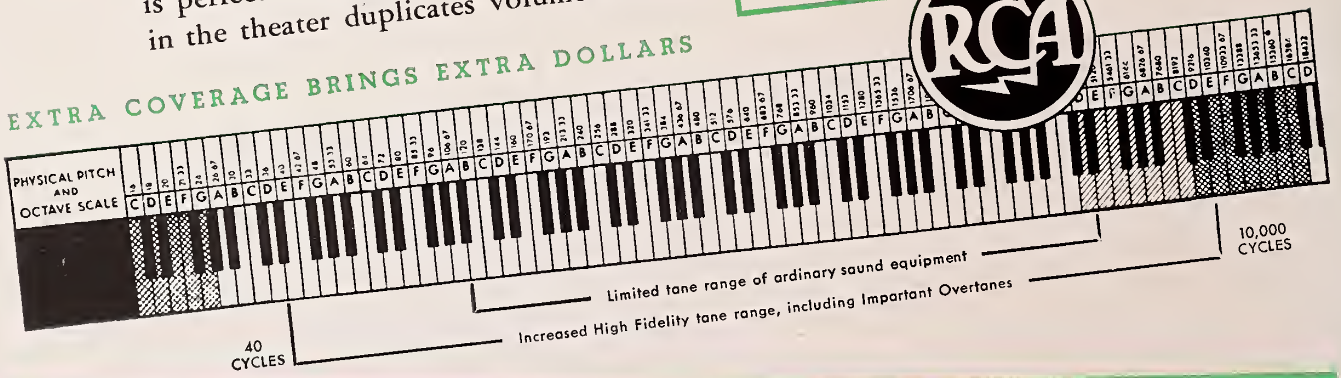
May 11, 1932–Original demonstration of High Fidelity to S. M. P. E. in Washington, D. C., by RCA Photophone, pioneer in natural sound.

Other RCA Firsts

- Ultra-Violet Recording
- Rotary Stabilizer
- Noiseless Recording
- A.C. Operation
- High Fidelity
- Liberal Maintenance and Service

RCA

EXTRA COVERAGE BRINGS EXTRA DOLLARS


PHYSICAL PITCH AND OCTAVE SCALE
10,000 CYCLES
Limited tone range of ordinary sound equipment
Increased High Fidelity tone range, including Important Overtones
40 CYCLES

RCA PHOTOPHONE · RCA TRANS-LUX · RCA SONOTONE

RCA MANUFACTURING COMPANY, INC.

Camden, N. J., a Service of the Radio Corporation of America • RCA Sound Equipment Limited, Montreal, Canada

MOTION PICTURE HERALD

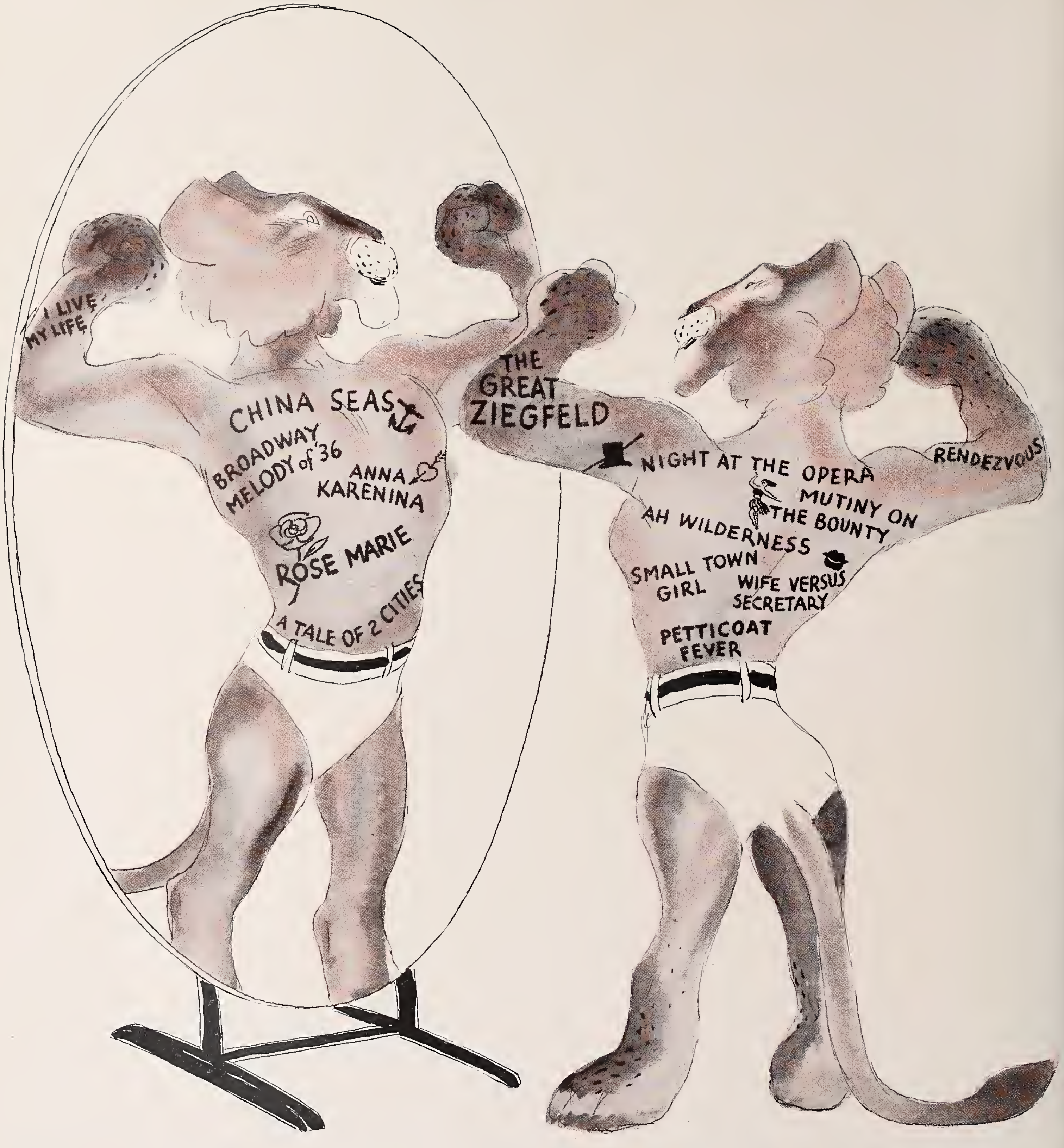
64 DISTRIBUTORS PROMISE 856 FILMS FOR NEW SEASON

In Managers' Round Table:

Managers Pool Showmanship

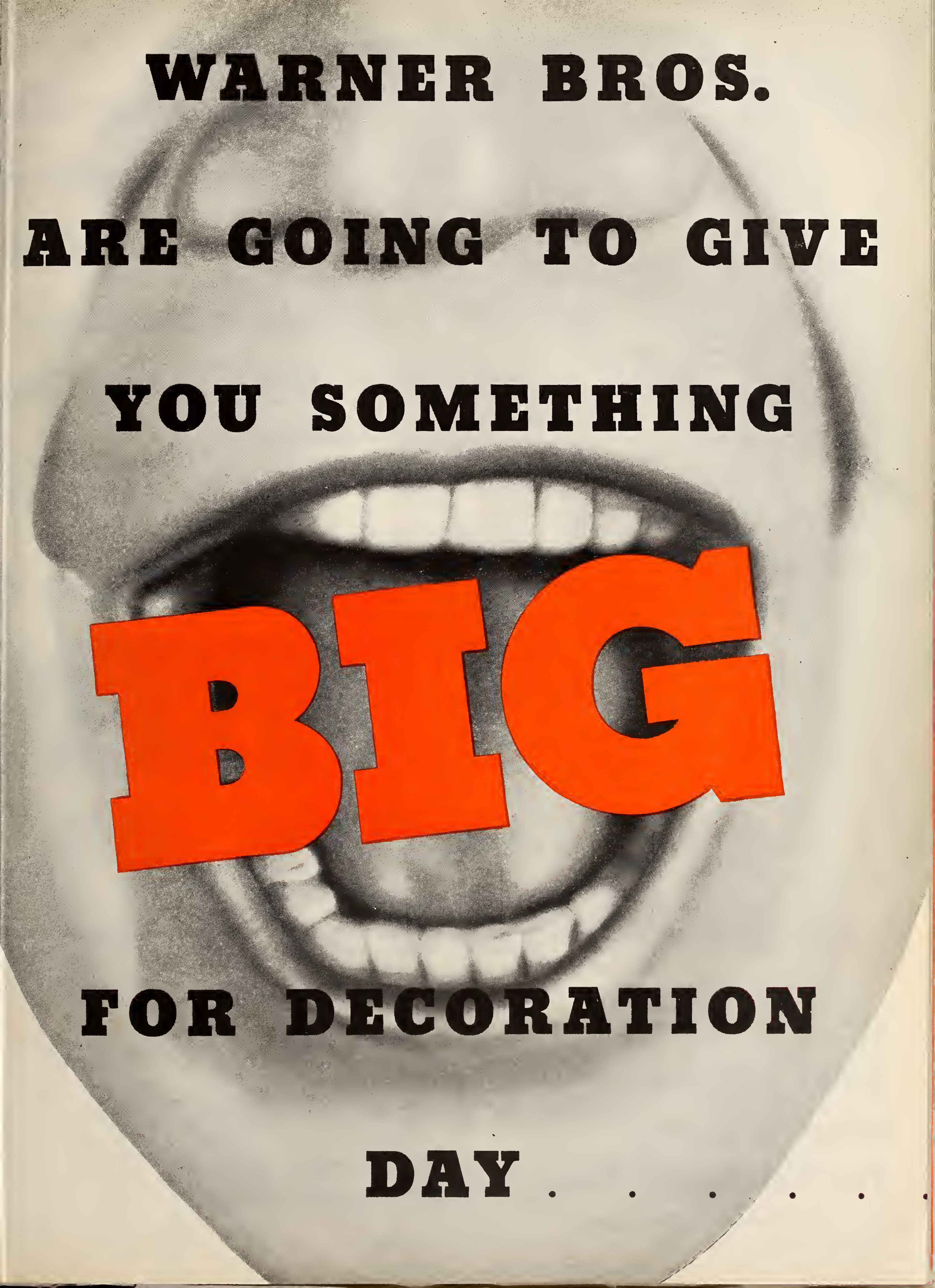
VOL. 123, NO. 6 MAY 9, 1936

Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Ave., Rockefeller Center, New York. Subscription $3.00 a year. Single copies, 25 cts.


I LIVE MY LIFE
CHINA SEAS
BROADWAY MELODY of '36
ANNA KARENINA
ROSE MARIE
A TALE OF 2 CITIES
THE GREAT ZIEGFELD
NIGHT AT THE OPERA
MUTINY ON THE BOUNTY
RENDEZVOUS
AH WILDERNESS
SMALL TOWN GIRL
WIFE VERSUS SECRETARY
PETTICOAT FEVER

COVERED WITH GLORY!

(What will Leo do now? He's got only a few choice locations left and the tattoo artist is on the way over to add titles of other great M-G-M entertainments to come!)


WARNER BROS.
ARE GOING TO GIVE
YOU SOMETHING
BIG
FOR DECORATION
DAY . . . . . .

They're in the
They sing an
You're gonna
Now that we'
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Get Your Bright Lig
Song-and-Laugh Sh
—From That Fam

JO

BR

SONS O'

JOAN

What 'A' Time-
What a Team-
What a Theme-
For Decoration Day!

Release Date May 30th

Army now

dance – and how!

get rich

e hitched

musical wow!

Ready for a Greater
Than 'Bright Lights'
Musical Stage Hit

E E.

OWN

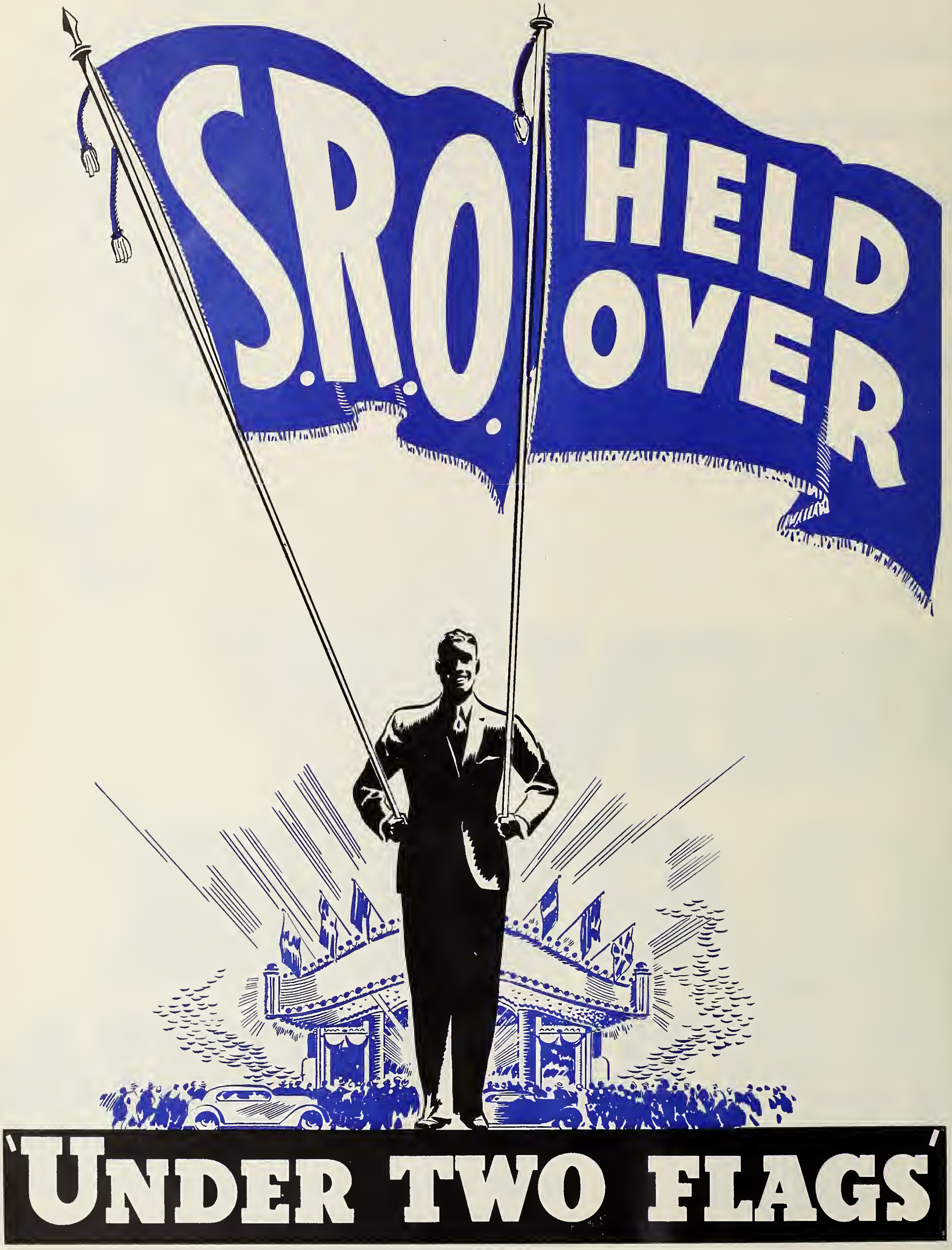
in

GUNS

with

BLONDELL

BEVERLY ROBERTS • ERIC BLORE
WINI SHAW • CRAIG REYNOLDS
JOSEPH KING • ROBERT BARRAT
Directed by Lloyd Bacon
New Song Hits by Harry Warren and Al Dubin


S.R.O.
HELD OVER
'UNDER TWO FLAGS'

See Page 30

MOTION PICTURE HERALD

Vol. 123, No. 6

May 9, 1936

THE SWEET BUY & BUY

THE season of the great annual title hunt is upon us. In secret huddles in sales departments in New York and production offices in Hollywood earnest, perplexed and inventive showmen are chewing lead pencils and consulting defunct release lists for inspiration. The product announcements for the new season are in the making and titles, selling handles, for the contemplated output must be had in keeping with the ancient custom of the industry's distribution machinery.

Presently each distributor will emerge with the document issued to salesmen and presented in turn to the exhibitor, known as "the work sheet," which presents in all solemn dignity of type a great hypothesis—the entertaining assumption that, as of the date of issue, everything that the picture makers and distributors are to do and deliver to the exhibitors' screen has been ordained for a year in advance—titles, stories, stars and even supporting casts.

AS every showman knows, on the basis of twenty-odd years of picture buying, titles and stories will become obsolete, outmoded, irrelevant, stars of the day will wane and fade and new stars will arise, in that unending process by which the screen keeps abreast of trends and the whims of public taste, starting even while the work sheets are on the press.

Never-the-less on the basis of the great annual hypothesis deals will be closed and contracts made, in that curious process which is known as selling film. Of course, everyone knows it is not that at all—for what the exhibitor wants and buys is a promise to deliver to him a certain number of units of entertainment of about such and such quality and character in about a certain period or season, which he is led to hope and anticipate will in that period induce quite a number of persons to come and sit in his theatre.

Aside from a decidedly small number of pictures, all of that future product exists nowhere in more tangible form than the title announcements and the raw material of plays, books and stories, about which the producers are holding an anticipatory state of mind—states of mind are subject to change, and have to be if they are minds—plus the array of available talent in contracted writers, producers and players—also subject to every element of change that affects the human relation—plus also the producer's performance record and repute.

OUT of this the exhibitor making season contracts can hope to buy an assured supply of box office material with vastly more certainty than specific pictures, labeled and packaged. In practical effect the operation much more resembles a July deal in September wheat than it does the purchase of a bag of flour or a loaf of bread in its cellophane wrapping.

But the existence of the contract, with its work sheet specifications, as the best instrument for the purpose that distribution has yet evolved in practice, exerts a variety of hampering pressures upon both the buyer and the seller. The picture maker is under compulsion to make the pictures specified, or at least under the titles specified, with the players indicated, regardless of what may have come about affecting box office values in the weeks or months between sale and delivery, and by the same pressure there is compulsion upon the exhibitor to take the specified picture so manufactured regardless of whether the idea so beloved in May looks good in December or not. Performance is always approximate.

OUT of that grows a preponderance of the griefs of film buying and distribution, arguments, "substitution" rows, arbitrations and lawsuits. The situation is a condition of the evolutionary process by which the motion picture has come up from the nickelodeon to dominance of world amusement. It was ever so much simpler when people just went to the movies and the exhibitor just bought film service. Now with the customers buying not movies but shows, with the studios making not programs but productions, both sides of the film buying process are confronted with the problem of a relation that sets up firm assurance and yet permits elasticity to meet the unforeseen and unforeseeable developments of the season.

THE well-being of the whole industry requires that the exhibitor be assured of a continuing supply of screen merchandise of adequate quality. It also requires that in some manner all parties at interest shall be able to take the profits that derive from the exceptional hits and from being able to follow the course of developing trends, inspirations and opportunities, let them arise when and where they may.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Both Win

The Screen Writers Guild and the Motion Picture Producers Association in Hollywood both are congratulating themselves on a "victory;" the Guild, because its members Saturday voted in principle for closed shop proposals, the major producers because many fewer than half the Guild's membership of about 900 voted on the question and because a final decision on amalgamation with the Authors League of America has been deferred for at least three months.

The expected explosion failed to materialize. The Hollywood hullabaloo is reported on page 60.

Giannini-RKO

Dr. A. H. Giannini's Bank of America National Association acquired from the Consolidated Film Industries on Tuesday $975,000 of RKO secured gold notes, constituting a lien on the principal assets of RKO including stock of subsidiary companies. The transaction represents a reduction of the interest rate from 6 per cent to 4 per cent and is in compliance with the reiterated suggestion of Federal Judge William Bondy since early in the RKO receivership proceedings. The notes represent the unpaid balance of an original issue of $6,000,000 given to the Commercial Investment Trust and Chemical Bank and Trust Company July 1, 1931.

New Difficulties

The law's arm this week tightened its grip on theatre lotteries, but regardless, Bank Night distributors the country over started preparations to hold a national convention at Denver in June.

Long Island's Nassau County theatres were notified by District Attorney Martin W. Littleton that Bank Night operations and such are illegal.

Gus Bouzis, of the Rosedale, and Frank Valente, of the Boro theatre, in New York's Bronx County, were arrested and parolled for trial for allegedly conducting lotteries. Leon Schusterman, of the United States theatre, also in the Bronx, pleaded not guilty in another case, and June 2nd was set for his trial, Bronx Magistrate Klapp dismissed a lottery case against Felix Mayer, of the Harris theatre in the Bronx. All of which reflected the extent of District Attorney Foley's campaign to end theatre lotteries.

The Massachusetts legislative proposal to abolish Beano was put over until the next session, while in Lexington, Kentucky, County Judge W. E. Nichols set a court inquiry for this week to determine if frauds have been perpetrated in the awarding of prizes in Bank Night drawings at Lexington theatres. The complaint was made by John E. Elliott, president of the Phoenix Amusement Company, who charged that the name of a winner was known to some of the public as early as 11 a.m. on the morning of the award. There were charges of "fixing" hurled, in which Mrs. J. C. Carrier, the winner of $500, is said to have told the state's attorneys that she was informed the night before that she would be given the prize if she agreed to turn back all but $50.

Double Bill Poll

The fate of the double bill was this week placed in the hands of 80,000,000 American theatregoers, who were asked by Warner Brothers, in a national newspaper poll, to decide the question one way or another for all time. See page 70.

* *

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British Studio Costs

That the Departmental Committee on the Cinematograph Films Act in England is going right down to the bottom of things in its study of the business for solution of Quota problem was indicated this week when the Board of Trade asked every studio for details of activities and plans, under a wide variety of data classifications, to provide information for comparisons of conditions before and since the Quota.

Another matter assuming special importance at this time has to do with production costs. Julius Hagen of Twickenham Film Studios came out with a proposal of a three-months' shutdown of all British studios "in order to get sanity into the salary and wage schedule." To which the Association of Cine Technicians retorted that such action would be a declaration of war between producers and employees. The Association suggested that "inflated" costs due to night and Sunday work could be reduced by taking uneconomic phases out of time schedules.

These and other current developments in Great Britain and the Dominions are reviewed by Bruce Allan of the HERALD's London office in the article starting on page 81.

Child Films

While the League of Nation's child welfare committee at Geneva was hearing Dr. Edgar Dale of the Payne Fund pleading for national subsidies to produce and exhibit children's films, thus creating competition to the film industry, Columbia Pictures Corporation was launching a plan designed to meet the demand for youngsters' screen entertainment.

"Happy Hour" is the name Columbia has given a series of short subject units, selected or endorsed by parent and teacher organizations. Forty such programs are offered exhibitors.

Thus Columbia provides an answer for Dr. Dale. What the eminent doctor told the League, and what Columbia is doing, are detailed in the stories starting on page 57.

Plaque Award

To Sid Holland, manager of the Elco theatre at Elkhart, Ind., the Quigley Silver Plaque for outstanding exploitation in March was presented Wednesday by Corbin Patrick, motion picture critic of the Indianapolis *Star*, at the second annual "Booster Meeting" of the Associated Theatre Owners of Indiana in Indianapolis. Details will appear next week in the Managers' Round Table.

NEWS SUMMARY COVERING THE SCREEN WORLD

The Mailman

Just at the moment when it seems certain that there is nothing new under the sun to engage the attention of Hollywood, a new idea turns up.

This time it is the postal service that has engaged the attention and intrigued the imagination of producers to the extent that a new cycle seems to be under way. Three studios, Columbia, Radio and Universal, have announced stories with postal service backgrounds. In addition, Paramount is making "Wells Fargo," a tale dealing with the romantic days of the pony express.

The blue clad figure bearing the leathern sack of mail down the block twice a day is not a strikingly dramatic figure, at first glance, but behind the postman is an immense organization and a tradition of service that provides plenty of material for screen fare.

Not only is there unusual opportunity for interest and drama in the background; there is an unexcelled opportunity for exploitation, for tales dealing with this department of government will have to win the approval of Postmaster General Farley on technical details. Thus, automatically, the gentleman in charge of selling stamps in local post offices all over the country is available for comment with the attendant publicity so valuable to films of this character.

Booth Problems

Stiffening of the projectionists' licensing system and re-examination of New York City's estimated 5,000 operators is sought by Joseph D. Basson, president of Local 306, IATSE, while the New York *World-Telegram,* long watchful of Local 306 affairs, demands that Mayor F. H. LaGuardia take definite action.

City department heads disagree, however, and Commissioner Maurice P. Davidson, whose department has charge of the licensing, pointed out the situation has improved since the last administration.

The New York situation is said to differ only in degree from that in other large cities. The problem, and the remedies proposed, are detailed in the story starting on page 50.

Labor "War"

Throwing the gauge of battle to Allied and Empire State motion picture operators' unions, Local 306, affiliated with the International Alliance of Theatrical Stage Employees and Motion Picture Operators, this week broke off merger negotiations and declared the inter-union peace pact at an end. The war is on. See page 51.

New Inquiry

The Sabath Congressional committee will agree on a program of further procedure in its study of the Paramount and RKO reorganization proceedings with the return from Chicago to New York this week of Max D. Steuer, special attorney for the committee, it has been reported.

The committee has been examining principals in the reorganization of both companies under the direction of Murray W. Garsson, director of investigation, who returned from Washington late last week after conferences with Representative A. J. Sabath of Illinois, chairman of the committee. Herbert J. Yates of Consolidated Film Industries, Inc., which owns slightly more than $1,000,000 of RKO gold notes secured by the principal assets of the company, was to have testified at a closed hearing late last week, but the hearing was postponed a week because of Mr. Yates' absence from New York.

U Directors

Nine directors of Universal Pictures Company, Inc., were elected at the annual meeting of stockholders in Wilmington, Del., early this week in the offices of the Corporation Trust Company. The first preferred stockholders elected J. Meyer Schine and Willard S. McKay, the second preferred holders elected Robert H. Cochrane, and the common stockholders chose J. Cheever Cowdin, William Freiday, Charles R. Rogers, Budd Rogers, Paul G. Brown and P. D. Cochrane.

Mr. Schine was elected to the board of directors as a preferred stockholders' representative and successor to Simon Klee, who resigned recently as a preferred representative. Other routine business was transacted at the meeting.

The new board will meet shortly for the election of officers.

Salaries

The Securities and Exchange Commission in Washington this week again made public the salaries paid executives of large corporations and among the published list those of Consolidated Film Industries, Inc. The report showed that Herbert J. Yates, president, received a compensation of $75,200 last year, while M. H. Levenstein got $39,180 for legal services and R. I. Puucner, vice-president, was paid $19,986.

Independents

Harry Brandt was reelected president of the Independent Theatre Owners' Association of New York City at a meeting Tuesday. Other officers chosen were: First vice-president, Bernard S. Barr; second vice-president, George Rudnick; treasurer, Leon Rosenblatt; secretary, Maurice Brown; sergeant-at-arms, David Schneider; finance committee, L. Myers, John Benas, Al Cooper.

Of 18 nominations for the board of directors, the following 15 were elected: M. L. Fleischman, Hyman Rachmil, S. Rhonheimer, R. Sanders, A. Leff, Jack Hattem, A. Rapf, Leo Brecher, David Weinstock, L. Schiffman, S. W. Lawton, A. Shenk, B. Pear, S. Seelenfreund, J. Rosenblum. Members of the finance committee are also directors.

Mr. Benas, Mr. Hattem and Mr. Rapf were named as a committee to meet with Ed Kuykendall, president of the Motion Picture Theatre Owners of America, on the trade practice conferences to be resumed next week with the distributors.

The current operators' imbroglio was discussed, and Mr. Brandt told the members of efforts to have Mayor F. H. LaGuardia intercede.

Block Booking

A favorable report on the Pettengill-Neely blockbooking bill will be made to the Senate Interstate Commerce Committee by the motion picture subcommittee headed by Senator Neely of West Virginia, it was learned in Washington Wednesday.

The subcommittee met early in the week to determine what to do with the measure and voted to report it favorably. The submission of such a report will bring the matter before the full committee. The committee has not been advised by Chairman Wheeler of Montana as to when the measure will be brought up. The group has no scheduled days for meeting but gathers when called by the chairman.

Trial Set

Argument in the suit of Jacob Smith, Lee Hamlin and other General Theatres Equipment corporation bondholders against the Chase National Bank, National Theatres Corporation, Fox Film Corporation, et al., was scheduled to be heard on Wednesday before the U. S. circuit court of appeals in St. Paul.

This Week in Pictures

FEATURED. Betty Furness, whom Hal Roach has signed for the feminine lead opposite Jack Haley in "Mr. Cinderella," feature comedy just put into production under the direction of Edward Sedgwick. This will be her first role since her recent vacation.

U. S. A. WELCOME. From GB to Peter Lorre and Constance Bennett upon their return from England, where Lorre made "Secret Agent," and Miss Bennett starred in "Everything Is Thunder" for GB. With them are pictured Jimmy Campbell, music department head; Berthold Viertel, director; Arthur A. Lee, vice-president; and Jeffrey Bernerd, distribution chief in England, now visiting America.

VACATION GREETINGS. To Broadway from Harry Joe Brown, associate producer at the Warner Brothers studio in Burbank, and Mrs. Brown, who may be further identified as the former Sally Eilers. They crossed the continent, as it were, the longest way 'round, reaching New York with the aid of the Panama Canal. Purpose: To forget work for awhile.

RECEPTION BY PROXY. Jean Hersholt fondling in effigy the Dionne quintuplets who thus shared in greetings for "The Country Doctor" and Mrs. Hersholt on their arrival in New York for a brief stay following completion of "Sins of Man," 20th Century-Fox picture which further extends the long list of Hersholt characterizations.

DEBUT ON WAY. Ann Preston, whose work in radio has led to her engagement by Universal for the feminine lead of "Parole," in which she will make her screen debut. Miss Preston has long been featured on innumerable Midwest radio programs.

THE CURTAIN FALLS
YOUR PLAY IS DONE
AND NOW ITS TOIL
FOR WIFE AND SON
THIS LITTLE PARTY
NOW IS FOR
A LAD WHO'S FREE

PRE-WEDDING "FAREWELLS." For Paul N. Lazarus, Jr., from fellow-workers in the Warner advertising department, at a luncheon in New York preceding his marriage. He is seated in front of the sign solemnly composed in his honor. Others shown are (at his right) Stanley Shuford, (at his left) Ruth Weisberg, Sid Retchetnik, Arnold Albert, and Gilbert Golden.

AFRICANA. Arranged with charming precision to fascinate our hero of "Anthony Adverse" during his stay upon the Dark Continent. This is a production study of Steffi Duna as an African dancing girl in the Warner translation of Hervey Allen's hefty novel, in which Fredric March is starred in the title role.

ON EUROPEAN TOUR. Ernst Lubitsch, for many years a Paramount director and formerly in charge of Paramount production activities, pictured on his arrival, with Mrs. Lubitsch, in Budapest during his current vacation trip abroad. Shown greeting him and Mrs. Lubitsch in front of the Hotel Dunaplota in the Hungarian capital, is Louis Foldes, Paramount manager for Hungary.

ENGINEERS HOLD FIRST 1936 MEETING. Members of the Society of Motion Picture Engineers gathered for the inaugural luncheon of the spring convention at the Edgewater Beach Hotel in Chicago. Homer G. Tasker, president, came from the West Coast to preside. S. K. Wolf, executive vice-president, is shown with J. I. Crabtree, past president, at extreme left of speaker's table.

HOME AGAIN. Douglas Fairbanks, Sr., athlete, globe-trotter, United Artists producer, etcetera, pictured in the most recent of his recurrent returns from other lands, arriving in New York with Mrs. Fairbanks, the former Lady Ashley.

Ginger Rogers

PORTRAIT OF AN ADMIRAL. For "Admiral" Ginger Roberts she is since Gov. James Allred of Texas so commissioned the RKO Radio star. And here is Gov. Allred accepting from Rutgers Neilson of RKO Radio a portrait of her in uniform (suggestive of "Follow the Fleet"). It will be hung in the headquarters of the Dallas Press Association.

64 COMPANIES PROMISE 856 FEATURES FOR 1937

More Than New Concerns in Independent Field Presage Lively Competition; 100 Foreign Films Scheduled for Sale

The producers in Hollywood are now ready to present their distribution affiliates with sufficient tangible evidence of the nature and construction of 1936-37 product programs to enable them to commence bargaining with exhibitors everywhere for a supply in the approaching season.

Some 64 distributors and producer-distributors in Hollywood and New York have already established tentative new-product outlines embracing 856 feature motion pictures, including more than 100 foreign language talkers, for 1936-37.

This optimistic pre-seasonal commitment will be shaved considerably, of course, when the schedules assume the actual, within a few weeks, as salesmen start out from the 32 exchange centers with portfolios for the exhibitors' doorstep.

There will be no appreciable change numerically in the product of large distributors next season, but there is an unusually large expansion of production activities of independent companies with the states right market in view. More than 20 new companies of potential consequence already have made their appearance for 1936-37 activity. Principal among them are Pathe's Grand National Films; Joe Brandt's Italian-talker Nuovo Mondo; the Fenn Kimball-James Love Banner Pictures; Centaur Films, of Walter Kofeldt; I. E. Chadwick has plans, and so has Harry Thomas; Coronet Pictures, of Sherman Krellberg; E. B. Derr's Crescent Pictures; Edison Film, planning shorts only; Fanchon and Marco's Hollywood Pictures; James Harper and Company; John Krimsky; Carl Laemmle, Jr.; Leichter and Hoffberg's Beaumont Pictures; Fanchon Royer's new enterprise, via Mercury Films; National Film, headed by Lawrence W. Fox, Jr.; National Pictures, a Stuart Paton enterprise; Pan American Studios, of M. H. Hoffman, Jr.; Herbert Roesener Enterprises, and, Shubert-Rowland Pictures, among others now forming.

The long series of conferences that have been under way both in New York and Hollywood for the purpose of establishing the nature of the new product commitments are about over, and so are inter-departmental discussions over basic story identities and treatment to be incorporated in the formal announcements due shortly.

There is already at hand much evidence that the approaching season will witness the engagement of both major and independent distributors in the lustiest competition of 20 years to trade early and en bloc with the country's theatre owners.

Within four weeks, since MOTION PICTURE HERALD, on April 4th, reported on the first wholesale new-product activities, some 64 companies have reported considerable advancement both of plans and policies.

Present season's commitments now are in the last stages of production, and in many cases have been actually completed and stand ready for delivery. Virtually all studios are well in advance of 1935-36 schedules and already are engaging in actual production for 1936-37.

A study of the producers' 1936-37 programs in their present form discloses an abundance of color, spotted in the type of product where it is expected to do the most good, unlike the color splurge of 1930 when color was dabbed on promiscuously with disastrous effects. It has taken color these six years to make a substantial comeback, and apparently the technical and commercial sponsors are suggesting the use of discretion. Color, of course, has since been re-

Feature Product Sources for Exhibitors for 1936-37 Season

Sixty-four companies have indicated total tentative feature programs for 1936-37 approximating 856 features, including, of course, at least 100 in foreign languages, for showings at the comparatively few houses operating regularly on such policy. These feature schedules are reported numerically as follows, and detailed plans start on page 14.

Company	No. of Features
Academy	8
Alliance (BIP)	12
Amkino	20
Atlantic	7
Banner	4
Buckingham and Capital	*2
Burroughs-Tarzan	18 to 24
Centaur	52 Short Subjects
Chadwick	Undetermined
Chesterfield	9
China Roars, Inc.	1
Columbia	48
Conn, Harry:	
Ambassador Pictures	4
Conn Productions	6
Melody Productions	4
Coronet	18
Crescent	8
Edison	6 Short Subjects
Fanchon-Marco and Hollywood Pictures	4
PitzPatrick	12
Futter	Undetermined
Gaumont British	24
Grand National	30
Guaranteed	14
Harper	One Reel Subjects
Hirlaman	6
Hoffman and Liberty	30
Hungaria Film	12
Imperial	8
Invincible	9
Krimsky	3
Laemmle, Jr.	Undetermined
Leichter and Hoffberg and Beaumont Films	14
Lloyd	Undetermined
Mentone	Undetermined
Mercury	8
Metro-Goldwyn-Mayer	51
National Film	Undetermined
National Pictures	Undetermined
Nuovo Mondo	40
Pan-American and Hoffman, Jr.	30
Paramount	60 to 65
Pathe	See Grand National
Principal	19 to 25
Radio	48
Republic	52
Rosener	4
Seiden	6
Shubert-Rowland	6
Spectrum	8
Supreme	Undetermined
Stage and Screen	(Serials) 3
Tapernoux	10
Thomas, Harry	Undetermined
20th Century-Fox	52
United Artists	26 to 30
Universal	36
Victory	Undetermined
Warner-First National	60
Western	Undetermined
TOTAL Minimum, including foreign languages	856

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* Probably several additional.

(Continued on following page)

PRODUCT PLANS OF 64 COMPANIES

fined. At least two dozen 1936-37 features will be in color.

Too, third dimension, in an early form, will appear for commercialization, Paramount announcing a series of six short subjects, titled "Classics," in both Technicolor and third dimension treatment. Jesse Lasky predicts third dimension's advent.

The use of music will be even further extended next season, taking a new expression as background for a large number of westerns. The schedules already show, too, a continuance of a substantial number of outstanding musical features, based more on old musical successes than on stock backstage themes.

There will be no letdown in short subject availabilities, but, rather, the trend points more to an expansion of schedules.

From the results of a poll among 80,000,000 theatregoers now being conducted by Warner Brothers to determine the fate of dual bills will come a determination of the extent of an enlarged market for shorts.

Longer features will also curtail duals.

Cartoons will be stressed even more next season.

Hollywood, too, concedes an expansion of the western film market.

Sales Policies and Conventions

Equally as important to the exhibitor as the actual source of supply and the nature of the product emanating therefrom, is the manner and method with which the distributor will approach him for the negotiation of the contracts for the right of exhibition. These policies, as is customary, will not become known until they are presented formally to and discussed with the branch managers and salesmen who gather with studio and home office executives for that purpose at the annual sales convention.

Indicating the progress already made by the large companies in advancing 1936-37 selling by at least four weeks ahead of last year, the eight majors and Republic and GB Pictures have determined on the following convention plans, tentatively or otherwise:

COMPANY	CONVENTION DATE	CONVENTION PLACE
Columbia	June	*New York
GB Pictures	May 22-24	New York
MGM	May 11	Chicago
Paramount	June 5	*Chicago
Radio	June 1	New York
Republic	June 5	Chicago
20th Cent.-Fox	May 30	Chicago
United Artists	Undetermined	Undetermined
Universal	June 1-3	New York
Warners	June 1	Los Angeles

* Tentative

The selling season, therefore, is finally back to the pre-depression period insofar as its commencement date is concerned, as gauged by the sales conventions which formally launch selling. Even last year's conventions ran well into July, whereas this season they will all be history before mid-June.

DUALS RETURNING TO B & K NEIGHBORHOODS

Absent for more than three years, double features will return to Balaban & Katz, Chicago neighborhood theatres, within the next few weeks, according to John Balaban. The change in policy is based upon reports from other cities, according to B & K executives, even though the circuit earnings for 1935 were higher than any year in the last five.

All other circuits are strongly opposed to the plan and the independents plan to do all they can to stop it.

Aaron Saperstein, head of Allied Theatres of Illinois, was most emphatic in denouncing the double feature policy. He said, "Our organization will fight the return of double features to the last ditch. We do not want them. The public isn't asking for them and to bring them back to Chicago after so long an absence will be a great harm to theatre men in this vicinity."

Emil Stern of Essaness and James E. Coston of Warner Bros. theatres both called double billing detrimental to exhibitors.

Many along film row think that B & K will not go through with the double feature plan as contracts for this season's product state that the films are for single feature release only. Of this a major distributor said, "If several exchanges grant B & K the right to play their features on dual bills, the other exchanges will fall in line and that will settle the matter."

Exhibitors will learn along about convention time the extent and nature of concessions and revisions which will be effected individually by the distributors in sales policies and methods as a result of the MPTOA's present negotiations with all large companies, except Warners, for establishing a proposed ten-point program of fair trade practices. Specifically involved, all in their relation to the new season, are: cancellation privileges, selling shorts with features, a new form of simplified exhibition contract, non-theatricals, score charges, clearance and zoning, preferred play-dates and such.

That virtually all distributors have been for six weeks quietly negotiating new-season product deals with circuits is generally admitted at the home offices, but in all cases there is a reluctance to discuss tangibilities at this time because of obvious competitive aspects. Paramount is practically the only company to admit the activity.

Detailed product plans of some 64 companies for the approaching season, together with data available to date on policies and personnel, both serving as a guide to the exhibitor in building his source of supply for 1936-37, follow:

Academy Pictures

Edward Halperin's Academy Pictures is understood to have eight features scheduled for 1936-37, to be produced in Hollywood.

Alliance Films

British International Pictures, in London, whose product is released in the United States by Alliance Films Corporation, managed by Budd Rogers, will send 12 films here in 1936-37, out of 24 to be made at Ellstree in England. Alliance disposed of the rights to American distributors.

Ellstree's producing forces have the second half of this season's product now in work, Walter Mycroft, production director, and John Maxwell, chairman, having drawn the full year's schedule following a meeting with the sales forces from which ideas were obtained for selecting the balance of material.

Clarence Elder has been appointed director of studio operations for B.I.P., with Joe Grossman continuing as studio manager.

Amkino Pictures

The Soviet will release in America, through Amkino Pictures, for the balance of this season, some ten feature pictures, as follows: "Seven Brave Men," "Little Nightingale," first in color; "Gypsies," "We Are from Kronstadt," "On the Bank of the Blue Sea," "Anna," by Sergei Eisenstein, and four others. Next season's plans are not known.

Atlantic Pictures

Seven features are said to be scheduled by Bob Savini's Atlantic Pictures, comprising six "thrillers" and James Fenimore Cooper's "Deerslayer."

Banner Pictures

Fenn Kimball and James Love have organized a new producing company, Banner Pictures, which will produce four features, all mysteries, starting with "The Trunk Murder Case," starring Norman Foster, who also is directing, from Harry Hamilton's original.

Buckingham-Capital Productions

Two of Max Schach's features for 1936-37 will star Robert Donat, Mr. Schach's Buckingham-Capital productions releasing through General Film Distributors.

Burroughs-Tarzan Pictures

Ben S. Cohen, president of Burroughs-Tarzan Enterprises, is expected, on his arrival in New York next week, from Hollywood, to announce a 1936-37 schedule of from 18 to 24 features. "Phantom of the Santa Fe," in color, is the latest release this season, and will be brought east by Mr. Cohen, to Harry Rathner, eastern representative.

Centaur Films

Fifty-two short subjects are set for 1936-37 production by the New Centaur Films Company, of which Walter Kofeldt is general sales manager.

Chadwick

I. E. Chadwick is understood to be holding conferences with a group of states right distributors for the purpose of forming a new national producing and distributing company, releasing franchises going to the independent exchange sponsors, some whose names have been mentioned in this connection including "Pop" Korson, Philadelphia; Sam Decker, Detroit; Melvin Hirsch, New York; Nat Schwartz, Cleveland; Phil Smith, Boston; Joseph Skirball,

MANY WESTERNS ARE PROMISED

Pittsburgh; Ben Judells, Chicago; Lee Holdberg, Cincinnati, Louisville and Indianapolis, and Ben Judells, of Chicago.

Mr. Chadwick on his own will produce two features starring Buster Keaton.

Chesterfield-Invincible

George R. Bathcheller, president of Chesterfield Pictures, and Maury Cohen, president of the affiliated Invincible Pictures, announce nine features for each company, both groups to be produced on a higher budget plane.

Their releasing contracts with First Division expire at the end of this season and henceforth both companies will release through other states right exchanges.

Twickenham Productions, Ltd., in London, will distribute in the United Kingdom.

Mr. Batcheller and Mr. Cohen now are in New York arranging for the 1936-37 story and talent sources.

China Roars, Inc.

The new China Roars company, headed by Clyde E. Elliott, in Hollywood, has scheduled a "special" to be produced in 1936-37, in China.

Columbia Pictures

Jack Cohn, vice president of Columbia Pictures, in charge of home office and sales operations, returned to Broadway from 1936-37 product conferences at the studio in Hollywood with his brother Harry.

The company will produce 48 next season, the same as this season, and 16 will be westerns. The sales convention, sometime in June, will be held in New York. Twenty-four two-reelers and 100 singles will also be announced.

Returning to New York with Mr. Cohn were his son, Ralph, and William Lengel, eastern story editor. Richard Aldrich, play editor, returned one week ago.

The Cohns, besides 1936-37 plans, discussed the nature of the balance of this season's commitments to exhibitors.

Ken Maynard this week started on the last of this year's eight westerns, called "Fugitive Sheriff," and it is expected he will star in a similar number next year. Walter Connolly will appear in Columbia pictures throughout the new year, having signed this week to a long term. Dolores Del Rio will star in two pictures per year for three years, starting with 1936-37. Mary Astor has also been contracted to do three next season, and so will Fay Wray, both contracts having been executed this week. A newcomer signed is Caroline Houseman, who came from amateur theatricals. Miss Del Rio will not start until after one picture for Alexander Korda in London, where she now is awaiting that assignment.

Columbia will likely release six features starring Jack Holt, to be produced by Larry Darmour, and this week contracted with Toeplitz Productions in Europe to release their "Beloved Vagabond" in the United States.

Moe, Howard and Larry Fine, billed as "The Three Stooges," were also contracted, to appear in both feature and comedy short subjects. Andy Clyde has been acquired for six short subjects, and El Brendel for two, with an option for four more. Polly Moran will star in a new 1936-37 series of short comedies. Another addition to the studio force is Bill Henry, the publicity writer, who joins Columbia's press agents from Educational.

Mr. Cohen, on arriving in New York, admitted that many of the stories had already been purchased for next season, and titles will be forthcoming shortly, when the company also will announce whether it will produce in England. If such a decision is made the schedule in London will approximate six features for next season's release, principally for quota purposes.

Columbia will also create a source of supply on its own, producing plays on Broadway, where Richard Aldrich, play editor, will put on several productions this fall. Mr. Aldrich now is searching for material.

Henry Mollison will again appear in Columbia features, the company having this week taken up an option.

Meanwhile Columbia, last week, held the first session of a pre-convention sales meeting, in New York, and followed with a second discussion at Kansas City.

Sales Manager Abe Montague presided at New York, where those present included: Jack Cohn, vice president; Abe Schneider, treasurer; Joseph A. McConville, Rube Jackter, Lou Weinberg, Louis Astor, Max Weisfeldt and Leo Jaffe, from the home office executive staff, and the following district managers: Sam Moscow, southern division; Nat Cohn, New York; C. H. Shalit, central; S. A. Galanty, eastern; Max Roth, midwest.

Another meeting will be held in New York in two weeks.

The purpose of the pre-convention meetings is to give the district managers and home office personnel an opportunity to discuss and formulate a sales policy for the new year.

At Kansas City, Max Roth conducted a meeting attended by Harry Taylor, of Kansas City; Ben Marcus, Omaha; Hi Chapman, Minneapolis; Oscar Ruby, Milwaukee; Mel Evidon, Des Moines; Clarence Hill, St. Louis.

Completion of the first unit of a studio expansion plan that has been under way for five months, in Hollywood, was marked this week by the opening of a new four-story building containing players' dressing rooms.

Columbia's present season's short subject program, of 10 series in single reels and 26 two-reelers, is now 80 per cent complete.

Conn-Ambassador-Melody

Maurice Conn has returned to Hollywood from New York after setting 14 features for 1936-37, to be produced through his affiliated companies, as follows: four "Pinky Tomlin" musicals, to be produced by Melody Productions, in association with Coy Poe, who will write songs for the group; six "Sport-O-Stune" productions, sponsored by Conn Pictures Corporation, will star Frankie Darro and Kane Richmond; four James Oliver Curwood stories are set for Ambassador Pictures, with Kermit Maynard starred.

"Racing Blood," fifth Darrow production this season, and "Wildcat Trouper," next Maynard story, now are in work.

Product for the three companies will be produced at Hollywood's Talisman studios, and distribution in some places will go through Mr. Conn's new Chelsea Pictures, and in others arrangements will be made with existing states right exchanges.

Coronet Pictures

The new Coronet Pictures company sponsored by Amusement Securities Corporation, Sherman Krellberg, is proceeding with previously announced plans to make 18 pictures in Montreal next season, for release both in the American

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Managers' Round Table Sponsors "Show of Showmanship" May 19

Under the supervision of Managers' Round Table Club, Motion Picture Herald *announces the second annual "Show of Showmanship" to be held at Quigley Publications headquarters, 30th. Floor, 1270 Sixth Ave., New York City, for four days, starting, May 19. The "Show" again will take the form of an exposition of motion picture theatre advertising, publicity and exploitation submitted to Managers' Round Table from theatremen in the field. The advertising departments of producing companies also have been invited to participate.*

Attendance is expected from exhibitors, managers, publicity directors and advertising agency executives. Five thousand invitations are now being placed in the mails to cover the metropolitan area and to others who intend to be in New York during the "Show."

Film and theatre executives asked to act on the general committee of arrangements include the following:

Film Executives: Neil Agnew, Eddie Alperson, Leon Bamberger, J. D. Clark, P. D. Cochrane, Jack Cohn, Hy Daab, Ned Depinet, Charlie Einfeld, Ed Finney, John C. Flinn, Bob Gillham, J. R. Grainger, Monroe Greenthal, Paul Gulick, John Hicks, W. Ray Johnston, Jules Levy, Al Lichtman, Charles McCarthy, Barret McCormack, Dan Michalove, Herman Robbins, George Schaefer, Si Seadler, Grad Sears, Andy Smith, Nate Spingold, Abe Waxman, Gordon White.

Theatre Executives: Carter Barron, Joe Bernhard, Mort Blumenstock, H. D. Buckley, Eddie Churchill, Oscar Doob, J. J. Fitzgibbons, Frank Y. Freeman, Louis Frisch, Irving Lesser, Arthur Mayer, C. C. Moskowitz, Martin J. Mullin, R. J. O'Donnell, Samuel Rinzler, Ted Schlanger, W. G. Van Schmus, George Skouras and J. R. Vogel.

There will be no charge for admission to the exhibit, open daily from 10 a.m. to 6 p.m. A-Mike Vogel, chairman of the Managers' Round Table, is in direct charge of the preliminary arrangements.

GB EXPANDS DISTRIBUTION PLANS

and Canadian-British markets. Willam Steiner, president of Coronet, has already completed the first, "From Nine to Nine."

Crescent Pictures

E. B. Derr returns to active motion picture participation in the new season, through his recently incorporated Crescent Pictures. Immediately scheduled are eight starring Tom Keene, starting with "The Glory Trail," in four weeks, from John T. Neville's original and script. Lynn Shores will direct and Mr. Derr will supervise.

Edison Film

Six single-reel "Stories Behind the Stamps" are planned by the new Edison Film Company.

Fanchon and Marco-Hollywood Pictures

Some $400,000 will be spent on each of the first two of four features to be produced by the new Hollywood Pictures Company of Fanchon and Marco, motion picture theatre stage-and-presentations producers. The stories, both originals, are "Waltz King," by Billy Wilder and Allen Rivkin, and the second, by Mr. Rivkin alone, titled "Dance Congress."

Marco Wolf, president, indicated that arrangements will be attempted for distribution through one of the eight large companies. Associated with him in the new venture is Lester Cowan, and distribution will start early in the fall.

First Division Exchanges

Pathe Exchange's new Grand National Films will liquidate First Division, having purchased Harry Thomas's management contract and his ten per cent interest in the company.

"She-Devil Island," a Mexican drama, has been acquired by First Division for distribution, and with the release of "Southern Maid" and "August Weekend," Alliance and Chesterfield pictures respectively, First Division completes 85 per cent of the regular feature program originally announced at the start of the season. Exclusive of the regular feature releases, four Hoot Gibson westerns have been released for Division Pictures, with four more coming and one "Big Boy" Williams outdoor story for Normandy Pictures, with seven Rex Bells to follow, the initial, "Too Much Beef," being set for release immediately. Also added to the 1935-36 schedule is the Edward Halperin picture, "I Conquer the Sea," featuring Steffi Duna.

Al Friedlander, vice president of First Divisian, has been touring the exchanges in the interest of "Harry Thomas Month," sales drive.

Meanwhile Mr. Thomas is making arrangements to re-enter motion pictures at the head of a new independent distributing company. (See Thomas).

FitzPatrick Pictures

James A. FitzPatrick announced the production of 12 feature pictures for 1936-37, to be released one each month beginning August 15th, as follows: "Auld Lang Syne," based on the life of Scotland's poet, Robert Burns; "Gangway," a sea comedy; "The Bells of St. Mary's"; "The Bard of Avon," based upon the life of Shakespeare; "The Tiller Girls," a musical comedy; "David Livingstone," the life of the African explorer; "The Captain's Table," a mystery murder of the sea; "The Love Dream," from the life and music of Franz Liszt: "Remember When," musical revue; "John Halifax—Gentleman"; "Velvet Fingers," musical from the life and works of Frederick Chopin; and "The Rose of Tralee," a story of Ireland.

Production will be in London, from where Mr. FitzPatrick recently returned after selling Great Britain rights to Metro-Goldwyn-Mayer and the rest of the foreign countries to United Artists, the company withholding American rights.

AMERICAN ACTION FILMS POPULAR WITH GREEKS

American western, and other action type pictures, enjoy the greatest popularity among the theatregoers in Greece, according to a report from Commercial Attache K. L. Rankin at Athens. The report further states that although there is an exceptionally large number of bootblacks in Athens and are frequent customers at picture houses, they are nevertheless unpopular with managers because the boys carry their shoe shining equipment in with them and use their brushes to bang on the floor, seats or anything they can to express their approval or disapproval.

Mr. FitzPatrick will operate under a new corporate setup, FitzPatrick Pictures, Ltd., in England.

Futter

Tom Keene will not appear in features for Walter Futter next season, Judge Leon Yankwich in Federal court in Los Angeles sustaining Mr. Keene's motion to dismiss an injunction obtained by Mr. Futter against the star to prevent him from seeking employment elsewhere. Mr. Keene meanwhile has joined E. B. Derr's new Crescent Pictures.

GB Pictures

Gaumont-British Films will send to America some 24 features in 1936-37, from England, for distribution through its affiliated GB Pictures, as compared with 16 distributed in the United States last year. All will be "A" features, according to Jeffrey Bernerd, head of Gaumont sales in Great Britain, and they will be budgeted accordingly..

Mr. Bernerd admitted that Gaumont has no immediate plans for production in this country, and added that the increase in releases next season is part of "expansion plans of great scope." He will remain here for another three months, attending the American sales convention in May.

Mr. Bernerd denied reports of the resignation of Michael Balcon as production head in London to go with Twentieth Century-Fox Film. His contract has a minimum of two years to run.

Kenneth Hodkinson, head of the San Francisco division, was conferring with George Weeks, sales manager in New York, on expansion plans for distribution in the Hawaiian Islands. Ponce Irmaos, of Rio de Janeiro, has signed a three-year distribution contract with GB in Brazil, starting with "Thirty-nine Steps."

Signed in America for GB parts in London were Sylvia Sidney, borrowed from Walter Wanger for "Sabotage," and Ernest Truex, to appear in a comedy with Cecely Courtneidge. Dwight Taylor, scenarist, has also been signed, and so has Raoul Walsh, director. Miss Sidney sails this week.

Mr. Bernerd said in New York this week that Peter Lorre will appear in another GB picture, and so will Constance Bennett. Both Mr. Lorre and Miss Bennett returned to Broadway the other day from London, accompanied by Berthold Viertel, director, here for a brief visit.

Sonnie Hale, GB comedy player, has been signed to a year's contract to write and direct.

Grand National Distributors

Pathe Exchange, Inc., finally decided to return to active motion picture participation, organizing Grand National Distributors to commence operations with the opening of 1936-37, under the presidency of Edward L. Alperson, and releasing some 30 features. Actual production plans and arrangements for obtaining product from the outside, together with distribution procedure, still must be worked out, although management and financing already have been provided. Grand National had been tentatively called Premier Pictures.

Pathe is liquidating its affiliated First Division Exchanges (See First Division in this compilation), and Harry Thomas's contact has been purchased.

Grand National's distribution will be in charge of both Mr. Alperson and James Davidson, who has been named vice-president.

Guaranteed Pictures

Eight Conway Tearle and six Margaret Morris features will be produced by Mitchell Leichter in 1936-37 for release through Guaranteed Pictures Company, starting September 15th.

Guaranteed had sold the Portugese version of "Through the Centuries" to C. Lopez, for Portugal and its colonies. Negotiations now are pending for disposal of the Spanish rights. English, French and Spanish versions have been made available.

Harper and Company

James H. Harper and Company enters the motion picture producing field with a series of one-reel comic shorts to be known as Ray Knight's "Cuckoo Newsreel," burlesquing the news of the day and release twice monthly on the states right market. Harper and Company for years has been engaged in the commercial motion picture business, and engaged Ray Knight from the radio.

Hirlaman

George Hirlaman will star George O'Brien in six features for 1936-37 distribution, starting with "Valley of the Moon," Jack London's adventure, for release through RKO Radio.

Hoffman-Liberty

M. H. Hoffman, Senior, will produce 30 features in 1936-37, releasing through the recently reorganized Liberty Pictures Company. In addition, he will have available two series of westerns, approximately eight in each.

Mr. Hoffman is now in England to arrange for distribution in Europe and to study the advisability of producing in England. Mr. Hoffman's newest venture will probably also embrace an exchange of product with an English company, with British interests reported interested in the financing.

Hungaria Film

The company's 1936-37 plans to date call for the importation of 12 features from Hungary. Menyhert Szabo is president of Hungaria Film Exchange, headquarters in New York.

Imperial Pictures

William Pizor and Clifford Sanforth have engaged Tim McCoy to appear in eight films in 1936-37 and the same number in the following two seasons, possibly with color.

Krimsky

John Krimsky will produce three features next season, starting with "High Wind in Jamaica."

Laemmle

Carl Laemmle, Junior, having left Universal Pictures as a producer, in line with J. Cheever

MGM CONVENTION OPENS MONDAY

Cowdin's new ownership and management, now is considering a continuance of his producing career. United Artists denied a report that he was going with that company. In any event he will produce for 1936-37.

Leichter & Hoffberg-Beaumont Pictures

Mitchell Leichter will participate in 1936-37 activities through a new enterprise in which Jack H. Hoffberg will be associated, producing eight Conway Tearle and six Margaret Morris features, and distributing in the United States through various states right exchanges, and in Europe through Guaranteed Pictures.

Mr. Leichter has returned to Hollywood to start production of the first feature. The Tearle productions will be action melodramas with musical backgrounds, and those starring Miss Morris will be straight action.

Lloyd Productions

Harold Lloyd's company is searching for material for the comedian, who was in New York to make a distribution deal.

Mentone Productions

Next season's Mentone operations will be conducted from a new home office at the RKO Building in Rockefeller Center, the company having moved from the Knickerbocker Building at Times Square.

Mercury

Fanchon Royer will produce six features in 1936-37 for Mercury Film Laboratory interests, delivery starting in August.

Sam Katzman is understood to be set to produce two features next season for Mercury, starting with "Parole," featuring Eddie Nugent and Lucille Lund, from a screenplay by Al Martin, with direction by Robert F. Hill.

Metro-Goldwyn-Mayer

Al Lichtman will probably preside at the annual Metro-Goldwyn-Mayer sales convention, opening May 11th at the Palmer House in Chicago, where sales and production and home office executives will hear the details of 1936-37 program and policies, embracing 51 features. The convention will last four days.

With some 40 out of the announced 49 features already completed this season, the company now is engaged in unprecedented production activities that have necessitated the withdrawal of all studio guest visiting privileges. The new season's plans in Culver City are well in hand, the company having re-signed J. Walter Ruben, director; Stuart Erwin, actor; John Barrymore, actor, re-signed to a long term agreement; Ray Bolger, dancer; May Robson, actress; Albert Persoff, assistant to Lawrence Weingarten; Spencer Tracy, actor; Edmund Lowe, actor; George S. Kaufman, S. N. Behrman, William Slavens McNutt, and J. Ainsworth Morgan, all writers; William Anthony McGuire, director, writer and producer; Seymour Felix, dance director; Al Lewin, associate producer; Franz Waxman, musical director and conductor.

In addition, new contracts have been given to Eleanor Powell, for "Born to Dance" and "Great Guns"; Robert Taylor, to appear with Greta Garbo in "Camille," her first on her return from Sweden; Joseph Calleia, Edmund Lowe and Edith Atwater, players; Maurine Watkins, writer, assigned to "Libeled Lady"; Rupert Santley, to write an original; Joseph Santley, director; Winifred Shotter, player; Sam Marx, associate producer; Jerry Mayer, brother of Louis B. Mayer, as business executive of the John M. Stahl unit; Bert Kalmar and Harry Ruby, to write a story for the Marx brothers, and Natalie Jarson, Billie Burke and Jeanette MacDonald, actresses.

Extensive plans for producer Harry Rapf already embrace four stories: "One Man Came Home," "Troubadour Trouble," "Yellowstone or Bust" and "We Went to College."

TRADE CONFERENCES RESUME ON MONDAY

The meetings between the large distributors—except Warner Brothers—and exhibitors of the country, as represented by the Motion Picture Theatre Owners of America, to establish fair trade practices and the machinery for creating harmonious relations, will be resumed in New York immediately following the weekend, when Edward L. Kuykendall's MPTOA committee returns to New York to determine the individual attitudes of the distributors on the ten-point platform offered by the exhibitors as a solution to unfair trade practices.

The meetings will be held individually with each distributor, and follow a joint conference three weeks ago at which the entire matter was placed by Mr. Kuykendall's committee before the majors.

Metro-Goldwyn-Mayer's British-made features will be released in the United States, when a new unit is launched shortly in London. Four already are set for production: "Silas Marner," "Wind and the Rain," "The Yank at Oxford" and "Rage in Heaven," all in charge of Ben Goetz, who returned last week to New York from a study of the situation in England. He will confer at the home office with Louis B. Mayer, production general in California, who is making the trip for the purpose.

MGM also will build a film laboratory in London, to handle both outside work and release prints of product from Hollywood for United Kingdom distribution.

Metro's foreign sales department in New York has been enlarged considerably. Arthur M. Loew, in charge, is now in South America.

Nor has the company progressed on 1936-37 features product plans alone, much attention having already been given to the short subject program. Inspired by the reception of "Sequoia," feature released last year, MGM will have a series of short subjects based on wild animal life, Vance Hoyt, naturalist, having completed the story for the first. A new comedy team, Patsy Kelly and Lyda Roberti, will appear in Hal Roach two-reelers, and Carey Wilson, writer and speaker, will write "Side Streets of Hollywood," a new series for which he will also act as commentator. Jack Chertok will produce the first, "The Extra."

Another new MGM short subject series will be "Milestones of the Theatre," starting with "The Bard of Avon," about Shakespeare. Mr. Roach again will make 12 "Our Gang" comedies. Robert Benchley is set for a series, too, and, in addition, the company also announces a new Benchley film, "How to Cure a Cold"; a one-reel musical, "Song of the Plains"; and a new Ted Healy release, with Peter Smith narrating.

Metro's 1936-37 short subject program will be approximately the same, numerically, as this season, when 93 single and two-reel films will be distributed. It is possible that some will be made in the east.

Louis B. Mayer's party arrived in New York this week from the Culver City studio preparatory to attending the Chicago sales convention, at which a total of 250 will attend from the home office, studio and branch offices in the field, including division and branch managers, salesmen and chief bookers. All sessions will be held at the Palmer House.

Accompanying Mr. Mayer eastward, and continuing with him to Chicago, were Al Lichtman, Howard Strickling and Howard Dietz.

The convention will have special significance in connection with the presentation of William F. Rodgers, formerly eastern sales manager, as the new general sales manager, succeeding the late Felix F. Feist. Also, Thomas Connors and Edward M. Saunders will be officially installed as eastern and western sales managers, respectively.

National Film

National Film Company has been launched in production by Lawrence W. Fox, Jr., who resigned as a vice president and voting trustee of Standard Capital Company, controlled by the J. Cheever Cowdin interests which now own Universal. Mr. Fox, however, will continue as a director of Standard.

The new National company will arrange preliminary financing for "meritorious film enterprises and aid in their development from the initial stages." Offices will be established at first in New York, Hollywood and London, Mr. Fox sailing for England for that purpose on Friday, and also to study the motion picture situation while there.

National Pictures

Stuart Paton has started production on the new National Pictures' "Wings Over San Antonio," at San Antonio, in Texas, and interiors will be done at Universal's studio in California.

Nuovo Mondo Pictures

Joseph Brandt's new Nuovo Mondo Pictures has set 40 Italian talkers for release in 1936-37, 19 of which have already been selected, under a direct arrangement with Benito Mussolini's government at Rome.

Mr. Brandt, working from headquarters at 1270 Sixth Avenue in Rockefeller Center, New York, has been establishing branches at Los Angeles and San Francisco, and has established a distribution channel in New England through Academy. He will be represented in Chicago and Philadelphia, too, followed by the establishment of similar arrangements in Detroit and Cleveland, all through existing independent exchanges.

Pan-American-Hoffman

M. H. Hoffman, Junior, president of the new Pan-American Studios, at Miami, announced a budget of $4,500,000 on 30 features to be produced in Florida for 1936-37 release. The company is reputedly spending $600,000 erecting studio buildings, actual filming starting June 1st, and backed by Florida capital.

Paramount

The annual sales convention will be held June 5th, at a place to be determined, and to be followed by three regional conventions, with a likely schedule of 65 features, the same as this year, and 113 short subjects.

John Edward Otterson, president, returned to the home office at Times Square this week from a series of new-product conferences with studio and home office heads at Hollywood, where the management decided that henceforth "A" pictures will be budgeted at $500,000 and "B" films at $200,000 or less. Attending the conferences in California with Mr. Otterson were Adolph Zukor, chairman of the board; Watterson Rothacker, William Le Baron and Russell Holman. Mr. Zukor returned to New York two weeks ago and left for Hollywood again this week.

"With the exception of four productions, but

PARAMOUNT CONVENES ON JUNE 5

with the number of specials not yet definitely determined, Paramount will set budgets at $500,000 for 'A' pictures," Mr. Otterson said while in Hollywood. "The figure is elastic, however," he added. "Wherever a picture can be brought to below that cost, this procedure will be encouraged."

In an informal discussion, Mr. Otterson explained that several of the current "B" productions, particularly "Hands Across the Table," had proven better investments than "A's."

The success of "Too Many Parents," the company explained last week, has convinced the management that there is a definite demand for more pictures with youthful players, and several juvenile stories are now under consideration. "Ah, Miss Keane," by Grace Sartwell Mason, already purchased, is the type in mind.

Interrupting pre-seasonal production plans, Paramount reported that its "film rentals continue to reach new high marks—last week's total ran 35 per cent above film rentals at this time last year, thereby setting a record for the past five years," and, it is understood, including some 9,400 accounts.

Of considerable potential effect on Paramount's 1936-37 product is the appointment of Joseph P. Kennedy as special advisor. Mr. Kennedy left on Monday for the Hollywood studios where he will make a survey of production activities. He was accompanied westbound by C. J. Scollard, former Pathe vice president, who will be associated with Mr. Kennedy at Paramount.

Watterson E. Rothacker, Paramount studio executive, is due in New York this weekend for a five-day conference at the home office with President Otterson, after which he will sail for a two months' vacation in Europe.

Considerable attention next season will be given to color, producing "Beau Geste" as the first of four in Technicolor already scheduled, and to be released early in the season. Gary Cooper will star in "Beau Geste," and Henry Hathaway will direct.

Three pictures will be produced in the east: "Artists and Models," "Carmen," with Gladys Swarthout, and a third as yet untitled, starting in June, at the company's Astoria studio.

Adolph Zukor has been placed at the head of Paramount production.

Mr. Otterson, on the eve of his departure eastward, was host to producers, directors and department heads of the Hollywood studios, at the Hollywood Athletic Club, where, the company said, "Mr. Otterson expressed satisfaction with the progress being made at the studio and emphasized the permanency of William Le Baron's appointment as production chief in complete charge of pictures, with all producers, directors and executives reporting to him."

Russell Holman, head of the New York story and production department, returned to New York from the Hollywood 1936-37 product conferences, and at the same time announcement was made that Glendon Allvine, former production executive with Radio Pictures, had been appointed head of the studio story board. Richard Diggs, of the editorial board, left on a three-months' leave of absence, traveling to Budapest.

The Hollywood conferences were productive of a general strengthening of the studio's talent roster, and resulted in the ruling that henceforth Paramount will loan stars to other companies only when it can get other stars in return. Studio schedules will be so arranged that it will not be necessary to loan contract players in order to keep them busy.

The studio's contract list is to be built up, and negotiations are now pending for the acquisition of a number of players. In the past month 10 have been signed, bringing the total to 87. The studio also has 69 writers working.

DORED PHOTOGRAPHS RIOTS IN ETHIOPIA

A. J. Richard, editor of Paramount News, has received word from the British Embassy that John Dored, cameraman, had abandoned the American Legation in Addis Ababa and taken up a position with the British prior to the rioting following Haile Selassie's leavetaking, from which point of vantage he photographed the end of the war. Mr. Dored had been in Ethiopia seven months and is believed to have been the only newsreel man on the scene at this time.

Jeanne Perkins, junior players' school candidate, was given a new contract, starring with George Raft and Dolores Costello in "Yours for the Asking." Dolores Costello Barrymore, who made her screen comeback in David Selznick's "Little Lord Fauntleroy," has been signed by Paramount.

Marlene Dietrich has signed a new three-picture contract, following her part in Mr. Selznick's "Garden of Allah," for United Artists. Gary Cooper has returned to the studio, starting in "The Texas Ranger," which King Vidor is to direct.

George Hayes has been placed under a contract by Harry Sherman to appear in all of the "Hopalong Cassidy" series which Mr. Sherman produces for Paramount.

Paramount has given Fred MacMurray a new contract, for seven more years. Eddie Welch, writer, and Virginia Van Upp, also a writer, have new contracts, likewise Manny Wolfe, scenario editor, to act as liaison between the unit producers and the contract writers, having charge of all assignments.

Kay Griffith, newcomer, was signed, starting in "The Big Broadcast of 1937," in June. New contracts have also been awarded Nick Lucas, Paul Barrett and Marten Lamont, players.

Paramount has already placed in preparation some 31 scrips for 1936-37, 20 of which were purchased recently. This season's schedule is nearly finished. Two productions were scheduled for 1936-37 for Arthur Hornblow, Jr., to produce: Dorothy Parker and Alan Campbell are writing "Legal Holiday," to co-star Claudette Colbert and Gary Cooper, and Julian Street is writing "The Doctor's Wife."

George Arthur, head of the editing department in Hollywood, has been appointed a production supervisor and will make "Hideaway Girl," from David Garth's novel, "Cabin Cruiser."

Paramount caused George Barbier to reconsider retiring, and re-signed him for another seven years, starting with Walter Wanger's "Spendthrift."

LeRoy Prinze, dance director, will also continue with the company next season, producing the dances in "The Big Broadcast of 1937," to be directed by Mitchell Leisen, and to represent the "big" Paramount musical for the year. Mr. Prinze has served the company in the same capacity for several years, arranging choruses and assemblies. Jack Benny will star in "The Big Broadcast," from a script by Erwin Gelsey, Walter DeLeon and Frances Martin, with songs by Ralph Rainger and Leo Robin.

Helen Hernandez, writing department clerk, has been elevated to the position of scenarist, and assigned to "Three Married Men." The company has also signed E. A. DuPont director; Purnell Pratt, Marsha Hunt, Leif Erickson and Wolfe Hopper, players; John Boles was signed to star in a feature for next season, and a term contract was given Billy Lee, six-year-old.

Paramount's 1936-37 schedule will not contain any releases from Walter Wanger, who is going over to United Artists, and there is some discussion that Cecil B. DeMille may not continue, but Emanuel Cohen is back with the company and produce eight pictures yearly for three years, starting next season with Mae West's "Personal Appearance," on June 1st, and working at the General Service rental studios in Hollywood. Mr. Cohen's contract calls for the production of four "A" pictures and four "B" pictures by his Major Pictures Company. Bing Crosby is expected to star in one, and so will Gary Cooper. Ben Piazza will be Mr. Cohen's executive assistant.

Mr. Wanger insists that he will join United Artists after this season, despite recurrent Hollywood Boulevard reports that Paramount and Mr. Wanger are discussing a new contract.

Meanwhile nearly half of next season's Paramount pictures will come from independent or unit producers, with the remainder made by the regular studio staff under William LeBaron. There will be eight from Cohen, six from Harry Sherman, four from Frank Lloyd, six from Ernst Lubitsch, with the balance coming from the studio staff of Arthur Hornblow, Benjamin Glazer, Henry Henigson, A. M. Botsford, Lew Gensler, Al Lewis, E. Lloyd Sheldon, Harold Hurley, Ben Hecht and Charles MacArthur. Mr. Sherman is also discussing the production of four Rex Beach novels, in addition to the scheduled six "Hopalong Cassidys."

Frank Lloyd last week took up his new duties as associate producer following a lengthy vacation in Mexico. William Tummell will serve as Mr. Lloyd's unit manager. The first will be an outdoor story, probably in Technicolor.

Le Garmes will be associate director with Hecht and MacArthur on their next, "The Monster."

Frank Buck will make a straight studio-staged drama for Paramount for 1936-37. The arrangement was made through Grantland Rice and Jack Eaton.

Henry Henigson's first for Paramount will be the Burns and Allen "Hotel Haywire," screen play by Preston Sturges.

Richard Rowland will be assisted by Bert Lytell in the production of two for next season. Paramount has signed Lewis Gensler to a five-year producer's contract, starting with "The Duchess," to star George Raft, followed by "Professional Lady," "The Big Broadcast of 1937," and Bing Crosby's "Beach of Dreams."

Meanwhile Walter Wanger is working to complete his contract with Paramount by June, having two more features to make: "Spendthrift," under the direction of Raoul Walsh and starring Pat Paterson and Henry Fonda, and Anatole Litvak's "Simoon," to star Charles Boyer. He will forego a trip to Europe.

Paramount will distribute 112 single-reel subjects and one two-reel cartoon series in 1936-37, in addition to the news reel, as follows: 12 Popeye cartoons, 12 Betty Boop cartoons, six Screen Song cartoons, 18 Headliners, 13 Grantland Rice Sportlights, 13 Pictorials, 13 Paragraphics and 18 subjects in color: six Musical Romances, six Classics and six Popular Science subjects. The two-reel cartoon will be Popeye.

Fred Waller will produce 51 of the 112 subjects, working entirely in the east, on the Headliners, Pictorials and Paragraphics.

The Musical Romances will again be produced by Robert C. Bruce, in Technicolor, while Lou Diamond, head of the short subject department, will set all details for the entire west coast program when he visits the studios in Hollywood

RKO RADIO SCHEDULES 48 FILMS

in July. The Color Classic series will be in three-dimension and in Technicolor. Cinecolor will be used on the Popular Sciences.

Pathe

Pathe Exchange, Inc., finally returns to production and distribution, commencing with the 1936-37 season, after lying dormant some five years. As already announced, the company will participate through its recently organized Grand National Films, headed by Edward L. Alperson. (See Grand National).

Stockholders last week re-elected Frank F. Kolbe, president of Pathe, and Robert W. Atkins, executive vice president.

The company is liquidating First Division immediately.

Principal Pictures

Sol Lesser was negotiating in New York for releasing arrangements for 1936-37, when he will have between six and 12 "Whispering Smith" stories, and at least three with "Bobby Breen" characters. In addition, he will make six more for Twentieth Century-Fox, and possibly four for Columbia.

Mr. Lesser has arranged with Hal Horne's Blackston Agency to represent him in New York as publicity and advertising contacts. Mr. Lesser has also appointed Elizabeth Beecher, fiction writer and newspaper woman, to head his story department in Hollywood.

Principal Pictures is doubling this season's feature program, plans having recently been completed at the annual directors' meeting in Hollywood, attended by Mr. Lesser, Louis R. Lurie and Mike Rosenberg.

Three of the six features which Mr. Lesser will produce next season for Twentieth Century-Fox will be based on Harold Bell Wright stories. Mr. Lesser this week signed Richard Arlen to star in them.

Radio Pictures

The tentative determination of a feature schedule of 48 pictures, at least an amount of short subjects equal to this year, and an annual sales convention on June 1st to 3rd in New York, sets RKO Radio well on the road to the completion of program and policy for the new year.

Pre-convention district sales meetings were held some weeks ago to wind up sales effort on the current season and establish new policy for next year. At that time it was indicated that more Class A pictures than heretofore will be in order at the Hollywood studios, where 15 "A" features usually has been the rule. Now the "A's" and the "B's" will be divided about equally, 24 in each group.

Some 30-odd writers are busy at the studios on 28 stories in preparation to complete this season's commitments and launch next year's, under the heaviest writing schedule at RKO in years. Seventy-five per cent of the present group have been delivered to exhibitors, or completed, and sales are presently running 30 per cent ahead of last year.

Strengthening of the 1936-37 feature schedule is progressing. The company will release a series of feature comedies starring Joe E. Brown and produced by David L. Loew's new company. The pact is a term one and goes into effect early in the new season. Mr. Brown is now finishing his long service with Warners-First National. Mr. Loew, son of the founder of the Loew corporation, recently announced plans for independent production, with Joe Brown as his first star. There will probably be six features under the contract with Radio, three in 1936-37 and an equal number in the year following.

B. P. Schulberg, now completing his producing contract with Columbia, has been mentioned in conversations with Radio Pictures in a similar capacity in the new year.

80,000 *PASSES HELP VIENNA KEEP ORDER*

Eighty thousand free tickets to motion picture theatres were distributed by the Vienna police on May Day, last Friday, to help keep crowds off the streets. This was an extraordinary measure to prevent outbreaks during the annual celebration of Socialists, Communists and Nazis. The holiday passed quietly.

In Mexico City all film and other theatres were closed on Government order in recognition of Labor Day, the strictest of national holidays. Exhibitors' reminders that the pictures were of high educational and recreational value were of no avail. The Government insisted that all film industry employees must have a full holiday to participate in the parades and in the general glorification of the Mexican labor movement. Exhibitors estimated the revenue loss as at least $20,000.

In New York members of Local 306 *and Empire State motion picture operators' unions were in the annual May Day parade.*

Six features will be produced by George Hirliman with George O'Brien featured for RKO Radio release in 1936-37.

Mr. Hirliman is expected to work the RKO Gower Street lot in Hollywood, or take space at the RKO-Pathe studios. All of the pictures will be outdoor romances, with Jack London's "Valley of the Moon" starting the series.

Radio signed Lew Brown to produce a musical next season, and will probably assign Pandro Berman, Edward Small (Reliance Pictures) and Edward Kaufman to producing most of the Class "A" stories, Mr. Berman leading with a reputed 10-feature assignment. Pioneer Pictures has only one story to do for Radio before switching release to United Artists. Reliance is down for six next year, by the terms of Mr. Small's new associate producership contract. In addition, the company is considering a series of westerns in color.

New talent contracts consummated by the company include those given Fred Stone, Victor Moore and John Beal, players. Charles Collins, young dancer, is another to be contracted. William Powell's new deal provides for but two features annually. Joseph Fields will write for the Lee Marcus unit, while the management has elevated "Parkyakarkas," who is Harry Einstein, from stooging in radio to an exclusive long-term film contract, starting July 12th.

Burgess Meredith will appear in "Winterset" next season, and Irwin Shaw will adapt "The Big Game." Other writers signed include Charles Roberts and Alice D. G. Miller.

New contracts have been given Anne Shirley and Ginger Rogers, RKO and Miss Rogers having adjusted their differences some three weeks ago. She receives a five-year agreement at an increase in salary.

The company promises a "new deal" in trailers next season, increasing the trailer production staff in a series of experiments designed to improve their quality. The experiments were started in March when trailer production was concentrated at the Hollywood studios. National Screen Service will continue to distribute, under a new contract.

Joseph H. Steele has taken up his new duties on Producer Sam Briskin's executive staff. He was formerly with Larry Weingarten at Metro. Lou Lustig continues as Mr. Briskin's assistant.

RKO will not open sales offices in Germany, but will continue to release through channels existing in that country, reported Phil Reisman, export head, the other day. Mr. Reisman surveyed conditions through Europe in their relation to 1936-37 policies.

The principal change in Radio's short subject structure, of course, is the addition of Walt Disney's "Mickey Mouse" and "Silly Symphony" color cartoons and the discontinuance of Amedee Van Beuren's cartoons. In addition, there will henceforth be 13 issues of March of Time, instead of the present 12. Under the new schedule, according to Roy Larsen, producer of the reel for *Time Magazine*, there will be a release every four weeks, eliminating the five-week schedule.

Republic Pictures

The first full season of Republic Pictures under the Herbert J. Yates administration, W. Ray Johnston, president, and Nat Levine, head of production, will witness the production and distribution of 56 features, at a cost of $6,750,000, as follows: eight "specials," 24 straight feature stories, 20 westerns and four serials. Four are to be made in color.

Republic's national sales convention will be held June 5th and 6th, in Chicago, at the Drake Hotel.

Back from a two-day pre-season conference of studio and home office executives, at Kansas City, Mr. Levine declared the new budget represents an increase of 50 per cent over current production expenditures.

The serials will embrace one in 15 chapters and three in 12 episodes.

Too, "Republic plans to increase its present contract lists by the addition of a number of starring personalities, writers and directors," Mr. Levine said. The company at present has 13 players under contract for starring or featured parts in 1936-37: Marion Talley, Phil Regan, James Dunn, Mae Clarke, Roger Pryor, Donald Cook, Charlotte Henry, Evelyn Venable, Gene Autry, Ray Corrigan, Ann Rutherford, Smiley Burnette and Lynn Roberts.

The company also plans to develop new writing talent from the magazine field, and announced that Francis M. Cockrell, *Cosmopolitan Magazine* author, will join the company's staff, which already includes Homery Croy, Nathaniel West and others.

Attending the Kansas City conferences, besides Mr. Johnston and Mr. Levine, were Edward Schnitzer, eastern sales manager; Sam Horowitz, representing the middle west, and J. J. Milstein, newly made vice-president.

The first 1936-37 stories to be definitely set include: "Follow Your Heart," to star Marion Talley; "Two Years Before the Mast," by Richard Henry Dana; "Gangs of New York," by Herbert Ashbury; "The Devil Commands," by Robert Du Soe; an original "Cappy Ricks" story, by Peter B. Kyne; "The Chinese Orange Mystery," by Ellery Queens; "Portia on Trial," by Faith Baldwin; "Without the Net," by Frank R. Adams; "Corpus Delecti," by Allan Vaughan Elston; "William the Second Comes Home," by Owern Francis; "Join the Marines," and an untitled story to star Phil Regan.

Republic will at once conduct a nationwide

(*Continued on page* 28)

HOLLYWOOD FETES PLAQUE WINNERS

Related by the roving camera at the presentation ceremonies held in the Hotel Roosevelt, Hollywood, where Harry Goldberg, winner of the 1935 Quigley Bronze Grand Award, and Lester Pollock, winner of the 1935 Quigley Medal of Merit, were welcomed by an assemblage of producers, directors and studio publicity heads.

Congratulations are in order as Goldberg and Pollock are pictured with their Awards. In the group also are Jesse Lasky, Henry Hathaway, Dr. Giannini, Harry Rapf, A-Mike Vogel and Ed Selzer.

Dr. A. H. Giannini presenting the 1935 Quigley Bronze Grand Award to the winner, Harry Goldberg.

In good form, toastmaster Jesse Lasky brings forth laughter as he recalls some of the earlier days of exhibition and showmanship.

That's Harry Rapf telling one to Francis Lederer and Ed Selzer doing likewise with Betty Grable—or vice versa. The stars were interested guests.

Perhaps it's a toast to the winners that Johnny Johnston is offering; Ken Whitmore seconds.

AT QUIGLEY AWARDS PRESENTATION

From left to right: Milt Watt, Quigley Publications; Lindsley Parsons, Republic Studios; Phil Gersdorf, Sol Lesser Productions; Fred Purner, Hal Roach Productions; A-Mike Vogel, Chairman, Managers' Round Table; Joe Shea and Gabe Yorke, Paramount Pictures; Lou Heifetz, G-B Hollywood representative; Jesse Goldburg; Lincoln Quarberg, Pickford-Lasky Corporation; Charles Collins, Pioneer Pictures; Jane Withers, 20th Century-Fox; Mrs. Withers; Henry Hathaway, Paramount Pictures; Lester Pollock, Jesse Lasky; Harry Goldberg, Ed Selzer, Warner Bros.; Betty Grable, RKO Radio Pictures; Gordon Wilson, Francis Lederer, Pickford-Lasky; Walter Abel, RKO Radio; Fred Meyer, Universal Studios; Perry Lieber, RKO Radio; Lewellin Miller; Mildred Early, Quigley Publications; Jack Daley; Sid Grauman; Ken Whitmore; Johnny Johnson, Universal Studios; Paul Snell, Pioneer Pictures; Stanley Morris, Quigley Publications; Reeves Espy, Goldwyn Productions. (Standing) Don McElwaine, Metro-Goldwyn-Mayer; Dean Hyskell, Fox West Coast; Hugh Quigley, Quigley Publications; and Jock Lawrence, Goldwyn Productions.

Jack Warner with winner Harry Goldberg on the Warner lot regarding with approval the 1935 Quigley Grand Bronze Award.

Lester Pollock says thank-you in his best manner as Jesse Lasky hunts up the name of the next speaker.

"Reunion in Hollywood", so to speak, with (l. to r.) Don McElwaine, Boone Mancall, A-Mike Vogel, Joe Shea, Frank Seltzer and Gabe Yorke.

Text of Dr. Giannini's Address At Quigley Award Presentation

Following is the complete text of the address of Dr. A. H. Giannini, who presented the 1935 Quigley Grand Awards for outstanding showmanship at a luncheon in Hollywood last Wednesday at which the honored guests were Harry Goldberg, Warner Philadelphia theatres publicist, winner of the Bronze Award, and Lester Pollock, manager of Loew's Rochester at Rochester, N. Y., who won the Quigley Award of Merit. After Jesse L. Lasky, toastmaster, had introduced the speaker as "a man who has given more courage to the motion picture industry, particularly to production heads", Dr. Giannini said:

"I want the boys in the industry to know that I find pleasure in contributing some little help to the industry. I have been in it many years and I've always made it my business to see to it that I would continue that help.

"I am pleased over much to be selected today, and I am pleased, as a Republican, to be listed along with that genial Democrat, Vice-President Garner. I have to hurry away, and yet Mancall and Vogel thought that I ought to say something before making the presentations.

"Vogel asked this question: What is an exhibitor? I'm not going to try to answer that question here impromptu because it would be difficult to give an estimate of what an exhibitor is, but I do know this—that the exhibitor has been instrumental in convincing the theatre owner that he ought to build good theatres and he has succeeded in presenting the story of the picture about to be presented in such a way as would attract a great number of people into the theatre.

Defining the Exhibitor

"Modern man, ladies and gentlemen, sees a little bit more of history in the making than did his more remote ancestors. One may assume, as far as he dares to assume, that centuries ago man did not express the wish, so frequently heard today, that he might add 30 to 50 years to the natural span in order to see what might transpire. In the slow-moving world of generations ago there was no scope for such curiosity, but the great and important changes that have occurred were brought about when men were made to live in different ways and the era of fixity became an era of flux. Now the circumstances that have changed the life of the theatre were many in the last 30 years, and here's where the exhibitor found it necessary to go to the owner and ask for theatres—theatres that were magnificent and splendid temples; theatres that brought fresh comforts to the theatregoers; theatres that outrivaled the temples of old that were dedicated to Olympian deities; theatres that were a worthy home to motion picture production; theatres that challenged the artists and architects in triumph of color and decoration, in hygienic and sanitary surroundings. And here's where the theatre owner insisted that everything of comfort, everything attractive, everything that would enhance the appreciation of the motion picture—or the drama—would be done for the purpose of attracting and making comfortable the visitor to the theatre. That is my very clumsy definition of an exhibitor.

"The old criticisms have happily passed away and the theatre today is a place where one may go to see these fine productions which you men are more familiar with than myself; where you see a portrayal of everything that is beautiful; a portrayal of everything that is fine historically, artistically and every other way; portrayal of the proud, portrayal of the humble, portrayal of the man of wealth and purple; portrayal of the man in rags; portrayal of some romance in the middle ages or of some romance of the ancient days—theatres as they have been run by Mr. Goldberg and Mr. Pollock—theatres where the weary go to rest their burden. Avarice sometimes enters, to be shamed by generous deeds. Here the sorrowful unload their sorrow and the old unload their youth. That's the theatre of today that presents things in an attractive way—things that lift—that make the best of life.

Tribute to Martin Quigley

"The novelist creates imagination; the historian tells of the great of the past; the scientist tells of things scientific; while the theatre brings to the heart and mind the abstractions of the philosopher, reveals great inventions of the things scientists tell you about and also makes you acquainted with the things imagined by the novelist.

"More power to these men who do this good work—and it is a pleasure indeed to present these plaques to these two men.

"Today you have fresh evidence of the pleasant, efficient way in which Martin Quigley and his associates function for the motion picture industry. Martin Quigley has not only met and faithfully discharged his duties as a trade journalist—he has done splendid work. Quigley is a doer—a creator. You have the negative type of man who never habitually originates anything. You have the creative man who is the doer, performer—and Martin Quigley, Red Kann, Terry Ramsaye, Colvin Brown belong to that type of doers, performers. It is wholesome to see these men engaged in this work of encouraging the exhibitor.

"Mr. Goldberg and Mr. Pollock, it is a pleasure to have met you, and I hope that these plaques may occupy a conspicuous place in your home or your theatre, and I hope the memory of this occasion will occupy a conspicuous place in your hearts."

Banking Strong, Says Giannini

Dr. A. H. Giannini, board chairman of the Bank of America N. T. and S. A. and the outstanding financier of independent film efforts, speaking this weekend over a national network of the National Broadcasting Company, said that the major features of the country's banking policy are now truly constructive and that the financial structure rests upon a stronger foundation than at any period within our memory.

"There is more adequate protection for the public, less hazards to the stockholders and a better prospect for success and prosperity in all lines than we have seen for many years," Dr. Giannini said.

"Future generations in surveying the experience of the past and viewing the ruinous effect of lost bank deposits, may well wonder that the apparently wanton disregard of the safety of bank deposits so long persisted," he said. "It is a definite responsibility upon every government chartering of financial institutions to require it to be so conducted that it will be able to meet its obligations. That responsibility is one that should be discharged at all times with honor and without loss to the patrons of the bank. It is no hardship on banks to be compelled to make moderate contributions to a general reserve fund which will insure this result."

Reviewing the banking act and other banking legislation of the last three years, Dr. Giannini added:

"All of these measures are designed to the end that there never may be a repetition of the catastrophe from which we have lately emerged. There are provisions which promise to keep at all times a safe margin of capital back of all of the obligations of every financial institution."

Four Weeks' Music Strike Is Settled

Members of Local 802, American Federation of Musicians, were returning to work this week under closed shop conditions and a standard contract, terminating the strike called April 1 against 92 New York music publishers. The strike was under way more than four weeks. Copyists, arrangers, pianists and others were affected.

Negotiations were carried on by a strike committee headed by William Feinberg, vice-president of the union, and a committee of publishers led by John G. Paine, chairman of the Music Publishers' Protective Association.

Besides union recognition, the terms of the agreement called for an average increase in wages, including weekly and piece work employees, of about 33 per cent. Individual settlements were made during the course of the strike with about 30 independent publishers, and other independents are expected to fall in line.

Boston State Refinanced

Arrangements for the paying off the mortgage of the State Theatre, Boston, by Loew's, and the refunding at a lower rate of interest have been completed by Leopold Friedman.

WHAT HAVE I DONE TO DESERVE SUCH TORTURE?"

Beautiful Hope Ames tells *her own story of the shooting of her wealthy play-boy husband, John Ames, in her own words for Herald readers...*

Camera catches Mrs. Ames leaving courtroom

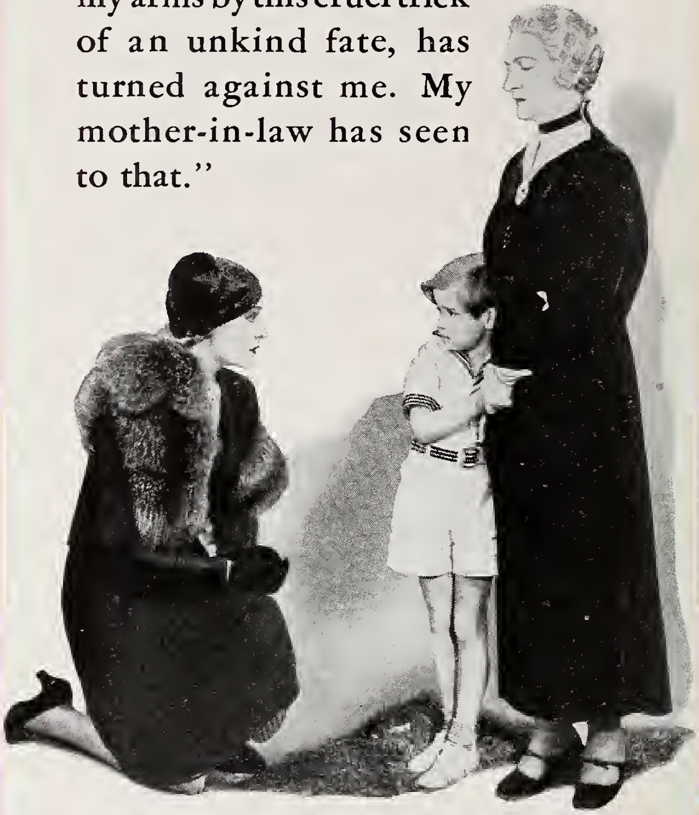
"A *faithful wife* . . . a good mother to the child I love . . . asking only a life of peace and joy and beauty . . . and then this...this hideous thing . . . ending all my happiness . . . destroying my little world . . . my hopes...my dreams ...making me . . . Hope Ames . . . a criminal . . ."

TURN PLEASE ➡

"Day after day this heartless brute of a prosecutor drubs his lies at me . . . tries to make me admit a crime I never committed . . ."

(Madeleine Carroll . . . George Brent)

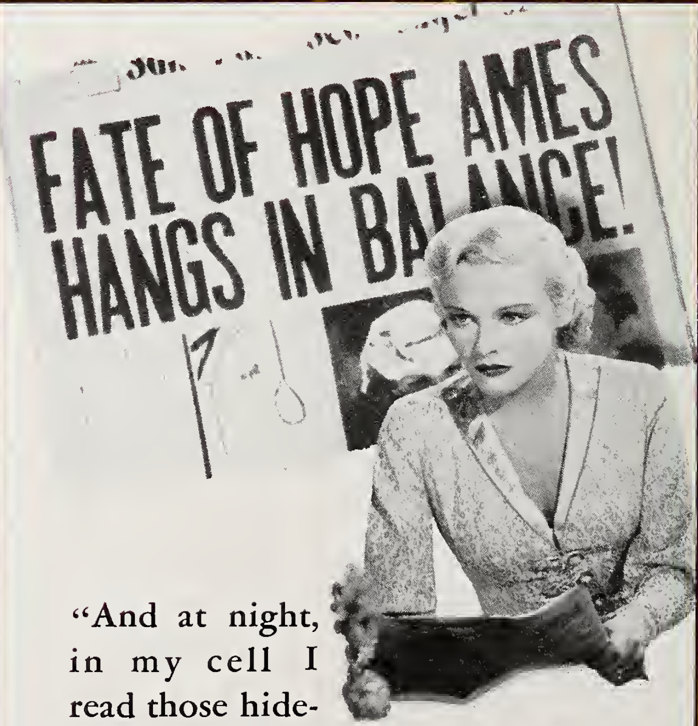
"My little son, torn from my arms by this cruel trick of an unkind fate, has turned against me. My mother-in-law has seen to that."



(Madeleine Carroll . . . Scotty Beckett . . . Beulah Bondi)

"All the time I see the shadow of the noose . . . will it sometime circle my neck . . . will I have to pay this terrible penalty for something I never did . . . that I could not do?"

(Madeleine Carroll)



"And at night, in my cell I read those hideous stories in the papers . . . 'Murderess to Get Noose' . . . 'Husband Killer Loses Verbal Battle With Prosecutor' . . . Oh, if they would only leave me alone . . . let me rest."

(Madeleine Carroll)

"I try to tell the jury simply, in my own poor words, that I could not kill my husband . . . that I loved him . . . how could I kill the father of my own little boy?"

(Madeleine Carroll and jury)

"My lawyer argues for me . . . but I know in his heart of hearts he too believes that I killed my husband . . . that I am without mercy . . . How can I convince him?"

(Alan Mowbray . . . Madeleine Carroll)

"Oh, my little boy, I know you will never read this . . . if you only could . . . for it is written in the heart's blood of the mother who loves you . . . come back to me . . . believe in me . . . love me . . ."

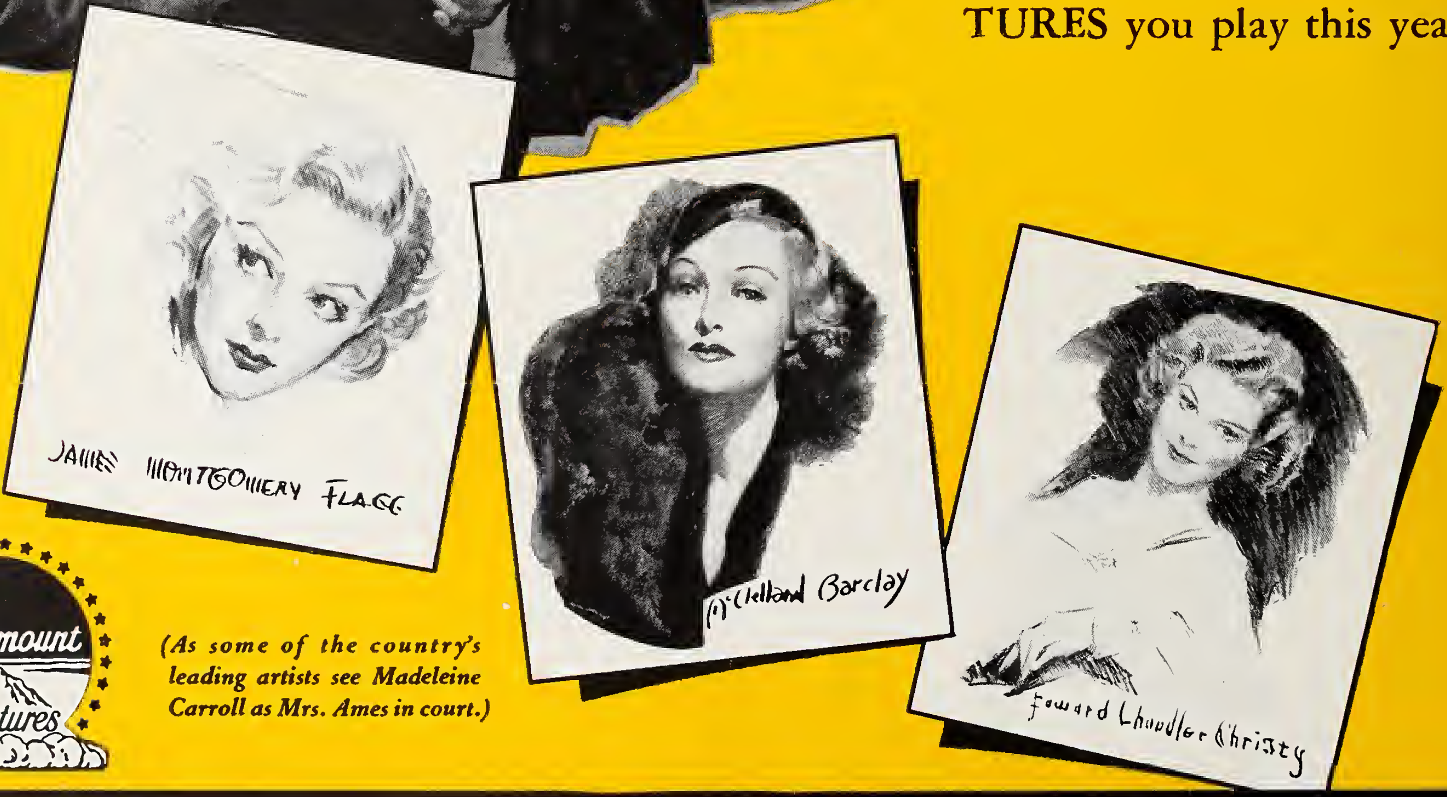
(Scotty Beckett . . . Madeleine Carroll)

"Why must this man hate me so . . . just because he wants to win another case . . . make a name for himself as a district attorney . . . must he crucify me on the cross of his venom . . . must he harry me . . . torture me . . . is there no justice in the whole world . . . ?"

(George Brent . . . Alan Mowbray . . . Madeleine Carroll)

"is there no justice in the whole world?" *cries Hope Ames*

What is your answer? What would you say if her fate was in your hands? Yes, Mr. Exhibitor, we mean you. For you're going to get just as much kick out of this picture as the most rabid of thrill fans . . . and that's why it's going to be one of the BIG TIME PICTURES you play this year.



(As some of the country's leading artists see Madeleine Carroll as Mrs. Ames in court.)

Paramount Pictures

MADELEINE CARROLL and GEORGE BRENT

in

"The CASE against Mrs. AMES"

with Arthur Treacher, Alan Baxter • A Paramount Picture • Based on Arthur Somers Roche's famous Collier's Magazine story • Directed by William A. Seiter • A WALTER WANGER Production

JOSEPH P. KENNEDY AT PARAMOUNT AS SPECIAL ADVISOR; BEGINS SURVEY

Former SEC Chairman Accepts Invitation to Survey Company Problems; Commences Study of Studio Situation

Assumes No Direct Responsibility; Board of Directors Unanimous in Offer; Scollard, Poole, Ford Join Staff

Pursuant to conversations and discussions spanning a period of weeks, Joseph P. Kennedy joined Paramount Pictures, Inc., in an advisory capacity on Friday at the unanimous invitation of the board of directors.

Mr. Kennedy arrived in Hollywood Tuesday to start a survey of the company's affairs which is to form the basis of a report and recommendations to the board. An accounting of production costs also will be made.

Objectives assigned to the former head of the United States Securities and Exchange Commission were defined by the company in a statement issued after special meeting of the board on Friday as follows:

"The board of directors of Paramount has been giving careful consideration to the many serious problems concerning the motion picture industry, especially to those touching upon Paramount in particular. Costs have risen rapidly in the studio and substantial losses have been taken on pictures made since January, 1935.

Made "Special Advisor"

"The board has made a search for a man best equipped to advise the company. Finding that Mr. Joseph P. Kennedy was available, the directors and officers unanimously invited him to become a special advisor for the purpose of making a survey of the situation to report and make recommendations. Mr. Kennedy has accepted and will enter upon his new duties immediately. In his role as advisor, he is assuming no direct responsibility.

"Mr. Kennedy brings a long and varied business experience to the aid of the company. He was for a year and a half chairman of the United States Securities and Exchange Commission from which he recently resigned. Previously he had been a banker and for four years he had an important and personal experience in all activities of the picture business.

"Paramount, after a long and profitable record, underwent reorganization in 1935. On the completion of the reorganization Adolph Zukor was elected chairman of the board and John Otterson was elected president. Both continue in their offices."

Confirming his acceptance of the invitation, Mr. Kennedy said:

"I have seen the statement issued by the Paramount Corporation and there is nothing I need add to it except, perhaps, this: I have been called into the situation by the unanimous vote of the directors and officers to give such help as I may to a company that has a great potentiality but which recently has had rough sledding. How that potentiality can be most fully realized; what lines it should take; what changes, if any, in major policies—these are the questions I shall try to answer in my role, which is equivalent to a committee of survey and policy.

JOSEPH P. KENNEDY

"I shall take an office in the Paramount building and shall soon go to the coast. How long the engagement will be is undecided; that will be determined by the time required to make my findings. I am assured of the unqualified support of the directors and officers. I shall take up the survey with no preoccupations."

Active Trading in Stocks

News of Mr. Kennedy's affiliation with Paramount circulated swiftly in financial circles and was reflected in animated trading in company stocks." Reported Dow-Jones' *Wall Street Journal* of Saturday: "The latest developments in Paramount's affairs represents a further step in the company's program to reconstruct a successful film producing unit following its reorganization last year. Wall Street heard during market hours yesterday that Mr. Kennedy would be drafted for the task and its reaction was registered in active demand for Paramount shares. The first preferred ran up 3¼ points to 69¾."

Under a plan of corporate decentralization revealed on Tuesday Adolph Zukor will be placed in executive charge of Paramount production operations. It is indicated that Mr. Zukor, who is chairman of the board of Paramount Productions, Inc., the studio subsidiary, will be elected president, and that John E. Otterson, now president, will become chairman of the board. William Le Baron's position as head of production will not be affected.

Mr. Kennedy's activities in the motion picture industry date from February, 1926, when he was elected president and chairman of the board of FBO, a post he held until December, 1928, when, as chairman of the board of KAO, he consummated the deal whereby RCA took over FBO and KAO, which led to the formation of RKO. On February 15, 1928, he was appointed special advisor of Pathe, which elected him chairman of the board in 1929. He retired from the business in 1933. His most recent connection with the industry was by way of working out a recapitalization plan for RCA, to accomplish which he was retained in an advisory capacity and paid a fee reported as $150,000.

In his operations in behalf of Paramount Mr. Kennedy will have as aides three men associated with him in past phases of his motion picture activity. C. J. Scollard, executive vice-president of Pathe when Mr. Kennedy was chairman of the board, accompanied him on his trip to Hollywood Monday. Arthur B. Poole, who was treasurer of Pathe during his administration, and John Ford, present general manager of the Maine-New Hampshire Theatres circuit, are other members of his staff thus far selected.

Mr. Kennedy's decision to give first attention to the studio affairs of Paramount is in line with general trade expectancy. In the company's financial statement for 1935, which showed a net profit of $3,153,167, out of which $2,500,000 was set up as a special inventory reserve for pictures not released, President John E. Otterson said: "The high cost of pictures made during the period of studio reorganization which had not been released at December 28, 1935, would normally involve a charge against 1936 operations. Inasmuch as the excess costs of these pictures were an incident of the studio reorganization, the directors have set aside out of 1935 profits the sum of $2,500,000 as a special reserve against the picture inventory, absorbing all of such estimated excess cost in 1935 operations rather than spreading it over the active life of the negatives."

Court Reverses Coxe Ruling

Obliquely related to the Paramount situation is a decision handed down by the U. S. circuit court of appeals May 4th reversing Federal Judge C. Coxe, who had disallowed applications of Kuhn, Loeb and Company, former Paramount bankers, and Cravath, de Gersdorff, Swain and Woods, attorneys for the bank, for fees for their services in the Paramount Publix reorganization.

Kuhn, Loeb and Company was awarded $25,000. It had asked $100,000 and its petition had been denied *in toto* by Judge Coxe. The bank's attorneys had asked fees of $150,000, which Judge Coxe also had denied *in toto*, and the circuit court awarded them $60,000. Judge Coxe was sustained in his refusal to grant increases in allowances made by him to Root, Clark, Buckner and Ballyntine, counsel for Paramount trustees; Cook, Nathan and Lehman, attorneys for the Paramount stockholders' committee; and Coverdale and Colpitts, industrial engineers, retained by the stockholders.

20TH CENTURY-FOX SESSION MAY 30

(*Continued from page* 19)

talent search, sending scouts the country over for the purpose.

Gene Autry will star in two of the new "specials" and in six musical westerns. No player has been selected as yet for the remaining westerns.

Five features will be placed in work within the next four weeks to complete commitments for this season. These remaining are: "The Gentleman from Louisiana," to be directed by Irving Pichel; "Tickey to Paradise," Aubrey Scotto directing; "Legion of the Lost," by "Ex-Legionnaire 1384"; Gene Stratton-Porter's "Michael O'Halloran," and "Sitting on the Moon," a musical.

There will be a parallel increase in Republic's 1936-37 advertising and exploitation budgets, according to Ray Johnston.

Considerable of the higher production budget will be spent on the production of the specials, eight in number, which the company does not have this year. Also new are the four color westerns.

Richard LaMarr has been signed by Mr. Levine as talent scout; Endre Bohem was assigned to adapt "Gangs of New York," and at the same time the company decided to screen "The President's Mystery Story," the *Liberty Magazine* serial by Franklin D. Roosevelt, for which six outstanding American writers provided the solution—Rupert Hughes, Samuel Hopkins Adams, Anthony Abbott, Rita Weiman, S. S. Van Dine and John Erskine, each writer contributing a chapter. "Proceeds from the sale of the motion picture rights are to go to the George Warm Springs Foundation for infantile paralysis," said Republic.

B. Reeves Eason has been assigned to direct "Winds of the Wastelands," last of this year's series of John Wayne westerns, the while Tracy Knight will hereafter have charge of all writers on the Republic lot. J. Lawrence Wickland is now supervisor of the serial unit.

Rosener Enterprises

Four features are already in hand for states right distribution, under plans to purchase foreign and "unusual" single features for 1936-37, as undertaken by Herbert Rosener Enterprises, in association with Dave Brill, formerly general sales manager of Principal Pictures. The four new acquisitions are "Amphytrion," a French story for roadshowing, and "You Can't Escape," "Souls for Sale" and "The Shadow."

The company will also conduct theatres in the East and on the Pacific.

Seiden Pictures

Joseph Seiden, one of the first producers of Jewish features, and president of Seiden Pictures, Inc., announced plans for a series of motion picture programs done entirely in Yiddish to be built around six feature Jewish stories to be made this summer, starting with "Love and Sacrifice," directed by George Roland, who will also direct the others. Filming will be indoors at Seiden's own studio, on 60th Street, New York.

Stars of the Yiddish stage will be cast, including Jennie Goldstein, Aaron Lebedeff, Ludwig Satz, Menasha Skulnik, Itzik Feld and Michael Michalesko.

Mr. Seiden will supplement the features with a series of short subjects and "newsreels" in Yiddish.

Shubert-Rowland

A new enterprise to be conducted in England by J. J. Shubert and William Rowland is expected to contribute six musicals, four in Technicolor, in 1936-37, with all filming in London.

Spectrum Pictures

With the completion of "Outlaws of the Range," last of a series of eight westerns starring Bill Cody, Spectrum Pictures Corporation delivered all commitments for this season, to the 27 franchise holders under contract.

TIRED OF BEING TOUGH, CAGNEY WANTS CHANGE

That red-headed, fighting young Irishman, James Cagney who first attracted screen prominence because of his ability to smash a half grapefruit into a young lady's "kisser," is now tired of it all. "It was a novelty, at first, and it startled the people who saw my movies," Mr. Cagney said this week upon arriving in New York for a vacation. "Then it got so they thought I ought to kick the poor girls all over the room and trample on their faces for good measure. Right there is where I said no."

The star further admitted that in hitting women he always pulled his punches for a full-sized wallop might do serious damage. Anyhow, he wants different roles because, as he puts it, "there's too much danger of being typed."

Attention will now be given to 1936-37 plans, probably embracing eight westerns.

Supreme

A. W. Hackel, producer, was due in New York to arrange for independent distribution for Supreme Pictures of a series of Bob Steele features and a second group with Johnny Mack Brown, in 1936-37.

Stage and Screen Productions

Louis Weiss, of Weiss Productions, has completed production on "The Clutching Hand," second of three serials for Stage and Screen Productions for this season, and immediately started preparing "Phantom Island," all being distributed on the states right market by Robert Mintz's Stage and Screen.

The Weiss-Mintz combination in 1936-37 will continue to produce one 15-episode serial every 14 weeks, on a three-a-year basis.

Tapernoux

Further extension of a market for French films in this country will be attempted in 1936-37 by John S. Tapernoux, who, encouraged by the success of "La Maternelle" in the United States, recently returned from Paris with a new line of ten French stories, to be distributed especially to "little" theatres, colleges and so-called "art groups."

The pictures for which Mr. Tapernoux has signed American distribution contracts include Marcel Pagnol productions: "Angele," "Toni" and "Merlusse."

Albert Prejean will be seen in "L'Or Dans La Rue," and Danielle Darrieux will appear in "Mademoiselle Mozart," a musical. Also acquired were "Jeunesse," "La Marmaille" and "Maternite," and the photographic record of the two citreon-Haardt Asia-Africa caravan expeditions, known as "La Croisiere Jaune" and "La Croisiere Noire."

Thomas

Having sold his corporate share and the balance of his service contract in First Division, to Pathe Exchange, which will liquidate the company, Harry Thomas, who founded First Division ten years ago, turned his attention from that structure to a new enterprise. He is expected to take over the distribution for a number of independently-produced features, dispose of their rights to other exchanges and possibly withhold the New Yok franchise for himself.

Twentieth-Century-Fox and Educational

Fifty-two features, the same number of short subjects and a sales convention opening in Chicago on May 30th are the basic plans of Twentieth Century-Fox Film Corporation for 1936-37. Half of the new features have been set.

William Goetz, executive assistant to Darryl Zanuck, production general in California, is now in New York from the Movietone City studio conferring with John D. Clark, general sales manager, and other home office executives, on distribution department attitudes toward new types of material. Both Mr. Zanuck and Mr. Goetz will attend the Chicago convention, leading a large studio delegation, to meet with division and branch sales managers, salesmen and bookers who will be on hand, together with virtually all home office personnel of consequence.

Fox's 1936-37 sales activities are well under way, starting in Europe. More than 100 delegates from 26 countries, exclusive of the United States, were in session in Paris this week, in the corporation's first international sales gathering. President Sidney R. Kent, presiding, was informed there by Benjamin Miggings, European manager, that the French Government has just appoined him to be an officer of the Legion of Honor. Mons. Bigot presented the decoration on behalf of Mons. Flandin, the French foreign minister. It was awarded for Mr. Kent's work in creating good will between France and America.

In charge at the Paris convention, besides Mr. Kent and Mr. Miggings, were Joseph M. Schenck, chairman of the board, from New York; W. J. Hutchinson, foreign manager, and French Managing Director M. Koenig. The meeting closed with a dinner at the Hotel George V, and then Mr. Kent, Mr. Schenck and Mr. Hutchinson flew to London to be present at the British sales convention, from May 7th to 9th, and presided over by F. L. Harley, managing director in the United Kingdom. On its conclusion Mr. Kent and Mr. Schenck will sail for New York for home office conferences preparatory to leaving for Chicago and the domestic convention.

While in Paris, Mr. Schenck disclosed that the company will produce ten pictures in England in 1936-37, under supervision of Robert Kane, the first to be "Wings of the Morning," starring Annabelle, under Glenn Tryon's direction. It will be the first all-Technicolor feature to be made in Europe, and for this reason Natalie Kalmus, of Technicolor, is on hand to supervise that work. Production is at London Film's new studios at Denham.

Meanwhile Darryl Zanuck in California rescinded his plans for a partial shutdown of the studios this summer, and canceled a proposed ten-week European vacation, to proceed with full speed ahead during that period, on 24 pictures now in preparation, principally intended for the new season. Already assigned to 1936-37 productions are Sol Wurtzel's designation of John Stone to direct five, as follows: "Public Nuisance No. 1," "Ramona," "Charlie Chan at the Race Track" and two additional, but untitled "Charlie Chan" stories. "Ramona" will be Fox's first Technicolor feature, starting this week, with Loretta Young in the title role.

Six features will be made for Twentieth Century-Fox by Sol Lesser's Principal Pictures, three of them to star Richard Arlen.

Fox has lost John Boles, but at the same time acquired Tyrone Power, Jr., on a long term arrangement, starting on the completion of

(*Continued on following page*)

UA PLANS 26 TO 30, UNIVERSAL 36

his stage acting contract in "St. Joan," with Katharine Cornell.

While Earl W. Hammons, president of Educational Pictures, was in Paris with Mr. Kent and Mr. Schenck attending the international sales convention, his producing units in the States were finishing 1935-36 commitments and proceeding to build a new program, continuing distribution through Twentieth Century-Fox.

Buster West and Tom Patricola, stars in occasional comedies for Educational during the past two years, have been signed on a long-term contract, appearing first in a series of six comedies during 1936-37. The team still has one picture to make under its old agreement, and this subject will be produced by Al Christie at the Astoria studios on Long Island.

Buster Keaton will arrive in New York from Hollywood this month to make the first under his new Educational contract, calling for six comedies.

Educational is expected to again release 110 short subjects through Fox, probably continuing in the form of 52 in two reels and the same number in single.

United Artists

Some 26 to 30 features are understood to be in United Artists' tentative lineup for 1936-37, and although the company has set neither a date nor a place for the annual sales convention, the various independent producing forces which will supply the product had their plans far advanced on several fronts in this country and abroad.

The present policy of individual selling of only so-called Class "A" pictures will continue next season. Any other new policies that will be required are due for settlement sometime between the visit of George J. Schaefer, general sales manager, to the studios in Hollywood, shortly, and the assembling of the field sales forces, probably in June. Mr. Schaefer will set the exact date of the convention during his conferences with the company's producers in California, where he went this week.

He already has completed his first national tour of United Artists' exchanges, during which he held pre-seasonal district meetings at New York, Chicago and Atlanta, determining the status of contracts for the remainder of this season and ascertaining prospective revisions for new sales policies.

All but a handful of 1935-36 features have been completed, and virtually all of the units scheduled for assignments next season are already proceeding on the new projects.

British Cine-Alliance, Ltd., London, will make two pictures for United Artists release in 1936-37, working at Alexander Korda's London Films studios at Denham. British Cine-Alliance is headed by Arnold Pressburger.

Charles Chaplin is expected to produce two, both probably without the comedian in the cast.

Samuel Goldwyn is down for eight: "Come and Get It," by Edna Ferber, starring Edward Arnold, with Virginia Bruce and Francis X. Shields, Mr. Goldwyn's first in the season; "Hurricane," by Charles Nordhoff and James Norman Hall, from a screenplay by W. P. Lipscomb, to be made in color in the South Seas; "Dodsworth," by Sinclair Lewis, from a scenario by Sidney Howard, with Walter Huston starring, and Ruth Chatterton supporting; "Princess and the Pauper," by Sam and Bella Spewack, to star Miriam Hopkins; "Dead End," from the Broadway play, and three others.

Mr. Goldwyn has secured Jules Furthman, by arrangement with Irving Thalberg, of MGM, to scenarioize "Come and Get It."

William Wyler will direct "Dodsworth." Another Goldwyn assignment is that of John Balderston to write an original for Merle Oberon for next season, also the appointment of Marguerite Taylor as assistant story editor at Hollywood.

ORGNIZATIONS CHECKING POPULARITY OF DUALS

Following the announcement of Warner's intention to conduct a survey of the country to ascertain the general public's reaction to double features, the New York State Federation of Women's Clubs has signified its intention of cooperating with the film company by polling the members of its hundreds of affiliated organizations. The Illinois Federation of Women's Clubs has announced that questionnaires were being prepared to record the votes of all delegates at the annual convention in Chicago late this month.

Rene Clair will make one feature for United Artists in 1936-37, coming to America from Paris, and working in Hollywood, that is if negotiations now under way are consummated.

The Elisabeth Bergner-Paul Czinner combination in London is another new producer affiliation for United, making as many as they desire in the next five years, on an arrangement to produce at London Films' studio at Denham. Their first three will be Sir James Barrie's "The Boy David"; George Bernard Shaw's "St. Joan" and Jack London's "Little Lady of the Big House." Probably two of these will be available to exhibitors next year.

Alexander Korda's London Films will make "Rembrandt," starring Charles Laughton, under Mr. Korda's direction; "I Serve," by A. E. W. Mason, dealing with the life of Queen Elizabeth, with Flora Robson in the title role, Erich Pommer producing, and direction in the hands of William K. Howard, Vincent Korda and L. Meierson; "Lawrence of Arabia," and an undetermined feature to star Merle Oberon, besides others.

The Criterion Films Company of Douglas Fairbanks, Jr., in London will participate again as a source of supply for United Artists.

Reliance Pictures still has "The Last of the Mohicans" to deliver to United before switching to RKO. Randy Scott is starred in the James Fenimore Cooper classic.

With the presentation this week of the first offering of the new Pickford-Lasky enterprises, a Francis Lederer farce titled "One Rainy Afternoon," these two pioneers are off on program which in the new year will be well represented on United Artists' releasing schedule. Leo Carrillo has been engaged for the second, "Gay Desperado," to star Nino Martini, under Rouben Mamoulian's direction, from an original by Leo Birinski and a screenplay by Wallace Smith. Mr. Carrillo will appear in three subsequent productions for the same unit, and probably Mr. Mamoulian will direct two annually.

Maurice Hanline, back in Hollywood from a visit to Broadway, was studying several story deals for future Pickford-Lasky productions.

John Hay (Jock) Whitney's Pioneer Pictures will have four features for U. A. next season, Mr. Whitney having recently returned from London where he arranged for the production of one of the group in color, at London Films' studio. The remaining three will be made in Hollywood, likewise in color.

Pioneer still has two features under its present contract for distribution through Radio, "Dancing Pirate," now available, and another to be made this summer.

Victor Saville, British director-producer, will independently produce two for United Artists' release, working at the London studio at Denham, starting with "Storm in a Teacup," from James Bridie's play, and followed by "Gentlemen, the King," in Technicolor.

Selznick International Pictures, David O. Selznick, president, and John Hay Whitney, financial participant, will figure prominently in United Artists' schedule next season, starting with "The Garden of Allah," now in work, and starring Marlene Dietrich, and Charles Boyer. Mr. Selznick signed C. Aubrey Smith to a long term, and assigned him to "Allah," along with Basil Rathbone, Joseph Schildkraut, Tilly Losch and Alan Marshal. The production, in Technicolor, is being directed by Richard Boleslawski.

A second Selznick picture will be done in London, at Denham, on arrangements concluded there by Mr. Whitney on his recent trip.

Mr. Selznick has signed James Logan, New York stage director, as a member of his directorial staff, and re-signed Hal Kern, his chief film editor.

Although not formally announced, the understanding on Broadway is that next season will find Walter Wanger among United's producing units, his present releasing arrangement with Paramount concluding this summer. On the other hand, nothing is expected to materialize from the widely circulated reports that Carl Laemmle, Jr., who recently left Universal will produce for U. A.

Universal Pictures

Producing in all probability some 36 features, eight westerns and four serials for 1936-37, the new management of Universal will meet the field forces for the first time at the annual sales convention, starting May 25th, in New York.

The story conferences for next season are completed, the lineup is virtually designated, and, with a new long-term contract in hand as sales manager, James R. Grainger will lead the sales and division managers of the company to New York to hear of the new program.

Charles R. Rogers, in charge of production at Universal City, and William Koenig, general studio manager, will attend. R. H. Cochrane, president, will lead the home office contingent. Mr. Grainger this week rounded out his new sales portfolio for the managers, which will contain an announcement of one of the proposed new season's highlights, a huge musical to be called "Hippodrome," a story concerned with the pageants and productions staged at the New York Hippodrome during the 25 years of R. H. Burnside. Mr. Burnside will assist in production and will work with Garret Fort and Ralph Murphy on the script.

Another musical for next year will be "Everybody Signs," which Lou Brock will produce and Ralph Murphy will direst.

Anatol Litvak was signed to direct "The Phantom of the Opera," for which W. P. Lipscomb will write the screen play.

John Wayne will appear in a series of westerns, while Eddie Buzell has been engaged to direct a comedy drama, by Norma Krasna.

The new J. Cheever Cowdin management at Universal has already commenced to strengthen the talent roster and executive personnel for its effect on 1936-37 product. Thirteen writers were added to the staff of Jerry Sackheim at Universal City, including: A. E. Thomas, now adapting "Love Insurance;" Leonard Praskins, adapting "Roxana"; Humphrey Pearson, on "Time Out of Mind"; Norman Starling, work-

(*Continued on page 32*)

HELD OVER
at the
MUSIC HALL
-of course!
RADIO CITY
RONALD COLMAN "UNDER TWO FLAGS" CLAUDETTE COLBERT
USHERS SWAMPED BY SURGING MOBS!
CASHIERS FRANTICALLY MAKE CHANGE!
LONG LINES PUSH FOR TICKETS!

..Crowds like this the country over are giving "UNDER TWO FLAGS" the greatest hold-over record of any picture even 20th Century-Fox has released!

All scenes on this page photographed by Sileo at the Music Hall opening . . . typical of *every day* in that historic engagement!

STANDEES CRANE TO GLIMPSE SCREEN

COPS CALLED TO HANDLE THRONGS!

OVERFLOW CROWDS JAM LOBBY!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

60 WARNER FEATURES

(*Continued from page 29*)

ing on an untitled Norma Krasna original; Isabel Dawn and Boyce DeGaw, adapting "Reno in the Fall"; Vera Caspary, on an original; Adele Buffington and Kubec Glasmon, collaborating on "Night Life"; Lillian Barker, writing "Where Are My Children?" and others.

Other writers, already under contract, who have returned to the studio for assignments are Harry Clork, Morris Ryskind, Eric Hatch, Doris Malloy and Samuel Hoffenstein.

William Koenig, general manager, anticipates the signing of 10 additional writers.

Rufus LeMaire is Mr. Rogers' assistant assigned to talent; Betty Roberts, formerly of Radio, has been engaged as western story editor, and Harry C. Evans becomes talent scout. Elsa Neuberger arrived in California to become story head, under Jerry Sackheim's supervision, bringing with her, from the home office, a number of books, plays and advance proofs of forthcoming stories.

Victory Pictures

Eddie Nugent and Maxine Doyle are starring in Victory's "Rio Grande Romance," a Peter B. Kyne story, direction in charge of Robert Hill.

Warner-First National-Vitagraph

With Harry M. Warner, president; Sam Morris, home office executive, and Mervyn LeRoy, producer, converging on New York from a European vacation, and Major Albert Warner, vice-president; A. W. Smith and Gradwell Sears, sales managers, and S. Charles Einfeld, advertising director already in New York from studio conferences, the combined forces of Warner Brothers-First National-Vitagraph-Cosmopolitan productions are about to determine the nature of the 60 features for 1936-37, and plans for the annual convention, beginning June 1st, in Hollywood. Fifty of the 60 features have already been set.

The convention will be the usual Warner "world conference" of sales, theatre, production and advertising staffs of Warner and affiliated companies, including the music publishing subsidiaries.

Business sessions will be held daily at the Hotel Ambassador, and there will also be meetings of the entire delegation at the studios in Burbank. All executives will attend.

"Important new policies of international application will be debated and determined at the conference, which will conclude with a banquet at the Hotel Ambassador," the company declares, with all production, distribution and exhibition executives on hand, together with the company's principal stars.

Already determined is a road-show policy for both "Anthony Adverse" and "Green Pastures," on a two-a-day basis. Other road-showings next season will be "The Charge of the Light Brigade," and a continuance of "Midsummer Night's Dream." It is probable that there will be at least 10 costing $1,000,000 each on the new program.

Major Warner this week announced a "Branch Managers' Contest Week," opening May 24th, to stimulate sales.

Warners have borrowed Clark Gable from Metro for the lead opposite Marion Davies in "Cain and Abel," with Lloyd Bacon directing.

Marie Prevost was signed for the new season, and Louis King joins the company as director.

Max Reinhardt will direct "Danton," with Henry Blanke supervising. Olivia de Haviland, player, is another to receive a new Warner contract.

Frank Craven was signed to act as executive assistant to Bryan Foy, who is in charge of producing Class "B" product, and Macklin Megley, former vaudeville producer, becomes Warners' eastern talent scout.

The roster of the Warner-First National-Cosmopolitan studios now reaches a new high, with 22 stars, 58 featured players, 23 directors, 44 writers and seven associate producers under contract and under Jack Warner's supervision.

In the short field department, Warners may increase the output from the present 52 two-reelers and 78 singles. Cartoons will be raised from 26 to 34, Leon Schlesinger delivering five additional Merrie Melody and three additional Looney-Tune subjects.

Western Pictures

The new Western Pictures of William Fiske, Harry Sherman, Nicholas Ludington and Jack Trop, have 1936-37 product plans well in hand. Mr. Sherman produces the "Hopalong Cassidy" pictures for Paramount.

Benefit Causes Arrest

Because he insisted on showing a benefit picture for tornado sufferers in Georgia, Nat Williams of Thomasville faces two charges of disorderly conduct in connection with the Sunday performance. Despite objections of clergymen and a city council order against showing the picture, the manager opened his house and ran the film until police forcibly closed the theatre. Patrons refused to take their money back, however, and all proceeds will go to the relief fund.

Acquire More Loew Stock

Acquisition in March of 300 shares of Loew's, Inc., common stock by Charles C. Moskowitz and 1,412 shares by Arthur M. Loew's holding company has been reported in Washington by the Securities and Exchange Commission. At the close of the month, it was shown, Mr. Moskowitz held 600 shares and the holding company 3,177 shares of Loew's common.

Reorganization Asked

Daniel W. Blumenstock, counsel for a bondholders' protective committee for defaulted Strauss issues, has applied to Justice Church of the supreme court to direct the Continental Bank and Trust Company to prepare a plan of reorganization for the Masque, Royale and Majestic theatres, New York. Decision was reserved.

F.W.C. Will Reopen Three

Fox West Coast Theatres, Inc., will reopen three houses soon, following repairs and remodeling. The houses, which have been closed for some time, are the Fox Court, San Bernardino; the Airdrome, El Centro, and the Rose Marie, Ocean Park, all subsequent runs.

Argue on Mickey Mouse Name

The question of whether Walt Disney and his companies can prevent a radio set manufacturer from using the name Mickey Mouse is now before the Federal Trade Marks Commission at Canberra, Australia. The radio makers contend his copyright covers only the design and not the use of the name as a trade mark.

Judges to Reveal AMPA Awards In Three Weeks

Results in the judging of the industry's best advertising production will be disclosed in about three weeks, it was announced Tuesday by Gordon S. White, following partial balloting in the annual awards competition of the Associated Motion Picture Advertisers.

The awards are to be made for "bests" in the division of trade paper advertisements, advertisements addressed to the public, posters and press sheets. All major companies have submitted entries in some division.

Judges, who include trade paper publishers and editors, advertising and newspaper executives, exhibitors, magazine publishers, artists and designers, were grouped according to division. Those judges not present will make their selections later. Meanwhile the individual ballots will be kept secret.

Independents Active In Philadelphia Building

Philadelphia's greatest concerted movement toward new theatre building, particularly among the independents, is being launched this spring, with at least six new theatres in prospect.

The South Philadelphia district will be an important center of activity. Warner plans a 1,000-seat house at Broad and Morris Sts. The Felt interests, which already operate the Southern, plan another house in the same neighborhood. On the west side of South Philadelphia Charles Stiefel is to erect the 1,000-seat President.

West Philadelphia will have the Terminal, to be built and operated jointly by William Goldman and Warners on the site of the new 69th St. Terminal.

Jake Fox will build a house in the near future in northeast Philadelphia, while Erny and Nolan, real estate operators, are planning a theatre in West Oak Lane.

Paramount Transfers Overseas Executives

John W. Hicks, Paramount vice-president in charge of foreign activities, has announced the transfer of L. Foldes, manager of the Budapest office, to Batavia, Java. He is succeeded in Budapest by Dr. N. G. Palukyay, formerly manager in Bucharest, whose place there will be taken by Franz Silver. A. Lichtscheindl, district manager for Austria, Jugoslavia and Roumania, has had Hungary added to his territory.

Rockefeller Center RKO Claim Goes to Court

Negotiations for a settlement of the $9,100,000 Rockefeller Center claim against RKO have failed after being in progress for more than a year and the claim will be contested in the federal court of New York by the RKO trustee, according to RKO attorneys.

IT'S THE 1936 "SLEEPER!"

Awake to its possibilities . . . or you'll cheat yourself. Tell your town how good it is... audiences will pass the good word-of-mouth along. For here is a picture for the young-in-heart . . . and who isn't?

the first baby

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

with

JOHNNY DOWNS
SHIRLEY DEANE
DIXIE DUNBAR

JANE DARWELL
MARJORIE GATESON
GENE LOCKHART

Directed by LEWIS SEILER
Associate Producer JOHN STONE

Original story and screen play by Lamar Trotti.
Music "Joan of Arkansas" by John W. Green
and Edward Heyman.

A FOX PICTURE

LARGE SAVINGS TO COMPANIES SEEN IN 2,000-FOOT REEL STARTING AUG. 1

Reduction of Costs Cited for Distributors and Greater Facility in Editing for Producers; Outside Diameter 14½ Inches

No Change in Equipment Necessary Except in Possibly 200 or 300 Theatres Having Early Type Powers 6A Projectors

by GEORGE SCHUTZ

The 2,000-foot reel, which will be placed in effect August 1 by at least seven major distributors, and likely thereafter to become standard practice in the industry, will have an outside diameter of 14½ inches, and a hub diameter of four inches so that practically every existing projector is adaptable to the innovation without change of magazine or base.

The new specifications, proposed by the Research Council of the Academy of Motion Picture Arts and Sciences in response to a survey of theatres in the United States, have received final approval from the committee representing the distributor members of the MPPDA.

The only dissenting member is Universal, in which organization, however, there is said now to be sentiment, particularly among technicians, for adoption of the larger reel. Independent producers are expected to follow, in at least their editing and processing, the methods indicated for the use of 2,000-foot units.

Distributor Cost Reduced

One persuasive factor operating to make the 2,000-foot reel the new standard unit of film is the reduction in costs to be realized by distributors, and the greater facility in editing permitted the producer. A total of 77 feet of film for leaders and comparable footage will be saved for each eight-reel subject. In addition, a large saving in print replacement is expected due to diminished depreciation of the film, particularly in opening and final footages. William Koenig, chairman of the Research Council, has predicted a total saving to the companies of $250,000 a year, and some later unofficial estimates have placed the saving at two and three times this amount.

Greater facility in editing is achieved by elimination of the necessity to provide for from six to eight changeovers. On an average, only three will be necessary with the 2,000-foot unit in force.

Projectionists Object

In projection, no change in equipment is necessary except in possibly two or three hundred theatres having the early type Powers 6A projectors, which require new magazines and base. Of the 6,900 theatres represented in the survey returns (45.5 per cent of the theatres queried), only 800 reported equipment unsuited to the 15-inch reel, and able to use the 14½ inch unit without equipment changes.

Opposition to the larger reel continues, however, from union projectionists, notably in the larger cities, and resolutions already passed by their locals condemning the change are expected to be echoed at the convention of the IATSE and MPMO in Kansas City in June. What practical effect IA action could have, now that most of the major distributors have finally adopted the change, probably depends on the attitude of state and municipal authorities.

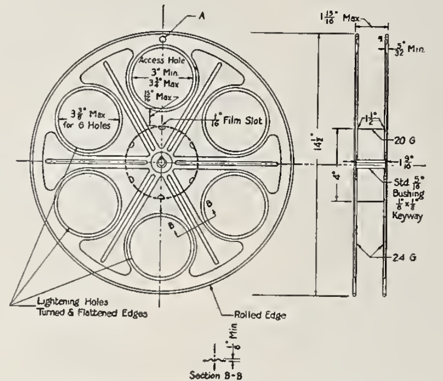


Diagram by the Research Council of the Academy indicating specifications of the Standard 2,000-Foot Reel now finally adopted by MGM, Paramount, 20th Century-Fox, RKO, United Artists, Columbia and Warner for all releases beginning August 1, 1936. It is to be constructed of steel, so coated as not to corrode, .025-inch gage for the sides, and .0375-inch gage for the hub. Not shown in the figure are finger holes in the hub, which are now specified.

Union leaders assert that the larger reel increases fire hazard.

Hazard Reduced, Say Distributors

In anticipation of efforts to obtain legislation outlawing the 2,000-foot unit, the distributors' committee already has contended to authorities in various localities that the larger reel reduces fire hazard, and a statement to this effect has been obtained from George W. Booth, chief engineer of the National Board of Fire Underwriters.

In addition, the committee has persuaded the committee on hazardous chemicals and explosives of the National Fire Protection Association, to recommend revision of that body's regulations so that use of the 2,000-foot unit is specified among permissible practices.

Where there is a municipal or state law prohibiting use of film units larger than 1,000 feet, as in Massachusetts, theatres will continue to be serviced for 1,000-foot lengths. Although edited for changeovers at approximately 2,000 feet, each print will be marked for suitable changeovers at the shorter lengths. The standard release print practices will be followed for units of both lengths.

Regulations Amended

Some localities with such prohibitions, definitely provided or implied in existing regulations, have amended these so as to permit the 2,000-foot units. Such action has been taken in Portland, Seattle and San Francisco, and is expected in Chicago. In New York fire authorities have indicated that the long reels will be permitted.

The change on August 1 will impose an initial expenditure on distributors of about $12,000 for reels and cases, and the seven subscribing distributors estimate that each will have to spend this amount during the first year. Part of this outlay will be occasioned by physical adjustments in their branch offices.

Specifications, which have now gone to reel and case manufacturers, are the same as those originally established for the construction of reels and cases by the Research Council, except that finger holes in the hub to facilitate handling are now required. The cost of the new reel is expected to be approximately twice that of the 10-inch size, which is 11 cents. The larger cases are expected to cost the distributors about $2 each, or $1.25 more than the smaller case.

Third Revision

The specifications now finally adopted represent a third revision since the Research Council initiated the movement for 2,000-foot units about a year ago, partly as a result of "doubling-up." Originally they called for diameters of 15½ and 5½ inches, which were chosen in order to provide a reel of a weight that would absorb much of the strain on the film at changeover. To reduce the cost of larger reels, these specifications later were reduced to 15 and five, while the date for placing the larger reel into effect was changed from Jan. 1, 1936, to August 1 to provide the added time necessitated by revision.

That the practice of "doubling up" 1,000-foot lengths was widely followed by projectionists has been indicated by the distributors' survey of theatres. Of the 6,900 theatres answering the questionnaires, 4,165 already had adopted 2,000-foot lengths in this manner.

The distributors' committee, sitting in New York, is composed of J. S. MacLeod of MGM, chairman; Harry Mersay and D. J. Smolen of Twentieth Century-Fox; Joseph Brennan and H. C. Kaufman, Columbia; G. Knox Haddow, Paramount; J. P. Skelly and Sid Kramer, RKO; Robert Hilton, United Artists; A. W. Schwalberg and C. C. Ryan, Warner; and O. C. Binder, Universal.

L. W. Fox Quits Standard Capital

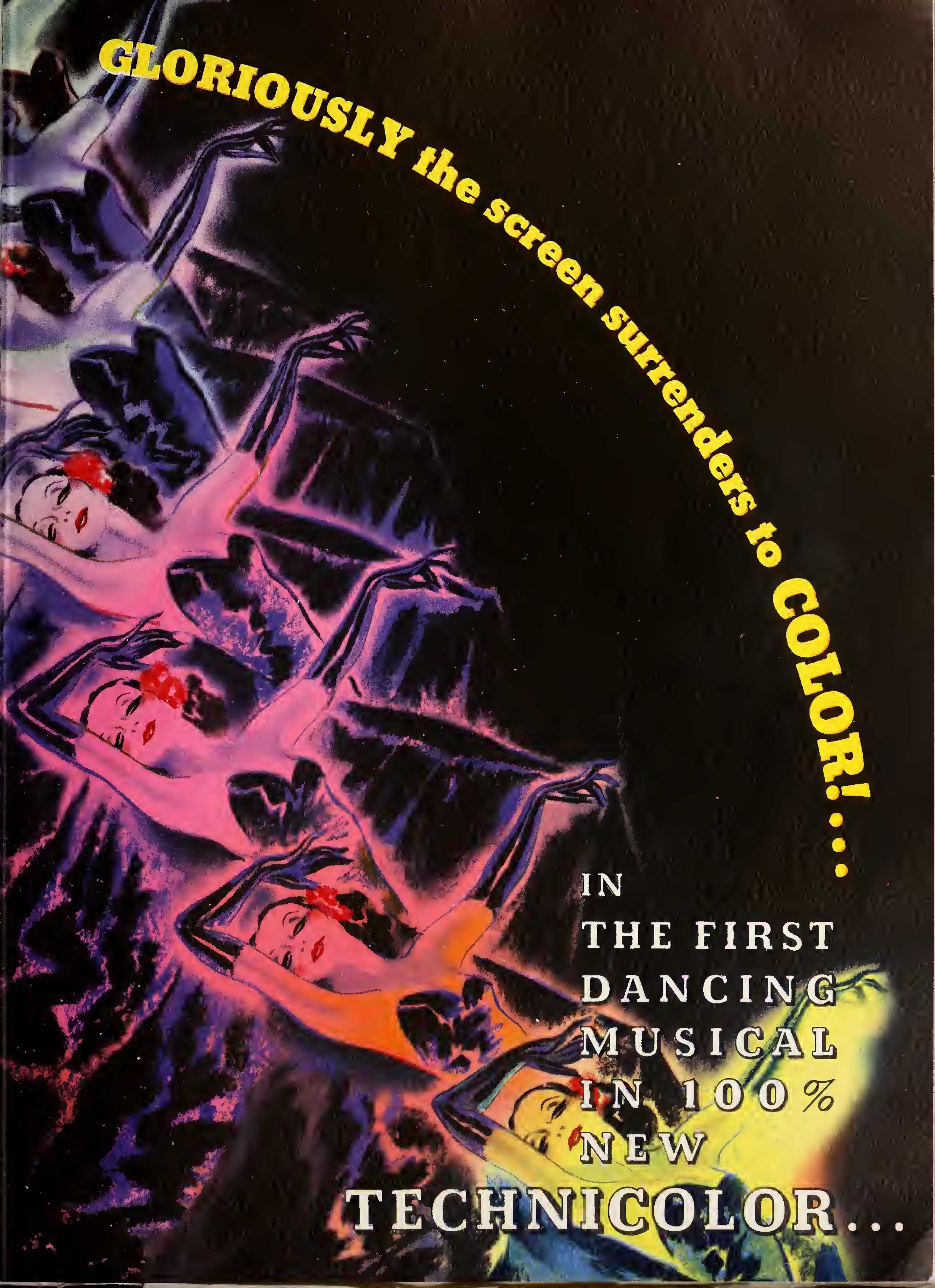
Lawrence W. Fox, Jr., has resigned as a vice-president and voting trustee of Standard Capital Company, recent purchasers of Universal Pictures from Carl Laemmle, and will devote his entire time to a new company, National Film Company. The new organization has been formed to engage in film activities other than those of Standard Capital.

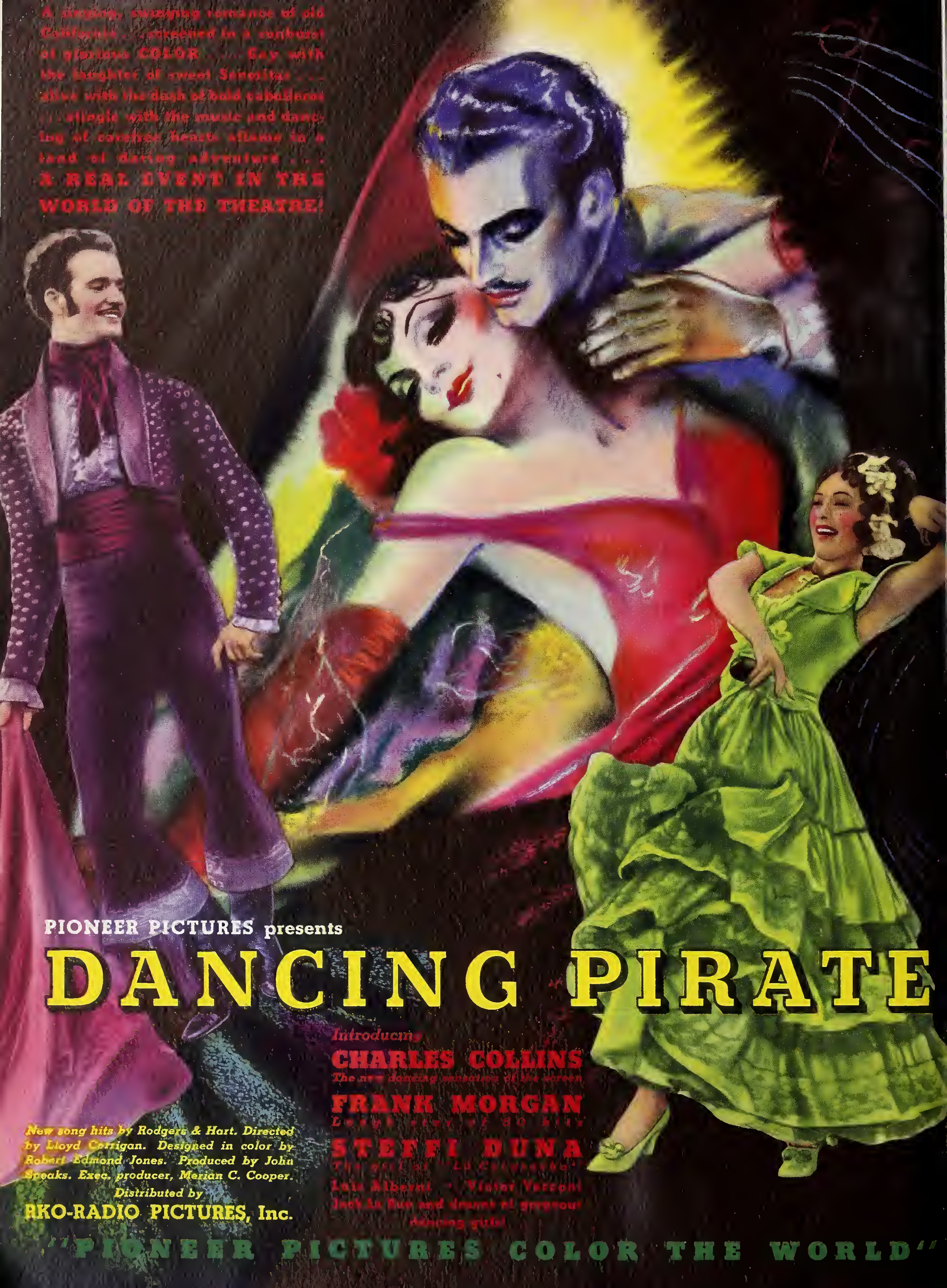
The new company will arrange preliminary financing for "meritorious film enterprises and aid in their development from the initial stages." Mr. Fox, however, will continue as a member of the board of directors of Standard Capital.

National Film Company will establish offices or correspondents in New York, Hollywood and London. Mr. Fox will sail on the *Berengaria* Friday on business for the new company and to study the film situation abroad.

Henbury Succeeds Leishman

Ralph Hanbury has been selected to succeed E. D. Leishman in the post of chairman and managing director of RKO Pictures, Ltd., the British organization of RKO-Radio, following Mr. Leishman's resignation.


GLORIOUSLY the screen surrenders to COLOR! . . .
IN
THE FIRST
DANCING
MUSICAL
IN 100%
NEW
TECHNICOLOR . . .



A singing, swinging romance of old California . . . screened in a sunburst of glorious COLOR . . . Gay with the laughter of sweet Senoritas . . . alive with the dash of bold caballeros . . . tingle with the music and dancing of carefree hearts aflame in a land of daring adventure . . . A REAL EVENT IN THE WORLD OF THE THEATRE!

PIONEER PICTURES presents

DANCING PIRATE

Introducing

CHARLES COLLINS
The new dancing sensation of the screen

FRANK MORGAN
Laugh star of 50 hits

STEFFI DUNA
The girl of "La Cucaracha"

Luis Alberni • Victor Varconi
Jack La Rue and dozens of gorgeous dancing girls!

New song hits by Rodgers & Hart. Directed by Lloyd Corrigan. Designed in color by Robert Edmond Jones. Produced by John Speaks. Exec. producer, Merian C. Cooper.
Distributed by
RKO-RADIO PICTURES, Inc.

"PIONEER PICTURES COLOR THE WORLD"

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Hal Kemp's story, related to Leonard Lyons, concerns an argument overheard between two persons who were trying to establish the priority of their ancestry.

"My forefathers came over on the Mayflower," haughtily challenged one.

"That's nothing," defended the second, "mine heard the first Amos 'n' Andy program."

▽

Sidney Skolsky visited Warner's studio at Burbank and found Director Michael Curtiz to be an earnest and excitable Hungarian who frequently mixes his English with disastrous effects. Typical was the boiling over and bawling out that he stormed on the head of an assistant who had been sent for a stage prop and returned with the wrong piece. "The next time I send some dumb guy," blasted Curtiz, "I go myself."

▽

One of the most amusing incidents about the American newsreel cameramen's coverage of the Ethiopian situation is the story now being related on Broadway by Truman Talley's Fox Movietonews photographer Len Hammond. Mr. Hammond had accompanied the elaborate and very expensive Fox newsreel crew and truck from New York to Addis Ababa at the outbreak of hostilities. One of the immediately important duties was to ingratiate the crew with Emperor Haile Selassie so that henceforth they could work unmolested by the Ethiopians. The obvious procedure was to have newsreel pictures taken of Selassie.

Came the eventful day. Lights were set up en masse in the palace. Camera tripods were poised and cables no end covered the floors. Entered Emperor Selassie, bedecked in jewels and finery, all prettied in his best. But he sneezed, and, unconsciously, Cameraman Hammond shouted "Saluta," the Italian equivalent of our "good-luck." And that ended that, for recognizing the language of his arch enemy, Mussolini, the King shouted orders to remove, bodily, without cranking a camera, all of the lights and the cables and cameras with cameramen.

▽

Advance publicity on a talker produced in a studio in the shadows of the Pyramids says that the film differs from those previously produced in Egypt, in that "the dialogue has been cut down to essentials and the action has been speeded up."

The result of the innovation will be studied with interest by Hollywood producers.

▽

Ralph Cokain, managing the Indiana theatre at Marion, Indiana, informs us by air mail that "one James Cunningham, who broke jail here, was apprehended in another town and returned," and adds: "I thought of you, and the possibility of a Dr. Jekyll-and-Mr. Hyde existence." Cokain is the correct spelling.

▽

Hollywoodites always are chided for their purple-shirt and pink-automobile eccentricities. But they are not alone, for Concert Conductor Artur Toscanini insists that the Hotel Astor keep two large and live fir trees in the carpeted hallway outside his suite—and he makes 'em put it in writing in the lease. He's a pretty good musician, however.

▽

United Artists' publicity, exploitation and advertising impresarios were seated about the desk of Monroe Greenthal the other afternoon trying, oh, so hard, to think up gags with which to exploit "One Rainy Afternoon"—that's the picture in which Francis Lederer appears. The best idea—which will give you an idea—came from Len Daly, who suggested a tieup with the Post Office on the catchline: "The Lederer Man Always Rings Twice!"

METRO-GOLDWYN-MAYER on March 28th released a one-reel motion picture about "The Story of the Jonker Diamond," in which the best part purported to show the cutting of the famous 726-carat stone into 20 separate diamonds. Not until one month later, however, on April 27th, was the huge diamond successfully cleaved into three parts. And these will not be cut into smaller stones for another six months. Eventually there will be 12 stones, not 20.

Evidently someone was quite anticipatory, for no one in the world would guarantee in advance, as Metro did, that the diamond in its full size could even be cleaved successfully; not even Lloyd's of London was willing to take the risk of insuring the cleaving. So Metro "scooped" the world a month ahead of the actual consummation of the job. Maybe they should turn the newsreel over to the short subject department. Then we could tell in advance the when and where of the next world war—we wouldn't need H. G. Wells.

As a matter of further fact, Harry Winston, present owner of the $2,000,000 diamond, carried the stone around with him—in his pocket—on Broadway, only a week before it was cleaved. He walked unprotected.

Then, on Monday, April 27th, Lazare Kaplan, diamond cutter in New York, cleaved the diamond as a preliminary to cutting the great stone into smaller ones. He had spent a year studying the stone and preparing for its cutting. It was like a difficult engineering problem and a difficult surgical operation combined. He got ready for the task by going fishing for three days to steady his nerves.

The Jonker is unique in that there is no indication on the surface just where the cleavage planes are, probably because the diamond had lain in a river bed for hundreds of thousands of years, or been submitted to the terrific heat. In cleaving, a V-shaped groove was first made in the direction in which the stone was to be cleaved. A steel wedge was inserted in this groove and one quick blow of a metal rod against the wedge did the trick. Mr. Kaplan's heart stopped pumping for that second, and then he phoned his wife: "Mama, it's a success."

Eventually the 12 stones, the largest of which will be an emerald-shape diamond weighing 165 carats, will form a necklace or a jewelry set to be purchased by one client, for $2,000,000. When completed the stones will be the only modern-cut set of gems from one diamond in the world.

The Jonker diamond was picked up in 1934 by Jacobus Jonker, a South African farmer, in Pretoria. Though only the fourth largest ever found, the Jonker is considered to be the most nearly perfect big diamond.

▽

"News of the Arts" is the description given by the New York *American* to the film item: "Warner Baxter has a trick of spitting out beebee shots between his teeth as he carries on a conversation."

▽

According to data compiled by CWA workers, 15,000 persons in Los Angeles, Hollywood and the environs of the motion picture play saxophones.

A more practical relief measure would be to find out how many did not play saxophones.

▽

And then there's Irving Hoffman's tale about the prominent motion picture star in Hollywood who was told she would have to have a double in a certain scene of her new picture.

"Why?" she asked. "Do I have anything dangerous to do in that part?"

"You bet!" enlightened the director. "You'll have to utter a three-syllable word."

One of the behind-the-scenes activities of the United States supreme court that is never witnessed by the motion picture interests frequently appearing before it, is the occasional mellow moment of Justice McReynolds, when he unfolds one of his favorite Scotch stories.

The judge's best one concerns a Scotchman who, leaving a bar one night after considerable imbibing, was approached by a Salvation Army lassie who extended her tambourine and asked for alms.

The Scotchman dropped a shilling into the tray and started to walk away. Then suddenly he turned and asked:

"What are you going to do with that money, my lassie?" What's it for?"

"It is for God."

"For God?" replied the Scotchman, "well, in that case give it back, because, my girl, I expect to see Him before you do."

▽

It was Bill McNutt—Williams Slavens McNutt, writer—who, the other night, upset a strike threat of scenarists and writers at a Screen Writers' Guild meeting in Hollywood by injecting a little commonsense larded with satire into the proceedings.

The writers who were assembled, so Whitney Bolton tells us, had been getting red in the face sputtering over "injustices" inflicted by the producers. Bill is a member of the Guild, but the manner in which his colleagues were straying annoyed him.

"Boys," he said, "as I look around me I see many successful screen writers. Some of you are getting a thousand a week, some fifteen hundred, a few as much as two thousand. Some of you boys used to get $85 a week as reporters in New York, and still would be if you hadn't been invited to come out here.

"I've heard a lot of strike talk here tonight. All right, if you want to strike, then strike. But don't leave the little fellow in the lurch. It breaks my heart to report it, but some of the boys are only making five, six or seven hundred a week. The poor underdogs, only half a thousand a week—What are you going to do about them?"

▽

From Hollywood Boulevard comes the story about the wellknown producer who was stopped by a motorcycle cop for speeding and tried to wiggle his way out of a summons by showing a police badge of lieutenancy.

"You don't look like a police lieutenant to me," growled the motorcycle cop.

"Well," answered the short-statured producer, feebly, "maybe I don't look like a police lieutenant, but did Lincoln look like a president?"

▽

Motion picture executives, their lieutenants, aides, stooges, clerks, office boys and elevator operators can once again smile happily, look unworried and proceed normally with the business of producing, distributing and exhibiting motion picture entertainment to American millions every week. The reason?—all Kentucky colonels and Kentucky admirals whose status has been in question were restored to good standing, reinstated by Acting Governor James Wise at Frankfort, Ky. Chief Kentucky Colonel Charlie Pettijohn had us worried there for a while. We thought he'd up and do something drastic when word came from Kentucky, last January, that the Kentucky colonels were no longer entitled to their titles.

▽

Broadway's Alex Yokel introduced a yokel to Harold Lloyd, on Broadway, and, so help us, the yokel asked Lloyd what were the latest odds his firm was quoting on war.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Dancing Pirate

(Radio-Pioneer)

Romantic Drama

Exceptional novelty attached to this forthcoming feature is that it is the first full length music and dance tinged romance drama to be filmed in Technicolor. Both previous Technicolor full lengthers, "Becky Sharp" and "Trail of the Lonesome Pine," were primarily dramatic and consequently comparatively slow moving. "Dancing Pirate" has speed for its essence. It is anticipated that color processing will demonstrate its efficiency to catch fast movement in this production to the same popular and commercial results as the other two succeeded in their embellishment of dramatic quality.

Locale and time of the story are early California in the Spanish occupation days. A Boston dancing master is believed to be a pirate and is sentenced to be hanged. The Alcalde's daughter learns of his accomplishments; she wants to learn to dance. Time after time, as romantic love interest grows apace, the execution is delayed. Finally, with an interim of much music, dancing and comedy, real pirates appear, but the dancing master leads the community in defeating them and proving his own identity.

The story is based on a popular magazine yarn of a few years ago. The screen play is by Francis Faragoh and Ray Harris with adaptation by Jack Wagner and Boris Ingster. Direction is by Lloyd Corrigan.

A newcomer, Charles Collins, an accomplished dancer and a promising personality, received his theatrical training on the stages of New York and London. He shares the lead with Steffi Duna. Frank Morgan, currently outstanding in "Zeigfeld," is the third principal as the girl's father and the Alcalde, who insists that Collins be hanged. Other players of note who will be seen are Luis Alberni, Victor Varconi, Jack LaRue, William V. Mong, Mitchell Lewis, Julian Rivero and Alma Real. The Royal Cansino family is presented in spectacular dance sequences and additionally there are scores of singing and dancing chorus girls and boys.

Parole

(Universal)

Drama

Though this story has a sustaining love interest quality, it essentially is a drama of the convict parole system, an important and topical subject currently the object of much attention on the part of newspapers, clergymen, welfare leaders and other opinion makers in any community. In it an effort is being made to provide something substantial to create interest on the part of audiences and desire on the part of exhibitors that gets away from prosaic routine. With one central group, it really tells two stories; the difficulties encountered by paroled prisoners in reestablishing themselves in the modern social and business world, and the dangers and hazards to which they are subjected by incorrigible criminals who endeavor to use them to keep the heat away from themselves as they continue their law defying careers.

As it reads, the story has definite dramatic power together with romantic love interest, both of which are blended in such a way that while the picture presumably will have a high thrill action atmosphere it also will possess a sympathetic emotion stirring vein with human interest for its keynote.

When the picture appears on the screen it will present two new players, Henry Hunter and Ann Preston. Both have a training that should insure their success in films; Hunter is a protege of the New York City Theatre Guild School and Miss Preston a product of the Institute Players of Chicago. The young players are supported by a group of well known screen personalities, including Alan Dinehart, Grant Mitchell, Alan Hale, Berton Churchill, Alan Baxter, Charles Richman, Noah Beery, Jr., Christian Rubb and Frank McGlynn.

The production, which is being directed by Louis Landers, maker of "The Raven" and "Stormy," is an original screen play by Kubec Glasmon, Joel Sayre and Horace McCoy.

Girl of the Ozarks

(Paramount)

Comedy Drama

Virginia Weidler, who has scored in supporting parts in many pictures, will be given her first leading woman opportunity in this. As the title indicates, it is a mountain story. A story of a youngster who has more spirit than sweetness, one who can lie and falsificate quicker than she can do anything else and at the same time get quite a bit of fun out of it, it probably is the first time that a straight character part has been prepared for a child actress. Most of the story concerns the youngster, her pranks and antics, her flea-bitten dog and her rooting-tooting, quick shooting mountain grandmother. They are her only friends until a pair of mountain sweethearts enter the story, and the sweetness of the mischievous youngster has an effective part in bringing about the conclusion of their romance as it should be concluded.

The story on which the production is based is by Maurine Babb, John Bright and Robert Tasker, with screen play credited to Stuart Anthony and Michael L. Simmons. It is being directed by William Shea, long time assistant, who is getting his first chance at making a picture on his own responsibility.

While little Miss Weidler can be considered a veteran performer, having appeared in almost a score of pictures, principals in the cast, with the exception of Henrietta Crossman who plays the role of granmaw, are practically all new or unfamiliar players. The young lovers are the newcomers Lief Ericson and Elizabeth Russell. Others who will be seen in type character and atmospheric roles are Janet Young, Russell Simpson, Nora Cecil, Lois Kent, Lois Mason and Arthur Aylesworth.

Fury

(MGM)

Drama

This story is meaty drama. It's sensational stuff in content that calls for equally sensational methods in its selling. It's a story of a man and a woman, but, more to the point, it is the story of a man and a mob, a man who would sacrifice everything for vengeance. Falsely arrested on the eve of his wedding on the charge of being the perpetrator of a heinous crime, he is jailed. A mob bent on lynching him, blood lust overpowering its reason, sacks and burns the jail. Their victim is presumed to have perished in the flames, but he lives, and he lives for one thing: that the members of the mob shall be brought to justice. While he hides in secret, forcing his friends to carry on the fight he has planned, newsreels taken upon the occasion of the jail raid reveal the identities of the mob's leaders. Only when they stand at the bar ready to pay the price of their fury, does the man who was supposed to be dead reveal himself in response to the pleas of love and justice to deliver a philippic against the folly of mob violence.

The story is an original by Norman Krasna recently a contributor to "Wife vs. Secretary," "Hands Across the Table" and author of "Four Hours to Kill." The screen play is by Bartlett Cormack and Fritz Lang, and Lang, whose "M" is quite vividly remembered, is directing.

Spencer Tracy plays the principal role in what promises to be the most dynamic character of his career. Sylvia Sidney is the girl and the supporting cast is far better in caliber than usual for this kind of attraction. Included are Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan, George Walcott, Frank Albertson, Morgan Wallace, Edwin Maxwell, Jonathan Hale, Leila Bennett, Esther Dale and Helen Flint.

Poppy

(Paramount)

Comedy

In this forthcoming production, its star, W. C. Fields, is given more opportunity to display his fun-making talents personally than has been his fortune in previous productions. Though he's the hero of the story, which in character is comedy itself as it depicts the manner in which an old trouper braves the perils and pitfalls of a lifetime in the theatre and carnival eventually to be fittingly rewarded with a proportionate share of the world's goods, the production is one in which Fields is the juggling magician again. He juggles, balances, does shell card game tricks, performs many feats of legerdemain and ventriloquism.

With Fields in the lead, the supporting cast contains many names that are of more than average box office value. Rochelle Hudson and Richard Cromwell carry the accompanying love interest and romance vein. As the list of other players is studied and Lynne Overman, Catherine Doucet, Rosalind Keith, Maude Eburne, Granville Bates, Dewey Robinson, Tom Kennedy and the late Tammany Young are noted therein, it becomes evident that there is an exploitation value in cast assignments fully worthy of the prominence of the star.

Most of the action takes place in a traveling carnival. Fields just manages to become a member of it. Subsequently he becomes its leading attraction, not solely because of the contributions he makes to its entertainment, but by the manner in which he comes into a fortune to be lauded and acclaimed by citizens of the small town in which the stroke of good luck befalls him.

Based on an original screen play by Waldemar Young, Virginia Van Upp and Bobby Vernon, direction is by Edward A. Sutherland.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Under Two Flags

(20th Century-Fox)

Dramatic Romance

This is a thrill action dramatic romantic story of the French Foreign Legion in Africa. Audiences will find much in it that is entertaining. Showmen will find plenty of effective angles with which to market it. Colorful as the Legion is colorful and so produced that the full value of that element is really the motivating force, the story it tells is narrated with bold vivid strokes. The drama of the dangers to which the Legionnaires are subject, with their companionate heroism and sacrifice, makes an alluring feature. Though sometimes grim, it forms a solid basis for the multi-phased drama of love, jealousy and sacrifice which is the picture's spirit. Its exploitation value is the entertainment worth of that combination, to which must be added the commercial worth of the featured players, Ronald Colman, Claudette Colbert, Victor McLaglen and Rosalind Russell.

In atmosphere of dangerous adventure, Cigarette, darling of the Legion, falls in love with Brett, highborn English soldier. The exotic girl's infatuation for the Corporal arouses the jealous fury of Major Doyle, who considers Cigarette his personal property. Time after time, Doyle sends Brett on hazardous missions hoping he never will come back. Brett meets and falls in love with the titled Lady Cunningham. Their romance is as idyllic as Cigarette's love dream is volcanic. Arabs revolt. The battalions set out to quell it. Brett's detachment is decimated; the fanatics menace the safety of the entire force. As Brett, disguised as a tribesman, temporarizes with Sidi-Ben Youssiff, Lady Cunningham pleads with Cigarette to save Brett's life. The clash between two women who love the same man is high drama. As the call of humanity prevails over passionate greed, Cigarette rides into the desert. Coming upon the embattled legions, she realizes the hopelessness of their predicament. Riding across the wild desert she contacts an approaching reinforcing column. Leading it into the heat of battle, she is wounded. Before she dies in Brett's arms, she tells him that she is saving him for another woman whose love is greater than hers.

The conflict between Colman and McLaglen, the drama in the situation that makes the voluptuous Claudette Colbert and the polished Rosalind Russell rivals in a battle for a man's affections, the disillusionment that comes into Cigarette's heart when Colman evidences his preference for another, and the triumph of her sacrifice are drama to a high degree, capable in every way of holding interest. Excitement of the Legion in action, particularly in the concluding battle sequences, packs a hefty punch.

On strength of cast, quality of story and excellence of production values, "Under Two Flags" is entertainment for any kind of audience.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Produced by Darryl F. Zanuck. Directed by Frank Lloyd. Associate producer, Raymond Griffith. Battle sequences by Otto Brower. Assistant, Booth McCracken. Screen play by W. P. Lipscomb and Walter Ferris. From a novel by Ouida. Photographed by Ernest Palmer, Sidney Wagner. Art director, William Darling. Settings by Thomas Little. Assistant directors, Ad Schaumer, A. F. Erickson. Film editor, Ralph Dietrich. Costumes by Gwen Wakeling. Musical direction, Louis Silvers. Sound, Joseph Aiken, Roger Heman. Technical advisers, Douglas Baxter, Jamiel Hasson, Otto Steiger. P. C. A. Certificate No. 1977. Running time, when seen in Hollywood, 100 minutes. Release date, May 1, 1936. General audience classification.

CAST

Tony Brett	Ronald Colman
Cigarette	Claudette Colbert
Major Doyle	Victor McLaglen
Lady Venetia Cunningham	Rosalind Russell
Ivan	Gregory Ratoff
Captain Menzies	Nigel Bruce
Lieutenant Petaine	C. Henry Gordon
Rake	Herbert Mundin
Cafard	John Carradine
Lord Seraph	Lumsden Hare
Colonel Ferel	J. Edward Bromberg
Sidi-Ben Youssiff	Onslow Stevens
French Governor	Fritz Leiber
Pierre	Thomas Beck
Cigarette's Father	William Ricciardi
French General	Frank Reicher
Husson	Francis McDonald
Bidou	Tor Johnson
Lady Cairn	Gwendolen Logan
Sergeant Malinas	Harry Semels
Keskerdit	George Regas
Hans	Hans Von Morhart
Arab Liaison Officer	Jamiel Hasson
Levine	Nicholas Soussanin
Corporal Vaux	Jack Pennick
Adjutant	Gaston Glass
Colonel Farley	Douglas Gerrard
Ben-Hamidou	Frank Lackteen

Showboat

(Universal)

Comedy Drama

Anyone fortunate enough to have "Showboat" on its program can start in shouting about it right now. Enthusiasm need not be stinted in heralding the picture's entertainment worth. The quality of merchandise delivered will not let anyone down. As it comes up on the screen, "Showboat" presents a quality of entertainment for the appreciation of any kind of audience. Produced with a keen eye toward showmanship availability, it provides an exploitation quality and quantity fully worthy of any showman's best efforts.

"Showboat" is first a musical drama. Its music, no matter in what form, is an artistic treat, and because it is an integral part of the story and sung thereas by Irene Dunne, Allan Jones and Helen Morgan, it is beautiful in the way it accents the motivating spirit. Paul Robeson's singing of "Ol' Man River" undoubtedly is the finest thing ever heard in sound pictures. The human dramatic love story plumbs the emotions. It carries its auditors along to the joy of youthful romance. It plunges them to the depths of sympathetic understanding as a woman experiences the terrors of desertion, poverty and heartache. It surges to triumph in the climax when it shows that real love is something that never can die.

But "Showboat" is not all music and drama. There's thrilling spectacle, with the old river showboat plying the Mississippi, the experiences that befall its happy family troupe, the eagerness with which darkies and white folk greet its visits; the shows it presents at their high spot when Cap'n Andy (Charles Winninger) has to play all the parts in a rip-roaring comedy melodrama. So are the cabaret, theatre and auditorium sequences and those devoted to visualizing Negro plantation life.

While the motivating story revolves around Irene Dunne, Allan Jones, Charles Winninger, Helen Westley and Helen Morgan in its dramatic context, it brings in Paul Robeson to thrill with his singing, Sammy White and Queenie Smith to amuse and regale as they portray a pair of oldtime comedy vaudeville actors. It presents a long line of known players, Hattie McDaniel, Arthur Hohl, J. Farrell MacDonald, Charles Wilson, Stanley Fields, Donald Cook, Charles Middleton and many others to be important in the presentation.

Twice previewed, two weeks ago in the Alexander Theatre, Glendale, and Saturday in Pantages Hollywood, it both times stirred audiences to roaring applause. Accepting the reaction in either house as a basis, but relying more on what took place at the Alexander, where the crowd was practically 100 per cent paying customers and there were only a few studio officials in attendance to act as cheer leaders, "Showboat" has the stuff to clock any time in any place it plays.

McCarthy, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Directed by James Whale. Stage play, screen play and lyrics by Oscar Hammerstein, II. Cinematographer, John J. Mescall. Art director, Charles D. Hall. Film editors, Bernard Burton and Ted Kent. Musical arrangements, Russell Bennett. Costumes executed by Vera West. Dance numbers staged by Le Roy Prinz. Sound supervisor, Gilbert Kurland. Music by Jerome Kern. Special Cinematography, John P. Fulton. Editorial supervisor, Maurice Pivar. Musical director, Victor Baravelle. Costumes designed by Zinkeisen. Assistant director, Joseph A. McDonough. Technical director, Leighton Brill. Sound recorders, Mike McLaughlin (music) and William Hedgecock (production). P. C. A. Certificate No. 2043. Running time, when seen in Hollywood, 115 minutes. Release date, May 17, 1936. General audience classification.

CAST

Magnolia	Irene Dunne
Ravenal	Allan Jones
Joe	Paul Robeson
Parthy	Helen Westley
Frank	Sammy White
Queenie (Joe's wife)	Hattie McDaniel
Kim (as a baby)	Patricia Barry
Kim (as a child)	Marilyn Knowlden
Pete	Arthur Hohl
Windy	J. Farrell MacDonald
Green	Charles Wilson
Cap'n Andy Hawks	Charles Winninger
Julie	Helen Morgan
Elly	Queenie Smith
Steve (Julie's husband)	Donald Cook
Rubber-Face	Francis X. Mahoney
Kim (at 16)	Sunnie O'Dea
Vallon (Sheriff)	Charles Middleton
Janitor	Clarence Muse
Landlady	Mae Beatty
Pianist	Harry Barris
Hillbilly Patron	Stanley Fields

Half Angel

(20th Century-Fox)

Mystery Melodrama

This production is novelly concocted comedy mystery melodrama with an equally refreshing scared-girl he-man romance inserted to take the whole thing out of the thrill and chill class. Mainly an action story, moving continually to a rapidly tempoed pace, the picture is a nice blending of character portrayals, unlooked for situations and surprising developments. Though the dramatic theme is presented in a somewhat grim atmosphere, the comedy that is associated with it plus that accruing to the romance between the hero, who is bound to win the girl for any number of reasons, and the heroine who doesn't want to have anything to do with him for any reason, gives it a gay and airy identity that drew a full quota of laughter.

As the story goes, reporter Giles with the assistance of his stooge, Felix, is instrumental in winning the acquittal of Allison Lang,

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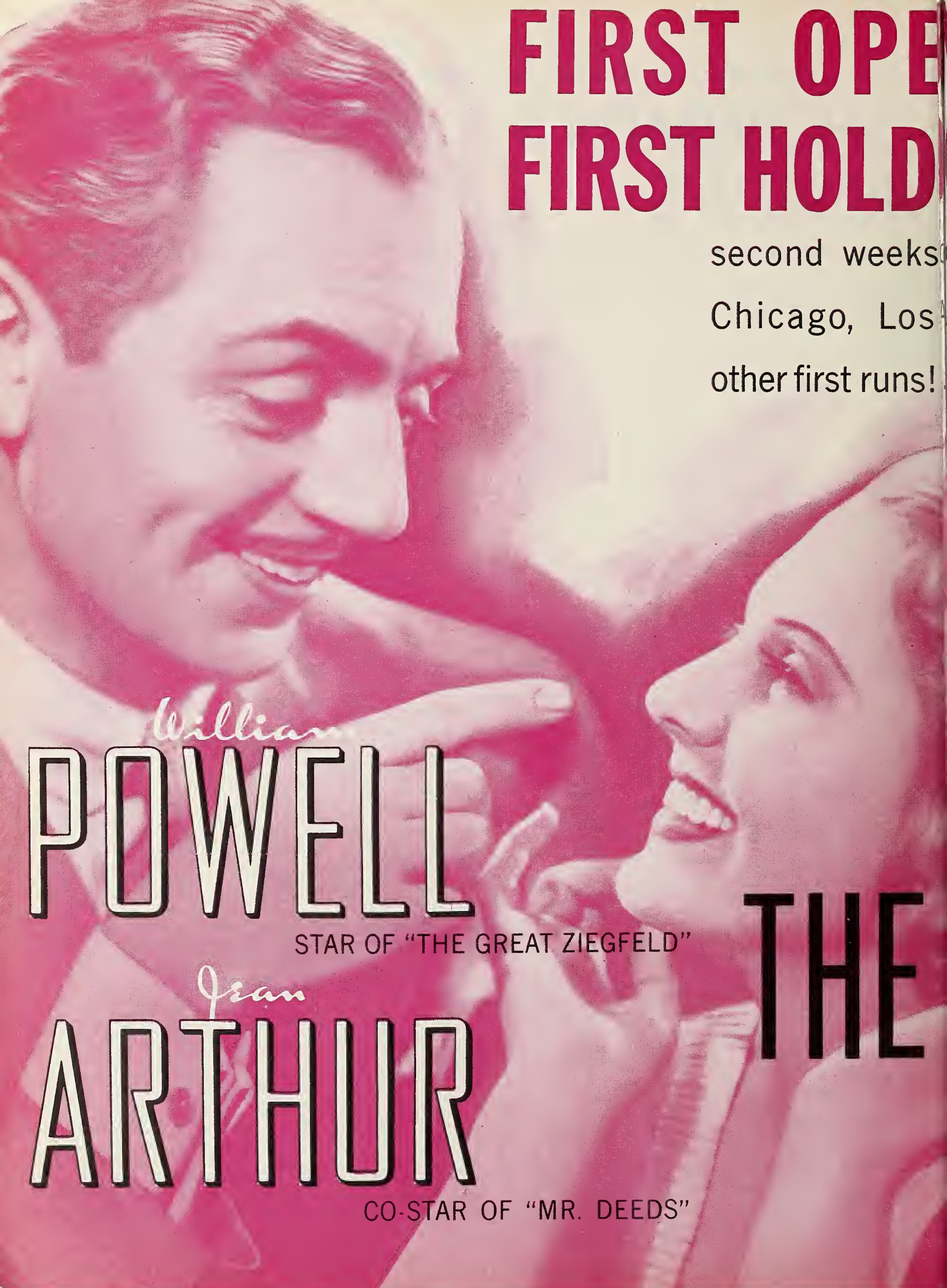

William
POWELL
STAR OF "THE GREAT ZIEGFELD"

Jean
ARTHUR
CO-STAR OF "MR. DEEDS"

THE

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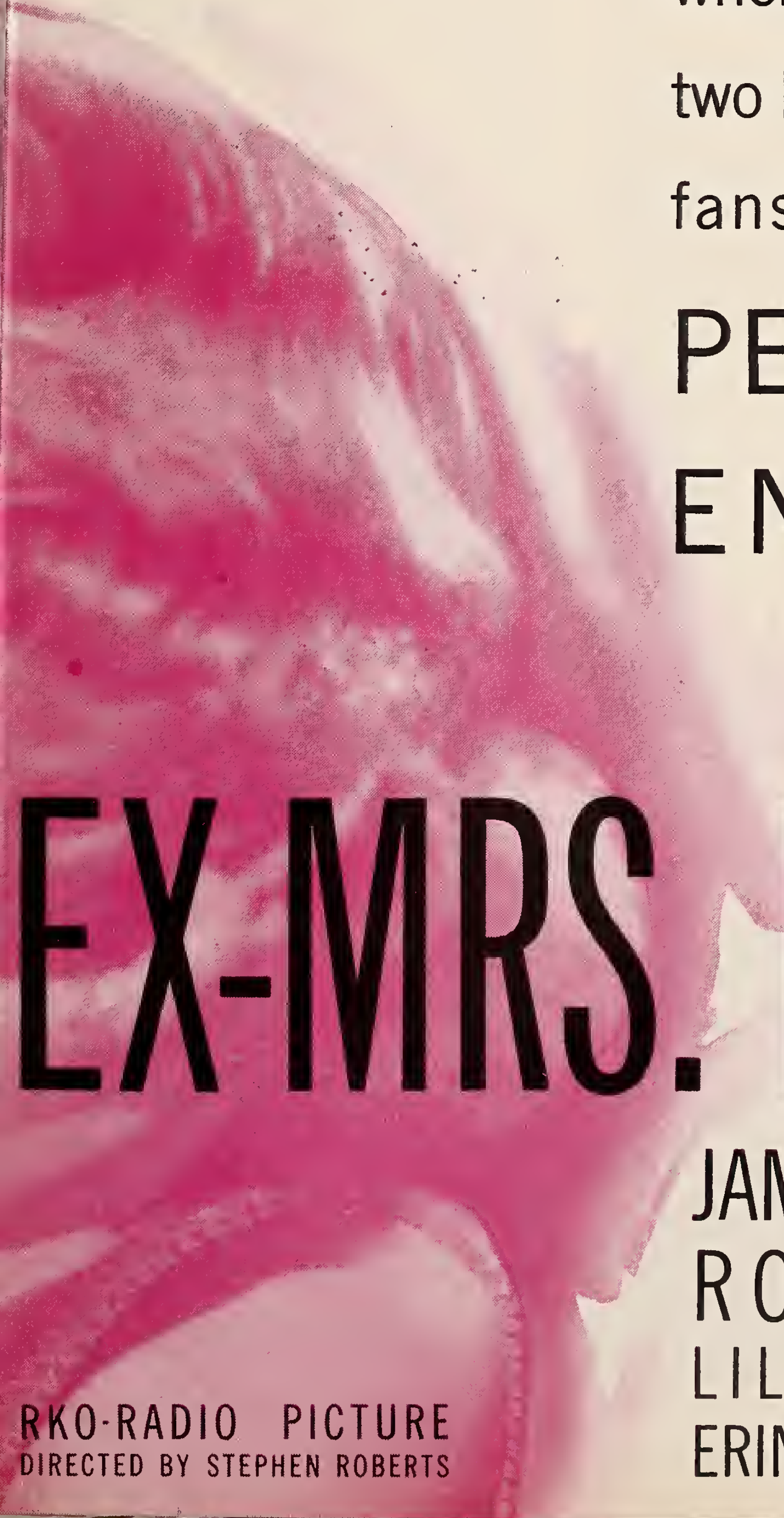


EX-MRS. BRADFORD

JAMES GLEASON ★ ERIC BLORE
ROBERT ARMSTRONG
LILA LEE ★ GRANT MITCHELL
ERIN O'BRIEN-MOORE ★ RALPH MORGAN

RKO-RADIO PICTURE
DIRECTED BY STEPHEN ROBERTS

charged with being a poison murderess. While he is sort of attracted to the girl, his real purpose is to get her exclusive life story. Allison is befriended by Mrs. Hargraves, who has a penchant for taking care of anyone or anything the world likes to kick around. As Allison is shielded from Giles and Felix, who make every effort to contact her, a couple of murders take place in the household where all is supposed to be sweetness and light. Allison is a natural suspect, but the crack brained pseudo scientist will confess to anything. As the situation becomes dramatically but amusingly complicated, Giles eventually rounds up the whole crowd of suspects in the district attorney's office. There lunatic Dr. Cotton joyfully convicts himself as being the perpetrator of a pair of killings and the Professor accidentally tabs himself as the killer of those that had been charged to Allison. The comedy finale, that has bewildered Allison fleeing Giles, winds up in the most unexpected of places.

Previewed in Fox Village Theatre. Novelty of theme and presentation, together with well rounded performances by leads and featured players, was received by the audience in a manner indicating the film had proved to be an enjoyable average attraction.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Produced by Darryl F. Zanuck. Directed by Sidney Lanfield. Associate producer, Kenneth Macgowan. Screen play by Bess Meredyth, Gene Fowler and Allen Rivkin. Based on a story by F. Tennyson Jesse. Photographed by Bert Glennon. Art director, Mark-Lee Kirk. Settings by Thomas Little. Assistant director, Fred Fox. Film editor, Herbert Levy. Costumes by Gwen Wakeling. Sound, W. D. Flick, Roger Heman. Musical direction, Louis Silvers. Running time, when seen in Hollywood, 65 minutes. Release date, May 15, 1936. General audience classification.

CAST

Allison Lang	Frances Dee
Duffy Giles	Brian Donlevy
Felix	Charles Butterworth
Mrs. Hargraves	Helen Westley
Professor Jerome Hargraves	Henry Stephenson
Henrietta Hargraves	Sara Haden
Dr. Cotton	Etienne Girardot
District Attorney	Paul Stanton
Dr. Barth	Gavin Muir
City Editor	Julius Tannen
Dr. Hall	Nigel de Brulier
Bortha	Hilda Vaughn
Carl	Philip Slceman
Judge	William Ingersoll
Coroner	Paul McVey
Police Sergeant	Bruce Mitchell

The Case against Mrs. Ames

(Paramount-Wanger)

Drama

Essentially this is drama with heart appeal, but this element is effectively supported by an engaging romantic love interest contrast and a line of comedy in situations, action and dialogue. Skipping the formula murder-mystery-court-trial character, the picture has a novel and forceful story content. Suspense of uncertainty developing immediately and automatically to preclude advance anticipations of what is going to happen, the film moves at a speedy pace. As it mainly concerns the trials and tribulations of a woman first accused of murder then an acquittal devoting her efforts to restoring her good name and gaining the custody of her child, the picture has a natural appeal for women. Its field, however, by no means is limited to this particular audience contingent as there is much in it to excite, hold and satisfy the attention of general class and mass adult theatre goers.

Well produced and directed, the story soundly logical in all phases, the picture is a worthy vehicle to reintroduce its star, Madeleine Carroll, to film followers. It also gives George Brent an opportunity to turn in one of the most accomplished performances of his screen career.

Hope Ames, on trial for husband murder, is being rigorously prosecuted by Matt Logan and apathetically defended by Waterson. When the jury brings in a not-guilty verdict, Logan excoriates the jury as a collection of inane sentimentalists which permitted its sympathy for a pretty woman to strangle its sense of justice. Jailed for his effrontery, he is released through the influence of Mrs. Ames, and she is engaged by him to investigate her case and also to aid her in regaining custody of son Bobbie, in charge of moralistically narrow minded grandmother Mrs. Livingston Ames who hates her daughter-in-law. As ensuing action permits butler Grigsby, reporter Lou and news photographer Sid to contribute tension easing comedy, Mrs. Ames and Matt fall into combatative love. Following his investigations in which the efforts of the elder Mrs. Ames to retain custody of Bobbie add to dramatic suspense, Logan discovers evidence which gives him reason to ask for another trial. Gathering realistic force, the picture brings a situation in which it is revealed that attorney Waterson had motivation for and actually was the killer of the man for whom Hope had been tried. Waterson's self-destruction preludes the happy romantic ending.

While realistic, the picture is not grim or solemn. The quantity and quality of comedy contrast provides plenty of laughs and its value is intensified by the intelligent manner in which it has been woven into the picture's dramatic sequences. Always an adult feature, it can be recommended to patrons who are on the lookout for something fresh and new.

Previewed in the Ritz Theatre, Los Angeles. The character of the picture and the potent manner in which the story is narrated quickly grasped audience imagination. The dramatic phases held it in calm silence and it reacted to the comedy contrasts as the producer, scenarist and director hoped it would.

McCarthy, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by William A. Seiter. Screen play by Gene Towne and Graham Baker. Original by Arthur Somers Roche. Art direction, Alexander Toluboff. Photographed by Lucien Andriot. Musical direction, Boris Morros. Set decorations, Howard Bristol. Film editor, Dorothy Spencer. Costumes by Helen Taylor. Recorded by William Fox. Assistant director, James Hartnett. P. C. A. Certificate No. 2157. Running time, when seen in Hollywood, 85 minutes. Release date, May 8, 1936. Adult audience classification.

CAST

Hope Ames	Madeleine Carroll
Matt Logan	George Brent
Grigsby	Arthur Treacher
Lou	Alan Baxter
Mrs. Livingston Ames	Beulah Bondi
Lawrence Waterson	Alan Mowbray
Mrs. Shumway	Brenda Fowler
Matilda	Esther Dale
Sid	Edward Brophy
Uncle Gordon	Richard Carle
Bobbie Ames	Scotty Bcckett
Lorette	June Brewster
Coral	Mayo Methot
Jeanette	Elvira Curci
Judge Davis	Guy Batcs Post
1st Judge	Jonathan Hale
Police Matron	Margaret Bloodgood
Soupy	Max Wagner
Dr. Caswell	Ed LeSaint
Jailer	Bob Murphy
Chauffeur	Bob Couterio
Bailiff	George Guhl
Jury Foreman	Otto Hoffman
Finger Print Expert	Gladden James
Maitland Harris	Edward Earle

Dracula's Daughter

(Universal-Asher)

Drama

A picture of creeps and chills, this production bases its bid for entertainment and commercial success upon the unusual and potent appeal of terror and thrill situations. A worthy sequel to the shuddery "Dracula," memory of which is still vivid, it is built of eerie and weird material, which, quite smartly, is more spine tingling in character than terror inspiring. There's plenty of the quality to provoke shrieks, screams and gasps, but in the manner in which they are included they have more power to amuse than they do to scare. In presenting a story that is off the beaten path, doing so in a polished, realistic and intelligent fashion, the production includes many opportunities for showmen on the alert for something other than routine features to sell.

Here the fiend is a woman, Dracula's daughter. The character is played with skillful understanding and conviction by Gloria Holden and serves as a fitting vehicle to introduce her charm and unique fascination. In the story, Dracula's daughter is alluring by daylight, but from dawn to dusk she is a vampire. Believed dead for a century, she in the dark hours picks up where her sire left off and preys upon the ones she loves and those who are near and dear to them. Aware of her fatal failing, she strives to overcome it without success. Bringing horror and terror to London, her identity discovered by doctor Garth and Scotland Yard officials, she flees and is thrillingly pursued to Dracula's native African heath. There, with much that is unearthly, packed with weird suspense, the scourge of Dracula's daughter to herself and humanity is forever removed.

A haunting melodrama, naturally having a romantic and some little comedy counterpart, the picture nevertheless is a story of a dead thing—a companion of the evil one—a fatal woman who was a demon at night as she satisfied her lust for blood. Thus the picture is loaded with a spine-chilling character that has proved its capability to thrill in a strange way and amuse in equal style.

Previewed in the studio projection room. The audience, composed almost entirely of newspaper folk, accepted the picture with enthusiasm.

McCarthy, Hollywood.

Produced and distributed by Universal. Produced by E. M. Asher. Directed by Lambert Hillyer. Story and screen play by Garrett Fort. Wardrobe designed by Vera West. Sound supervision, Gilbert Kurland. Sound recorder, Joseph Lapis. Musical score, Heinz Roemheld. Photographed by George Robinson. Art director, Albert D'Agostino. Film editor, Milton Carruth. Assistant director, Sergei Petschnikoff. Editorial supervision, Maurice Pivar. P. C. A. Certificate No. 2019. Running time, when seen in Hollywood, 72 minutes. Release date, May 11, 1936. Adult audience classification.

CAST

Jeffrey Garth	Otto Kruger
Countess Marya Zalcska	Gloria Holden
Janet Blake	Marguerite Churchill
Sandor	Irving Pichel
Dr. Von Helsing	Edward Van Sloan
Lili	Nan Gray
Lady Esme Hammond	Hedda Hopper
Sir Basil Humphrey	Gilbert Emery
Sir Aubrey Vail	Claude Allister
Sergeant Wilkes	E. E. Clive
Constable Hawkins	Halliwell Hobbes
Albert	Billy Bevan
Host	Gordon Hart
Dr. Townsend	Douglas Wood
Dr. Graham	Joseph E. Tozer
Miss Peabody	Lily Malyon
Dr. Bemish	Fred Walton

Also Vesey O'Cavaren, Edna Lyall, Sylvia Chaldecott, Vernon Steele, George Kirby.

The Golden Arrow

(First National)

Romantic Comedy

In her first picture since winning the award of the Motion Picture Academy of Arts and Sciences for the best feminine performance of 1935, Bette Davis departs abruptly from the dramatic role and undertakes a straight comedy characterization heavily underscored with romance. The story is actionful and swift moving and at no point approaches the serious. She enacts the principal role, said to be the kind of thing she has wanted to do from the time she came to pictures, with the same brisk manner and swift utterance that has marked her other work.

George Brent has the male lead, a newspaper reporter casting again, and divides with Miss Davis a substantially preponderant portion of the footage and dialogue. A large cast is made up of familiar players who portray with accustomed accuracy the pattern personalities called for in a play dealing exclusively with and requiring extremes.

Miss Davis' recently won laurels suggest various exploitation possibilities, naturally, and the fact that this is a different kind of picture for her provides special point. The picture itself is based on exploitation, the promotion by publicity means of a hypothetical brand of face cream, and in the working out of the story are employed yachts, polo ponies, swanky hotels and assorted similar appurtenances of wealth and all in a manner conceivably susceptible to tieups. The possibly misleading title argues for inclusion of advertising reference to the exact character of the production.

Miss Davis is cast as a waitress employed to pose as Miss Appleby, heiress to a fortune made in face creams. Mr. Brent appears as John Jones, a newspaper reporter sent to interview her. She has become weary of titled suitors and asks him to rescue her by a marriage of convenience. He consents. Her employers exploit him in the press, present him with polo ponies, expensive motors and interests he resents. He, believing the girl a genuine heiress, runs away, is arrested for speeding and paroled to his wife. He thereupon pays court to an oil heiress and his wife retaliates in kind. The oil heiress discovers the girl's true identity and tells Jones, whereupon he abducts his wife and takes her to an island cabin where he intends to write a book.

Reviewed at the Warner Strand theatre, New York, where a Sunday afternoon audience laughed responsively at several points in the course of the picture. WEAVER, New York.

Produced and distributed by First National. Directed by Alfred E. Green. Screen play by Charles Kenyon. Story by Michael Arleu. P. C. A. Certificate No. 2025. Release date, May 16. Running time, 67 minutes. Audience classification, general.

CAST

Daisy Appleby	Bette Davis
Johnny Jones	George Brent
Mr. Meyers	Eugene Pallette
Tommy Blake	Dick Foran
Hortense Burke-Meyers	Carol Hughes
Miss Pommesby	Catharine Doucet
Jorgenson	Craig Reynolds
Count Guilliano	Ivan Lebedeff
Aubrey Rutherford	G. P. Huntley, Jr.
DeWolfe	Hobart Cavanaugh
Mr. Appleby	Henry O'Neill
Davis	Eddie Acuff
Alfred Parker	Earle Foxe
Prince Peter	Rafael Storm
Walker	E. E. Clive
Mrs. Meyers	Sarah Edwards

The Robber Symphony

(Concordia-British)

Fantastic Film Opera

Whether this production is called film opera, screen expressionism, or sound symbolism—and it can be called all these—it is certainly a screen work of genius and a most important experiment which may have an influence on the development of production technique. That might be thought to infer that it is not box office but such an assumption needs qualification. In New York and every center with a specialized film public there is a field for a hearty welcome, and there is, in fact, even for the regular audience a wealth of real entertainment if cutting, a difficult operation, does not destroy is distinctive quality.

The subject was written, composed and produced by one man, Friedrich Feher. It is really, as well as theoretically, a unity. It has a rhythm interpreted in terms now of music, now of action and now of dialogue and, whether you regard the characters and natural objects as so many animated notes in a musical score, or whether you regard them as mimetic interpreters of that score, it is a fact that Feher has evolved something very like a new entertainment art form, deriving from opera, from ballet and from silent film technique, but combining these elements into something differing from these sources as widely as it differs from realistic talker production.

The outstanding features of the production are its fantasy, its musical charm, its great pictorial beauty and that unique rhythm already spoken of. The plot is slight and deliberately absurd, as fairy stories are absurd. An old witch fortune-teller's stockingful of money is stolen and hidden in an automatic piano, mounted on a barrow, which an old man, his daughter and his grandson push from village to village. To recover the money the robbers proceed to the most extravagant strategems. In a hamlet in the Alps scores of similar pianos, drawn by similar donkers, are paraded side by side with the original equipage, in order that the latter may be stolen. When the boy—his mother in prison on suspicion—gets away into the snow-covered mountains, the train of pianos follows. Weird happenings in the hills include an encounter with the gendarmerie, in which the pursuit is disconcerted by pianos playing to the left and to the right of them and by musicians who pipe from snow banks and caverns; a continuous musical movement, this, in which snowfall and thunderstorm also play their parts. The capture of the robber chief and the elevation of the poor strollers to wealth is the Hans Anderson finish.

Sometimes obscure, extremely long in its present form, possibly caviare to the general, "The Robber Symphony" for its rich and bizarre imagination, its rollicking defiance of "fact" and the originality of its form, may prove as important a film as "Caligari," or any other of the Germans or Russians, from which Hollywood has learned so much.

Outstanding in the cast are Vinette as the fortune teller, Ivor Wilmot as an examining magistrate, Michael Martin-Harvey as a Punchinello-thief, and Webster Booth, Al Marshall and Jack Tracy as members of the Chaplin-hatter robber band. A symphony orchestra of 100 admirably has played the original and very tuneful, score.

Exploitation on regulation lines would be out of place for this picture. It will probably be a case of going for specialized audiences on the strength of its artistic nature. Maybe it will be a roadshow proposition both in England and America.

Trade shown at The Queen's Hall, London—first time a film had been shown there—it was undoubtedly thought too long by most of the audience, but the music and the fantastic humor were generally appreciated. Production specialists were deeply impressed by its originality and execution. "The most outstanding film ever made in England" was a common expression.

—ALLAN, London.

Produced by Concordia Films, Ltd. London distribution to be arranged. Written, composed and directed by Friedrich Feher. Manuscript by Anton Kuh and Jack Trendell. Camera, Eugene Schufftan. Sound, Stanley Atkins. Architecture, Erno Metzner. Running time, 125 minutes. General audience classification.

CAST

The Piano. The Dog. The Donkey. The Barrel. The Fly.

The Grandfather	George Graves
The Mother	Magda Sonja
Giannino, her boy	Hans Feher
The Innkeeper	Alexandre Rignault
The Man with the straw hat	M. Martin-Harvey
The Waitress	Tela-Tchai
The Singer	The Robbers. W. Booth
The Clarinet Player	Al Marshall
The Bassoon Player	Jack Tracy
The Chief Gendarme	Oscar Asche
The Magistrate	Ivor Wilmot
The Fortune-Teller	Vinette
The Charcoal-Burner	Jim Gerald
The Mayor	Georges Andre Martin

"The Robber Symphony" played by 100 musicians, conducted and arranged by Friedrich Feher

The Criminal Within

(Chesterfield)

Mystery Melodrama

Released outside of the New York territory under the title "Murder at Glen Athol," this Invincible production stars John Miljan on the right side of the law, a change for the veteran portrayer of deep, dark plots, casting him as a detective on vacation drawn into investigation of a double murder which takes place on the adjoining estate. It differs from his customary film occupations, too, in that he is permitted to fall in love with and marry the girl in the case, played by Irene Ware.

There are touches of comedy in the picture but interest is focused chiefly on the mystery. Circumstantial background is intricate and many sided. Suspicion is directed in turn at nearly every member of the large cast but the solution is logically supported.

A sophisticated daughter of the family next door invites the detective to a party at which are also present her aunt, uncle, divorced husband, the girl her second husband, now in an asylum, intended to marry before she broke up the match, and her second husband's younger brother, with whom she is conducting an affair. She summons a bootlegger whom she has been blackmailing and the detective rescues her from him when he attempts forcibly to regain possession of papers which incriminate him in murder.

Later that night her second husband, escaped from the asylum, is shot and killed by the butler. She and her first husband are found dead in different rooms, murdered. Local police investigate and are led by the girl's uncle to place responsibility for the murders on the dead maniac. The detective carries on the investigation, ultimately proves the aunt and the gangster guilty, but allows her to commit suicide instead of arresting her.

Reviewed at the RKO 23rd street theatre, New York, where the picture was double billed with "Rhodes" and a matinee audience displayed normal reaction. WEAVER, New York.

Produced by Invincible. Distributed by Chesterfield. Directed by Frank Stayer. Producer, Maury M. Cohen. Screen play by John W. Krafft. From the novel by Norman Lippincott. Assistant director, Melville Shyer. Production manager, Lon Young. Photography by M. A. Anderson. Film editor, Roland D. Reed. Recorded by Richard Tyler. P. C. A. Certificate No. 1,565. Release date, October 1. Running time, 68 minutes. Adult audience classification.

CAST

Bill Holt	John Miljan
Jane Maxwell	Irene Ware
Gus Colleti	Noel Madison
Tom Randel	Barry Norton
Muriel Randel	Iris Adrien
Reuben Marshall	Oscar Apfel
Ann Randel	Betty Blythe
Mike Jeffries	James P. Burtis
Campbell Snowden	Harry Holman
Harry Randel	James Eagles
Simpson	Wilson Benge
Cosmano	Paul Ellis

Neighborhood House

(MGM - Hal Roach)

Comedy

From a comedy gag and situation viewpoint, this picture satirizes the fun and foolishness of bank night. Screen actors go through the mechanics of the actions and reactions to a topical development current in many theatres, but noting the spirit in which the preview audience took the attraction it was quite evident that its members considered themselves the personalities who were doing both the entertaining and the being entertained. As the same thing is quite likely to happen in theatres that play the picture, it opens up the exploitation angle of inviting patrons to come and see in actual picture form how they carry on while waiting the calling of their number.

In the yarn, Charlie Chase, his wife, Rosina Lawrence, and child Darla Hood attend a picture show. They are more interested in the possibility of their number being drawn than they are in the attraction. Darla is chosen to draw a number. She does and it's her father's. Immediately the audience goes into an uproar, hollering fake and fraud. Another try is made and this time she picks her own number and there is more raging excitement. The third time she draws her mother's. Then a gang of racketeers tries to raid the theatre. Follows a harum scarum chase in which everybody indulges. Back in the theatre another drawing is held and this time Chase's boss wins. He's paid off in cartwheels, the bag breaks, and there's a wild scramble by everybody to pick up coins.

In neighborhood houses wherein the picture's field lies, the attraction, which doesn't mean much one way or another other than to be amusing entertainment, makes possible a brand of topical exploitation that probably can incite a good bit of interest.

McCARTHY, Hollywood.

Distributed by Metro-Goldwyn-Mayer. Produced by Hal Roach. Directed by Alan Hale and Harold Law. Original story by Charles Parrott and Harold Law. Screen adaptation, Richard Flournoy and Arthur V. Jones. Photographed by Art Lloyd. Film editor, Ray Snyder. Sound, William Randall. Photographic effects, Roy Seawright. P. C. A. Certificate No. 2100. Running time, when seen in Hollywood, 55 minutes. General audience classification.

CAST

Charley Chase, Rosina Lawrence, Darla Hood, Margaret Irving, George Mecker, Tom Dugan, Charles (Levison) Lane, Nick Copeland, Dick Elliott, George Chandler, Ben Taggart, Harry Bowen.

"SHOW BOAT"

When the Motion Picture Herald devotes two pages to tip you off in advance — then it must be sumpin'!

MOTION PICTURE HERALD

April 18, 1936

April 18

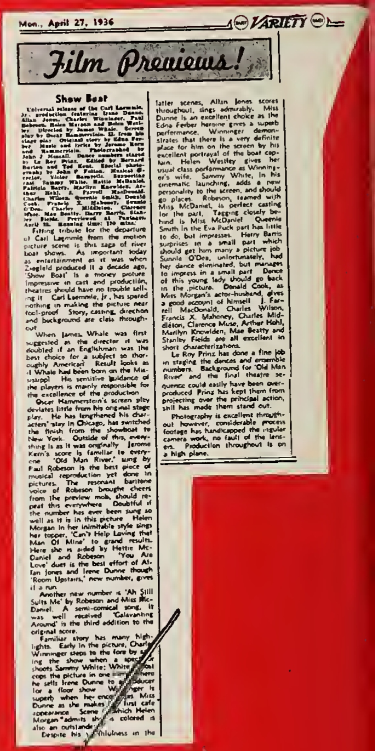
MOTION PICTURE HERALD

'SHOWBOAT' and AMERICANA

by GUS McCARTHY

"SYMPATHETIC, EMOTION INSPIRING! FOR EVERY MOMENT OF DRAMA, THERE ARE JUST AS MANY MINUTES OF GAYETY, LIFE AND JOY! . . . BUBBLING BRILLIANCE! . . . FUN!"

Daily Variety spreads the glorious word to waiting exhibitors!



Mon., April 27, 1936

VARIETY

Film Previews!

Show Boat

Universal release of the Carl Laemmle, Jr., production featuring Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan and Helen Westley. Directed by James Whale. Screen play by Oscar Hammerstein II, from his stage play. Original story by Edna Ferber. Music and lyrics by Jerome Kern and Hammerstein. Photographed by John J. Mescall. Dance numbers staged by Le Roy Prinz. Edited by Bernard Burton and Ted Kent. Special photography by John P. Fulton. Musical director, Victor Baravalle. Supporting cast: Sammy White, Hattie McDaniel, Patricia Barry, Marilyn Knowlden, Arthur Hohl, J. Farrell MacDonald, Charles Wilson, Queenie Smith, Donald Cook, Francis X. Mahoney, Sunnie O'Dea, Charles Middleton, Clarence Muse, Mae Beatty, Harry Barris, Stanley Fields. Previewed at Pantages, April [illegible]. Running time: [illegible] mins.

Fitting tribute for the departure of Carl Laemmle from the motion picture scene is this saga of river boat shows. As important today as entertainment as it was when Ziegfeld produced it a decade ago, 'Show Boat' is a money picture. Impressive in cast and production, theatres should have no trouble selling it. Carl Laemmle, Jr., has spared nothing in making the picture near fool-proof. Story, casting, direction and background are class throughout.

When James Whale was first suggested as the director it was doubted if an Englishman was the best choice for a subject so thoroughly American. Result looks as if Whale had been born on the Mississippi. His sensitive guidance of the players is mainly responsible for the excellence of the production.

Oscar Hammerstein's screen play deviates little from his original stage play. He has lengthened his characters' stay in Chicago, has switched the finish from the showboat to New York. Outside of this, everything is as it was originally. Jerome Kern's score is familiar to everyone. 'Old Man River,' sung by Paul Robeson is the best piece of musical reproduction yet done in pictures. The resonant baritone voice of Robeson brought cheers from the preview mob, should repeat this everywhere. Doubtful if the number has ever been sung so well as it is in this picture. Helen Morgan in her inimitable style sings her topper, 'Can't Help Loving that Man Of Mine' to grand results. Here she is aided by Hattie McDaniel and Robeson. 'You Are Love' duet is the best effort of Allan Jones and Irene Dunne though 'Room Upstairs,' new number, gives it a run.

Another new number is 'Ah Still Suits Me' by Robeson and Miss McDaniel. A semi-comical song, it was well received. 'Galavanting Around' is the third addition to the original score.

Familiar story has many highlights. Early in the picture, Charles Winninger steps to the fore by [illegible] ing the show when a [illegible] shoots Sammy White; White [illegible] cops the picture in one [illegible] where he sells Irene Dunne to a [illegible] ducer for a floor show. W[illegible] nger is superb when he enco[illegible] es Miss Dunne as she makes [illegible] first cafe appearance. Scene [illegible] which Helen Morgan "admits sh[illegible] s colored is also an outstande[illegible]

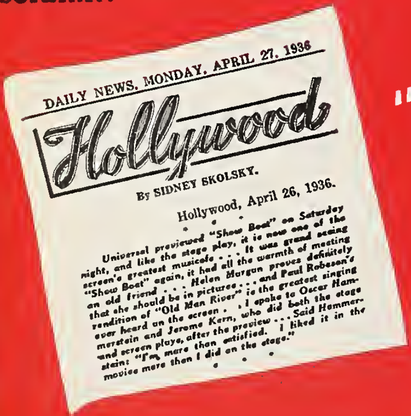
Despite his [illegible] fulness in the latter scenes, Allan Jones scores throughout, sings admirably. Miss Dunne is an excellent choice as the Edna Ferber heroine gives a superb performance. Winninger demonstrates that there is a very definite place for him on the screen by his excellent portrayal of the boat captain. Helen Westley gives her usual class performance as Winninger's wife. Sammy White, in his cinematic launching, adds a new personality to the screen, and should go places. Robeson, teamed with Miss McDaniel, is perfect casting for the part. Tagging closely behind is Miss McDaniel. Queenie Smith in the Eva Puck part has little to do, but impresses. Harry Barris surprises in a small part which should get him many a picture job. Sunnie O'Dea, unfortunately, had her dance eliminated, but manages to impress in a small part. Dance of this young lady should go back in the picture. Donald Cook, as Miss Morgan's actor-husband, gives a good account of himself. J. Farrell MacDonald, Charles Wilson, Francis X. Mahoney, Charles Middleton, Clarence Muse, Arthur Hohl, Marilyn Knowlden, Mae Beatty and Stanley Fields are all excellent in short characterizations.

Le Roy Prinz has done a fine job in staging the dances and ensemble numbers. Background for 'Old Man River' and the final theatre sequence could easily have been overproduced. Prinz has kept them from projecting over the principal action, still has made them stand out.

Photography is excellent throughout however, considerable process footage has handicapped the regular camera work, no fault of the lensers. Production throughout is on a high plane.

"A MONEY PICTURE! . . . THEATRES SHOULD HAVE NO TROUBLE SELLING IT! . . . BROUGHT CHEERS FROM THE PREVIEW MOB!"

Sidney Skolsky rushes to tell the millions who read his Hollywood column!



DAILY NEWS, MONDAY, APRIL 27, 1936

Hollywood

By SIDNEY SKOLSKY.

Hollywood, April 26, 1936.

• • •

Universal previewed "Show Boat" on Saturday night, and like the stage play, it is now one of the screen's greatest musicals . . . It was grand seeing "Show Boat" again, it had all the warmth of meeting an old friend . . . Helen Morgan proves definitely that she should be in pictures . . . and Paul Robeson's rendition of "Old Man River" is the greatest singing ever heard on the screen . . . I spoke to Oscar Hammerstein and Jerome Kern, who did both the stage and screen plays, after the preview . . . Said Hammerstein: "I'm more than satisfied. I liked it in the movies more than I did on the stage."

• • •

"THE GREATEST SINGING EVER HEARD ON THE SCREEN!"

OPENS SOON AS N. Y. MUSIC HALL'S GREATEST ATTRACTION!

OVERWHELMS

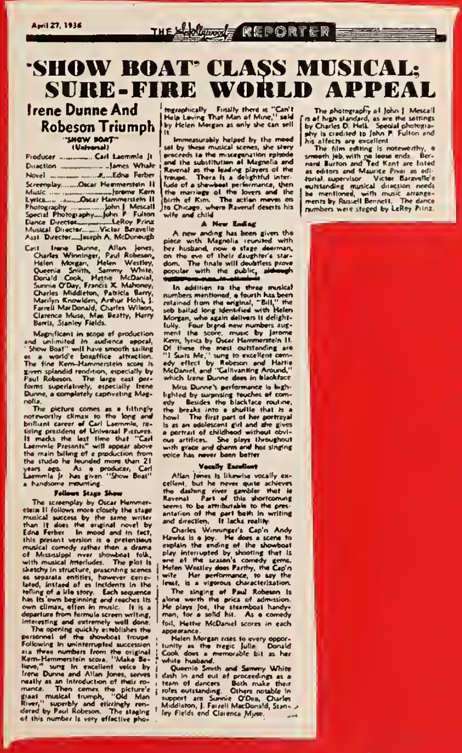
"GET READY FOR HAPPY DAYS! . . . AN INSURANCE POLICY FOR RECORD-SETTING BOX OFFICE GROSSES! . . . A NEW HIGH IN PRODUCTION VALUES AND APPEAL!"

Other pictures may get only a box in Box Office, but "Show Boat" rates a whole page review!

GET READY FOR HAPPY DAYS—
HERE COMES THE "SHOW BOAT"

By IVAN SPEAR

The Hollywood Reporter goes overboard at the preview—and no wonder!



April 27, 1936

THE Hollywood REPORTER

'SHOW BOAT' CLASS MUSICAL; SURE-FIRE WORLD APPEAL

Irene Dunne And Robeson Triumph

"SHOW BOAT"
(Universal)

Producer	Carl Laemmle Jr
Direction	James Whale
Novel	Edna Ferber
Screenplay	Oscar Hammerstein II
Music	Jerome Kern
Lyrics	Oscar Hammerstein II
Photography	John J. Mescall
Special Photography	John P. Fulton
Dance Director	LeRoy Prinz
Musical Director	Victor Baravelle
Asst Director	Joseph A. McDonough

Cast: Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley, Queenie Smith, Sammy White, Donald Cook, Hattie McDaniel, Sunnie O'Day, Francis X. Mahoney, Charles Middleton, Patricia Barry, Marilyn Knowlden, Arthur Hohl, J. Farrell MacDonald, Charles Wilson, Clarence Muse, Mae Beatty, Harry Barris, Stanley Fields.

Magnificent in scope of production and unlimited in audience appeal, "Show Boat" will have smooth sailing as a world's boxoffice attraction. The fine Kern-Hammerstein score is given splendid rendition, especially by Paul Robeson. The large cast performs superlatively, especially Irene Dunne, a completely captivating Magnolia.

The picture comes as a fittingly noteworthy climax to the long and brilliant career of Carl Laemmle, retiring president of Universal Pictures. It marks the last time that "Carl Laemmle Presents" will appear above the main billing of a production from the studio he founded more than 21 years ago. As a producer, Carl Laemmle Jr has given "Show Boat" a handsome mounting.

Follows Stage Show

The screenplay by Oscar Hammerstein II follows more closely the stage musical success by the same writer than it does the original novel by Edna Ferber. In mood and in fact, this present version is a pretentious musical comedy rather than a drama of Mississippi river showboat folk, with musical interludes. The plot is sketchy in structure, presenting scenes as separate entities, however correlated, instead of as incidents in the telling of a life story. Each sequence has its own beginning and reaches its own climax, often in music. It is a departure from formula screen writing, interesting and extremely well done.

The opening quickly establishes the personnel of the showboat troupe. Following in uninterrupted succession are three numbers from the original Kern-Hammerstein score. "Make Believe," sung in excellent voice by Irene Dunne and Allan Jones, serves neatly as an introduction of their romance. Then comes the picture's great musical triumph, "Old Man River," superbly and stirringly rendered by Paul Robeson. The staging of this number is very effective photographically. Finally there is "Can't Help Loving That Man of Mine," sold by Helen Morgan as only she can sell it.

Immeasurably helped by the mood set by these musical scenes, the story proceeds to the miscegenation episode and the substitution of Magnolia and Ravenal as the leading players of the troupe. There is a delightful interlude of a showboat performance, then the marriage of the lovers and the birth of Kim. The action moves on to Chicago, where Ravenal deserts his wife and child.

A New Ending

A new ending has been given the piece with Magnolia reunited with her husband, now a stage doorman, on the eve of their daughter's stardom. The finale will doubtless prove popular with the public, ~~although~~

In addition to the three musical numbers mentioned, a fourth has been retained from the original, "Bill," the sob ballad long identified with Helen Morgan, who again delivers it delightfully. Four brand new numbers augment the score, music by Jerome Kern, lyrics by Oscar Hammerstein II. Of these the most outstanding are "I Suits Me," sung to excellent comedy effect by Robeson and Hattie McDaniel, and "Gallivanting Around," which Irene Dunne does in blackface.

Miss Dunne's performance is highlighted by surprising touches of comedy. Besides the blackface routine, she breaks into a shuffle that is a howl. The first part of her portrayal is as an adolescent girl and she gives a portrait of childhood without obvious artifices. She plays throughout with grace and charm and her singing voice has never been better.

Vocally Excellent

Allan Jones is likewise vocally excellent, but he never quite achieves the dashing river gambler that is Ravenal. Part of this shortcoming seems to be attributable to the presentation of the part both in writing and direction. It lacks reality.

Charles Winninger's Cap'n Andy Hawks is a joy. He does a scene to explain the ending of the showboat play interrupted by shooting that is one of the season's comedy gems. Helen Westley does Parthy, the Cap'n wife. Her performance, to say the least, is a vigorous characterization.

The singing of Paul Robeson is alone worth the price of admission. He plays Joe, the steamboat handyman, for a solid hit. As a comedy foil, Hattie McDaniel scores in each appearance.

Helen Morgan rises to every opportunity as the tragic Julie. Donald Cook does a memorable bit as her white husband.

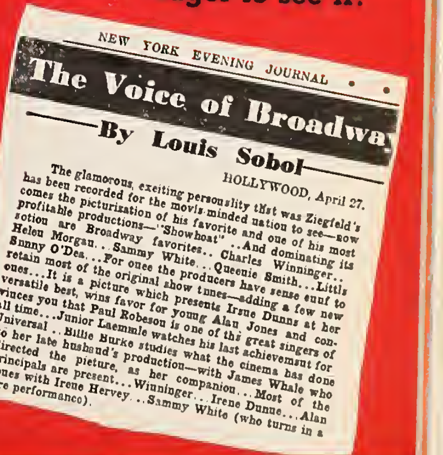
Queenie Smith and Sammy White dash in and out of proceedings as a team of dancers. Both make their roles outstanding. Others notable in support are Sunnie O'Dea, Charles Middleton, J. Farrell MacDonald, Stanley Fields and Clarence Muse.

The photography of John J. Mescall is of high standard, as are the settings by Charles D. Hall. Special photography is credited to John P. Fulton and his effects are excellent.

The film editing is noteworthy, a smooth job, with no loose ends. Bernard Burton and Ted Kent are listed as editors and Maurice Pivar as editorial supervisor. Victor Baravelle's outstanding musical direction needs be mentioned, with music arrangements by Russell Bennett. The dance numbers were staged by LeRoy Prinz.

"CLASS MUSICAL!
SURE-FIRE WORLD APPEAL! . . .
MAGNIFICENT IN SCOPE AND PRODUCTION
AND UNLIMITED IN AUDIENCE APPEAL! . . .
THE SINGING OF PAUL ROBESON IS
ALONE WORTH THE PRICE OF ADMISSION!"

In his syndicated column Louis Sobol makes millions of potential patrons even more eager to see it!



NEW YORK EVENING JOURNAL

The Voice of Broadwa

By Louis Sobol

HOLLYWOOD, April 27.

The glamorous, exciting personality that was Ziegfeld's has been recorded for the movie-minded nation to see—now comes the picturization of his favorite and one of his most profitable productions—"Showboat" ..And dominating its sotion are Broadway favorites.. Charles Winninger.. Helen Morgan...Sammy White...Queenie Smith...Little Sunny O'Dea...For once the producers have sense enuf to retain most of the original show tunes—adding a few new ones...It is a picture which presents Irene Dunne at her versatile best, wins favor for young Alan Jones and convinces you that Paul Robeson is one of the great singers of all time...Junior Laemmle watches his last achievement for Universal ..Billie Burke studies what the cinema has done to her late husband's production—with James Whale who directed the picture, as her companion...Most of the principals are present...Winninger...Irene Dunne...Alan Jones with Irene Hervey...Sammy White (who turns in a rare performance).

"IRENE DUNNE AT HER VERSATILE BEST! . . . CONVINCES YOU THAT PAUL ROBESON IS ONE OF THE GREATEST SINGERS OF ALL TIME!"

WATCH FOR NEW RECORDS! . . . STEP OUT WITH UNIVERSAL!

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Mopping Up

As the last month preceding conventions and announcements of new season programs opened, Hollywood continued its cleanup drive on present schedules by starting 10 pictures and finishing seven. With practically every major studio engaged in "mop-up" activities, the pictures currently started and completed will in most cases be given first run releases prior to new lineup announcements. Several of the features in production will be held over for 1936-37 schedules.

Starting pictures went in pairs as four studios launched two productions each. At Radio "M'liss" went into work. The cast includes Ann Shirley, John Beal, Guy Kibbee, Frank M. Thomas, Arthur Hoyt, Moroni Olsen, Margaret Armstrong, Barbara Pepper, William Benedict, James Bush, Esther Howard, Ray Mayer and Douglas Dumbrille. George Nichols, Jr., is directing. Its companion piece is "Marry the Girl," which Leigh Jason is directing. Gene Raymond, Barbara Stanwyck, Robert Young, Helen Broderick, Ned Sparks and Eric Blore are featured.

The two at MGM are "We Went to College" and "Gorgeous Hussy." The first will present Edmund Lowe, Edith Atwater, Maude Allen, Mahlon Hamilton, Virginia Brissac, Mabel Colcord, Robert Wayne, King Baggot, Jack Gray, Billy Dooley, Harry Bradley, Don Barclay, Pat West, Tom Ricketts and Frank Morgan. Joseph Santley moves up from Republic to his first opportunity at major studio direction. Joan Crawford, Robert Taylor and Melvyn Douglas are the stars of "Gorgeous Hussy," which Clarence Brown is directing. The support lists James Stewart, Lionel Barrymore, Alison Skipworth, Edith Atwater, Ian Keith, Melville Cooper, Willard Robertson, Phoebe Foster, Gene Lockhart, Marjorie Gateson, Nydia Westman and Beulah Bondi.

New Star Introduced

Matching the stride of these studios, Twentieth Century-Fox started two pictures. "Girls' Dormitory" will introduce Simon Simone to American audiences. She is supported by Herbert Marshall, Ruth Chatterton, Constance Collier, Dixie Dunbar, J. Edward Bromberg, Frank Reicher, John Qualen, Peggy Montgomery and Shirley Deane among others. Irving Cummings is directing. The second feature, "Trouble Makers," has Glenda Farrell, Brian Donlevy, Norman Foster and Louise Henry as its principals. Alan Dwan is directing.

Keeping up the pace, Warner started "Cain and Mabel." Marion Davies and Clark Gable are starred. Present supporting cast, with many more to be included, lists Mary Boland, James Melton, Roscoe Karns, Ruth Donnelly and William Collier, Sr. Direction is by Lloyd Bacon. In "Blood Lines" Mickey Rooney, Charles Wilson, Denny Meadows, Patricia Ellis, Robert Emmett Keane and Hal K. Dawson will be seen. William Clemons directs.

Paramount's contribution to the new activity is "The Return of Sophie Lang." The cast is headed by Gertrude Michael, Ray Milland, Guy Standing and Elizabeth Patterson. George Archainbaud is directing.

The final picture in the starting group is Republic's "Winds of the Wastelands." Directed by Mack Wright, it will present John Wayne, Phyllis Fraser, Sam Flint, Layne Chandler and Lew Kelly.

Three Companies Complete Six

Three companies accounted for six of the features completed, each turning in two. The more important MGM picture, which executives are anticipating will make a profound impression, is "San Francisco." The leads are Jeanette MacDonald, Clark Gable, Spencer Tracy and Jack Holt. Others are Ted Healy, Shirley Ross, Al Shean, Jessie Ralph, Harold Huber, Kenneth Harlan, Roger Imhof, Frank Mayo, Tom Dugan, Charles Judels, Russell Simpson and Bert Roach. W. S. Van Dyke directed. In "Three Wise Guys," which George B. Seitz directed, are Robert Young, Betty Furness, Lewis Stone, Bruce Cabot, Donald Meek, Thurston Hall, Herman Bing, Paul Harvey and Raymond Walburn.

At Twentieth Century-Fox, "Once Every Year" and "Mercy Killer" were finished. The first presents Dixie Dunbar, Jed Prouty, Spring Byington, Shirley Deane, Kenneth Howell, June Carlson, George Ernest, William Mahan, Florence Roberts, Charles Tannen, Matty Kemp and Sam Flint. James Tinling directed. The second film has Gloria Stuart, J. Edward Bromberg, Robert Kent, Sara Haden, Gavin Muir, Henry Armetta, Anne Darcy, Taylor Holmes, Grady Sutton and Helen Jerome Eddy. George Marshall directed.

Warner finished "On Secret Service." The cast lists Dick Foran, Paula Stone, Joseph King, Addison Richards, Eddie Shubert, Henry Otho and Carlyle Moore, Jr. Noel Smith directed. "The Bengal Killer," which features Barton MacLane, with Warren Hull, Craig Reynolds, June Travis, Paul Graetz and Joseph Crehan, also moved to the cutting rooms.

Columbia finished "Trapped by Television." The cast includes Lyle Talbot, Nat Pendleton, Mary Astor, Wade Boteler, Bobby Gordon, Lillian Leighton, Joyce Compton, Henry Mollison, Harry Bradley, Marc Lawrence, Wyrley Birch and Russell Hicks. Del Lord directed.

"His Majesty Bunker Bean" was completed at Radio. Edward Killy and William Hamilton co-directed. Owen Davis, Jr., Louise Lattimer, Robert McWade, Lucille Ball, Helen Lowell, Sybil Harris, Ferdinand Gottschalk, Eddie Nugent, Berton Churchill, Hedda Hopper and Jessie Ralph will be seen in it.

The final completed picture was "Poppy," Paramount. W. C. Fields is starred. The support lists Rochelle Hudson, Richard Cromwell, Lynne Overman, Catherine Doucet, Rosalind Keith, Maude Eburne, Granville Bates, Adrian Morris, Ralph Remley, Dewey Robinson, Nora Cecil, Tom Kennedy, Jack Baxley and Tammany Young. Edward Sutherland directed.

FROM READERS

TO THE EDITOR OF THE HERALD:

Your magazine lists each week what pictures grossed in New York, Boston, Minneapolis, etc., but not what they do in the small towns. In case they are of any value herewith is the list of how the socalled *special* pictures ranked here in this smallest of small towns. (Note: Figures in percentages, with 100% representing phenomenal business.)

Stormy (Universal)	102
Our Little Girl (Fox)	96
Steamboat Round the Bend (Fox)	95
Follow the Fleet (Radio)	*94
Top Hat (Radio)	93
Mutiny on the Bounty (MGM)	84
Diamond Jim (Universal)	82
Klondike Annie (Paramount)	*71
Crusades (Paramount)	68
A Tale of Two Cities (MGM)	65
Shipmates Forever (W.B.)	56
The Dark Angel (U.A.)	56
Collegiate (Paramount)	53
The Milky Way (Paramount)	50
Broadway Melody of 1936 (MGM)	49
Thanks a Million (Fox)	44
The Bride Comes Home (Paramount)	*40
If You Could Only Cook (Columbia)	*36
Broadway Gondolier (W.B.)	36
Page Miss Glory (W.B)	35
The Last Days of Pompeii (Radio)	35
Annie Oakley (Radio)	*33
Captain Blood (W.B.)	33
King of Burlesque (Fox)	33
Anything Goes (Paramount)	32
The Big Broadcast (Paramount)	32
Barbary Coast (U.A.)	31
Rose of the Rancho (Paramount)	29
The Music Goes Round (Columbia)	28
Two for Tonight (Paramount)	25
A Feather In Her Hat (Columbia)	19
Melody Lingers On (U.A.)	17
Forbidden Heaven (Republic)	13

* Denotes bad weather.

TED STUMP,
Elted Theatre, Absarokee, Mont.

WHY WE ARE NOT USING "SHOW BOAT" AS A ROAD-SHOW:

We are not entirely crazy in refusing to yield to the temptation to use "Show Boat" as a road-show.

Everybody who has seen it says it should be a road-show, with openings at high prices.

Under our contracts, we could do this, but we have a feeling that it would not be quite the proper thing to do.

We are asking all exhibitors who have "Show Boat" under contract to improve the terms of their contracts and they are doing it. They know as well as we do that we undersold it.

In fact they are so decent about it, so willing to meet us more than half way, that it would be a rather indecent thing for us to milk their territories with road-shows.

Therefore "Show Boat" will go to regular movie theatres when they need it most.

The new Universal starts off by offering the finest picture it has ever made without a single road-show—and it does so solely for the purpose of showing its good faith.

When you see "Show Boat" you will still think we are crazy for not road-showing it!

R. H. COCHRANE,
President, Universal Pictures

GUILD VOTES TO JOIN ACTORS' FEDERATION

Whitehead Plans Vaudeville Circuit to Cover Nation under Federal Theatre Project

Forging another link in the chain by which America's acting talent hopes eventually to reach the status of an amalgamated union, the Screen Actors Guild in Hollywood on Tuesday informed Ralph Whitehead, executive secretary of the American Federation of Actors, in New York, that its executive board had approved affiliation with the AFA.

This also is a further step in the Guild's drive for a closed shop at Hollywood studios and effects a reciprocal arrangement whereby screen actors will become members of the AFA should they enter any of its activities, such as, for example, personal appearances in motion picture theatres.

Under the plan, if an AFA member goes to Hollywood for screen work, he will be obliged to become a member of the Guild. With minor differences, the arrangement is similar to that in effect between the Guild and Actors Equity Association, the union of legitimate actors. All Guild members pay dues to Equity, and the arrangement is enforced by suspension of benefits.

The three players' organizations are groups in the Associated Actors and Artistes of America, which was scheduled to hold its annual meeting in New York on Friday. At that session the Guild's campaign for recognition by the producers and support in the move from its affiliates and the American Federation of Labor studio crafts, was believed most likely due for discussion.

Kenneth Thomson, executive secretary of the Guild, has requested that the AFA bylaws be forwarded to Hollywood for completion of final details of the affiliation.

Vaudeville Circuit Planned

Meanwhile, in his capacity as director of the newly-formed Division of Vaudeville, Musical Comedy and Circus Units of the federal theatre project, Mr. Whitehead disclosed that he was working on ambitious plans for a circuit to blanket a large part of the nation, with a view to keeping actors employed and reviving vaudeville. Long a dream of Mr. Whitehead and others, he now is in a position to advance the "restore vaudeville" plan on a substantial basis, or at least persuade the Government to help materially.

Mr. Whitehead formerly was executive assistant director of a similar division under Eddie Dowling, who is understood to have resigned because of press of other business. Mr. Dowling was active in the 1932 presidential campaign of Franklin D. Roosevelt and one of the first to persuade the Government that something should be done for jobless actors.

"We hope to develop the vaudeville, circus and musical comedy projects to such an extent that the Government will want to expand our activities to use extra people," Mr. Whitehead said.

While WPA officials have assured that the federal theatre units will continue, actors, stagehands and others in the project still are meeting to protest the reported transfer of the units from federal to state control when present appropriations expire June 30th. Speakers expressed fear that budgets would be cut or diverted by local politics under state administration. The International Alliance of Theatrical Stage Employees and Motion Picture Operators is a leader on the West Coast in the campaign for continued federal funds and control.

Federation Names Councillors

At the annual meeting of the AFA in New York Friday night, Ed Lowry and John Dilson were elected to the council, and the following were reelected: Sophie Tucker, Eddie Cantor, Fred Keating, Eddie Miller, Frank Lynch, Sid Williams. They are to serve four years.

A death benefit plan was adopted, under which each member pays 25 cents upon the passing of a paid-up member, the money being deposited in a fund from which the beneficiary is paid not less than $300. This amount may be increased, if the reserve permits.

In recognition of his efforts in behalf of organized labor, a delegation of eight stagehands headed by Sidney Platt presented Mr. Whitehead with a scroll, silver mallet and block. At an AFA party Friday night, the members presented a platinum watch to Mr. Whitehead.

Former motion picture stars are among the 6,250 actors and actresses, including many extras, who are destitute and working on federal theatre projects in the Los Angeles and Hollywood area, according to a report to Washington this week from Frank Y. McLaughlin, director in California.

$23,185,521 Judgment Asked In Fox West Coast Case

William H. Neblett, law partner of United States Senator William G. McAdoo, filed charges in the federal court of Los Angeles Tuesday that Federal Judge William P. James and Bankruptcy Referee Samuel W. McNabb participated in a conspiracy to defraud creditors of Fox West Coast Theatres in an amended petition for a reopening of the Fox West Coast bankruptcy case. Mr. Neblett asks judgments totaling $23,185,521 against Fox Film Corporation, Wesco Corporation, Chase National Bank, Albert W. Leeds, Referee McNabb and others.

Sarnoff Quits Board of Radio Pictures

David Sarnoff, president of RCA, resigned from the board of directors of RKO Radio Pictures, Inc., on Monday. He was succeeded by Lunsford P. Yandell, assistant treasurer of RCA.

PUBLIC DOMAIN ISSUE EXPLANATION DENIED

The supreme court of the United States has refused a petition by MGM for interpretation of the copyright act as it applies to material in the public domain. The petition was based on the decision of the federal court in New York in the action involving "Letty Lynton," claimed by Edward Sheldon and Margaret Ayer Barnes to be a plagiarism of the play, "Dishonored Lady."

In this case the U. S. district court found in favor of MGM, but the U. S. circuit court of appeals reversed this decision and awarded the plaintiffs $21,000 plus attorney's fees for 84 showings of the film. In its petition MGM pointed out that on the $250 minimum damage basis it might be subject to penalties amounting to $2,000,000 on a picture playing in 8,000 theatres.

$269,230 Paid Sheehan in 1935

Paid $269,230 by Twentieth Century-Fox in 1935, as vice-president in charge of production, Winfield Sheehan was revealed as the highest salaried man in the organization by the company's annual financial statement made public by the Securities and Exchange Commission on Tuesday. Next highest payments were to the late Will Rogers, who received $250,000, and to Warner Baxter, who was paid $208,000.

Under a contract, which, the report states, has been canceled, George White received $48,446 for his producer's percentage of gross rentals, while Hughes, Schurman and Dwight were paid $200,000 as general counsel, and Alfred Wright received $20,800.

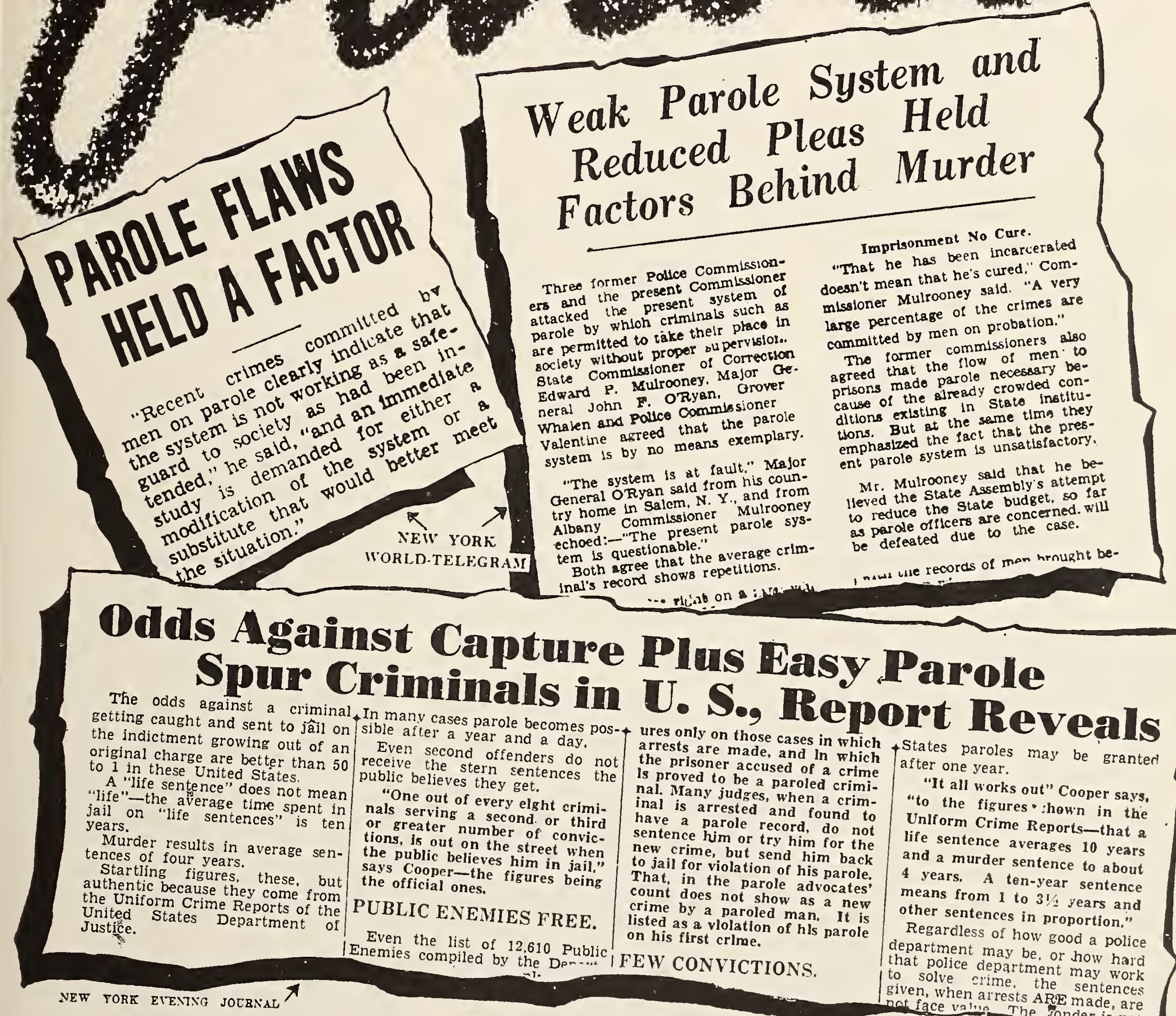
The company reported that holders of 10 per cent or more of its stock on February 1, last, were the Chase National Bank, 574,753½ shares of preferred, or 42.29 per cent, and 287,376¾ shares of common, or 23.43 per cent; White, Weld & Co., 202,126 shares of preferred, or 14.87 per cent; Joseph M. Schenck, 204,462⅝ shares of common, or 16.68 per cent; Darryl F. Zanuck, 183,979½ shares of common, or 15 per cent, and William Goetz, 214,642⅝ shares of common, or 17.5 per cent.

Sidney R. Kent, president, has an option for six years beginning August 22 last, at a price of $18.24 per share, and 40,000 shares have been reserved for issuance to officers in part payment for services rendered at a price to be determined by the board of directors, but not less than $10 per share, it was shown.

Lewis to Tokio

Dave Lewis, MGM branch manager at Havana, has been assigned to supervise Loew's theatres in Tokio, with Eddie O'Connors, formerly stationed in the Straits Settlement territory, going to Havana.

"Parole"



PAROLE FLAWS HELD A FACTOR

"Recent crimes committed by men on parole clearly indicate that the system is not working as a safeguard to society as had been intended," he said, "and an immediate study is demanded for either a modification of the system or a substitute that would better meet the situation."

NEW YORK WORLD-TELEGRAM

Weak Parole System and Reduced Pleas Held Factors Behind Murder

Three former Police Commissioners and the present Commissioner attacked the present system of parole by which criminals such as are permitted to take their place in society without proper supervision. State Commissioner of Correction Edward P. Mulrooney, Major General John F. O'Ryan, Grover Whalen and Police Commissioner Valentine agreed that the parole system is by no means exemplary.

"The system is at fault," Major General O'Ryan said from his country home in Salem, N. Y., and from Albany Commissioner Mulrooney echoed:—"The present parole system is questionable."

Both agree that the average criminal's record shows repetitions.

Imprisonment No Cure.

"That he has been incarcerated doesn't mean that he's cured," Commissioner Mulrooney said. "A very large percentage of the crimes are committed by men on probation."

The former commissioners also agreed that the flow of men to prisons made parole necessary because of the already crowded conditions existing in State institutions. But at the same time they emphasized the fact that the present parole system is unsatisfactory.

Mr. Mulrooney said that he believed the State Assembly's attempt to reduce the State budget, so far as parole officers are concerned, will be defeated due to the case.

the records of men brought be-

Odds Against Capture Plus Easy Parole Spur Criminals in U. S., Report Reveals

The odds against a criminal getting caught and sent to jail on the indictment growing out of an original charge are better than 50 to 1 in these United States.

A "life sentence" does not mean "life"—the average time spent in jail on "life sentences" is ten years.

Murder results in average sentences of four years.

Startling figures, these, but authentic because they come from the Uniform Crime Reports of the United States Department of Justice.

In many cases parole becomes possible after a year and a day.

Even second offenders do not receive the stern sentences the public believes they get.

"One out of every eight criminals serving a second or third or greater number of convictions, is out on the street when the public believes him in jail," says Cooper—the figures being the official ones.

PUBLIC ENEMIES FREE.

Even the list of 12,610 Public Enemies compiled by the Dep

ures only on those cases in which arrests are made, and in which the prisoner accused of a crime is proved to be a paroled criminal. Many judges, when a criminal is arrested and found to have a parole record, do not sentence him or try him for the new crime, but send him back to jail for violation of his parole. That, in the parole advocates' count does not show as a new crime by a paroled man. It is listed as a violation of his parole on his first crime.

FEW CONVICTIONS.

States paroles may be granted after one year.

"It all works out" Cooper says, "to the figures shown in the Uniform Crime Reports—that a life sentence averages 10 years and a murder sentence to about 4 years. A ten-year sentence means from 1 to 3½ years and other sentences in proportion."

Regardless of how good a police department may be, or how hard that police department may work to solve crime, the sentences given, when arrests ARE made, are not face value. The wonder is not

NEW YORK EVENING JOURNAL

is parole merciful— or murderous?

UNIVERSAL'S UP-TO-THE-MINUTE SENSATION!

FIGHT TO REFORM N.Y. OPERATOR LICENSING, "WORST IN COUNTRY"

Changes Are Urged by City Officials and IATSE Local's President to Rout Incompetence, and Stabilize Jobs

Drastic reform in the system of licensing motion picture projectionists in New York City, branded the worst in the country, is being urged on Mayor F. H. LaGuardia by city officials and Joseph D. Basson, president of Local 306, International Alliance of Theatrical Stage Employees and Motion Picture Operators, as a prime requisite in weeding out incompetence, stabilizing employment and improving exhibitor-operator relations.

The drive has been taken up by the New York *World-Telegram,* bellwether of the Scripps-Howard chain of newspapers, which finds that "at the root of labor troubles" among the city's 5,000 operators "lies an obsolete, careless, politics-ridden system of licensing," and calls on the mayor to take definite action "to limit and stiffen the licensing system in this field."

Similar evils have been reported in varying degrees in other large cities, notably Chicago, but in New York they are aggravated by their prominence. They represent a hangover from union racketeering and corrupt civic politics which have undergone a purge by the present administration in both the union and at the city hall.

That the advocated reforms will be effected soon is regarded merely as a hope, however, because opposition is apparent within the local and from some city department heads to the proposed that all licensed operators, submit to re-examination. The union said, however, that the members objecting represented only a small minority.

The *World-Telegram,* to whose interest in Local 306 affairs was attributed the downfall of Sam Kaplan, who wielded an unbreakable dictatorship over the union for six years, and to the subsequent cleanup of the local, has long pointed to the need of renovating the licensing system, which it describes as a "basic evil in the industry."

"Drastic Reform" Urged

A "drastic reform in the whole procedure of examinations" was urged in a report to the mayor a year ago by Commissioner of Accounts Paul Blanshard, whose investigation disclosed that before the LaGuardia administration it was a system marked by "reckless favoritism and improper political influence."

"Scores of unemployed men paid fixing fees for their licenses to professional fixers who were friends of politicians," Commissioner Blanshard declared. The examiners were found to be "under constant pressure from their political superiors in behalf of favored candidates."

"This reckless favoritism to certain men, regardless of their ability, is a public danger because of the responsibility of motion picture operators in preventing fire," pointed out the report. "Because of the proximity of live carbon arcs to highly inflammable film, a motion picture operator should be a man of intelligence and sound judgment. Our investigation revealed that it was a common practice under the former commissioner of water supply, gas and electricity (which department has charge of licensing) to grant motion picture licenses to incompetent men who should have failed."

RIGID REQUIREMENTS SET IN OTHER CITIES

While the provisions for licensing projectionists in New York City are declared to be encouraging a constant supply of low-grade operators, the states of Pennsylvania and Massachusetts have in force a system of examining and licensing which they consider a great improvement over conditions elsewhere.

Even more drastic are the requirements in the province of Alberta, Canada, where an applicant must undergo a period of apprenticeship and a thorough test with each progressive step before he can become a full-fledged operator.

As in New York, the license provisions in a great majority of cities are antiquated and inefficient, it is pointed out by union and civic authorities, and require revamping to meet present conditions.

State Law Proposed

Commissioner Blanchard underscored the necessity of a state law making "fixing" a crime. No steps have been taken on this recommendation, the commissioner's office this week pointing out that under court interpretations "fixing" is a crime only when the "fixer" fails to deliver, in which event he can be prosecuted on charges of obtaining money under false pretenses.

A bill to declare "fixing" a crime was introduced in the 1934 session of the legislature, but it died in committee.

Although the responsibility for a thorough reform of the licensing method rests upon the mayor, Commissioner Blanshard suggested that the transfer of the entire system of operator examinations to the Civil Service Commission "would be a wise solution of this whole problem."

Officials' Opinions Vary

Inquiry this week at the various departments of the city government involved revealed a variance of opinion on this point. The conviction of Commissioner Blanshard's office that examinations by the Civil Service Commission would eliminate inefficiency and graft remained unchanged. Furthermore, he was of the opinion the transfer could be effected under the present laws.

Demand for Re-examining Projectionists Is Protested Within Local 306 and by Some of the Department Heads

However, James E. Finegan, municipal civil service commissioner, while declaring that "all departments of the city government would be agreeable to the change," pointed out that the commission could not undertake the job unless the general state law governing municipalities were revised to meet the situation, separating the examining from the licensing function

Mr. Finegan said that a board on which long-experienced, working projectionists would be represented would submit license applicants to a more stringent examination than they get now. The reports would be the basis of licensing by the Department of Water Supply, Gas and Electricity.

However, that department, which is headed by Commissioner Maurice P. Davidson, saw no need of divesting itself of the examining function. Projectionist standards have been raised by making examination more difficult, it was pointed out, and the examining procedure has been changed.

Regardless, "New York City today is licensing operators to run the intricate sound picture machines of its modern movie palaces, potential fire hazards, on the basis of tests taken as long as 25 years ago in the pioneer days of the nickelodeon," insists the *World-Telegram.*

"Annually it continues to issue new licenses to more than 5,000 operators, most of whom were licensed under an antiquated examining system," the paper points out.

Basson Seeks Re-examination

A thoroughgoing re-examination of all operators to provide adequate safety tests and improve projection in theatres is being sought by Mr. Basson as head of Local 306, which represents a majority of the 2,000 or so operators employed in Greater New York's approximately 800 theatres. It is essential also, Mr. Basson said, before the labor troubles which continuously have plagued the metropolitan area can be settled.

"The large surplus of operators who pay their $10 licensing fee to the city every year," according to the union head, "is a constant source of turmoil. Many will never find employment and many are incompetent. Some have never worked in a projection booth. Yet they are always a menace to the operators who have always made this their trade."

Mr. Basson is one of the operators licensed today on the strength of an oral quiz he took in an era when operating meant chiefly turning a crank 12 hours a day in an unventilated booth. The mechanism was simple then when the industry was still pioneering.

The examination, Mr. Basson recalled, "consisted of a few questions on electricity, such as what to do if a fuse blew out." The system, he believed, has not kept pace with technical improvements, and although sound revolutionized projection, nothing has been done to re-test the operators, he pointed out.

Cites Technological Changes

While both Commissioner Davidson and Mayor LaGuardia have told the head of Local 306, according to Mr. Basson, that they favor a re-examination of all operators, others disagree. For example, Nicholas J. Kelly, chief engineer of the Bureau of Gas and Electricity, who has direct charge of examining operators and booth inspection, said this week that the technologi-

(Continued on page 52)

THEATRE LABOR 'WAR' IN NEW YORK AFFECTS 5,000 PROJECTIONISTS

Picketing Resumed at 46 Theatres When Merger Move of Local 306, Empire State and Allied Union Is Terminated

The motion picture's greatest projection labor war is on.

Hopes for labor peace at the 600 motion picture theatres in the New York metropolitan area were dashed this week when Local 306, International Alliance of Theatrical Stage Employees and Motion Picture Operators, New York's dominant theatre labor group, announced termination of merger negotiations with two rival unions and cessation of a truce in effect since late last summer. The city's 5,000 licensed operators are affected.

Marking resumption of hostilities, Local 306 said that picketing had been resumed at 46 theatres in the metropolitan district. Cross-picketing by the other unions also was in evidence. Empire State Motion Picture Operators' Union replied that "if they want a fight, we will give it to them." Allied Motion Picture Operators' Union, accused by Local 306 of being a company union, charged Local 306 had broken its promises.

Following the Local 306 strike settlement last year, a merger at first had been expected to be consummated swiftly. As late as last week there still was hope for a coalition, but it was reported that union officials were not anxious for final action until next August, as new union agreements with theatres become effective September 1st.

Two-in-Booth Made Issue

Negotiations for a three-cornered consolidation which would give Local 306 complete control of the metropolitan area were begun in earnest about seven months ago at the termination of the Local 306 strike against New York circuit theatres.

But Allied declared recently that the move was not possible until Local 306 reconciled its policies to those of the other unions with respect to booth personnel. Local 306 insisted on two men in a booth, while the others maintained that one man is sufficient, particularly where the exhibitor's receipts or operating situation did not warrant the extra expense.

Joseph D. Basson, president of Local 306, took the position that the merger would not go through unless both Allied and Empire State entered the pact. He felt that many of the troubles and conflicts that have beset exhibitor-operator relations for years could be remedied by the move.

Calls Negotiations Fruitless

On Monday Local 306 issued this statement:

"Angered by the protracted and, to date, fruitless negotiations for a basic wage scale for New York City motion picture operators carried on for the last few months between union heads and representatives of the Independent Theatre Owners' Association, members of Local 306 yesterday renewed picketing all theatres employing operators affiliated with the Allied Motion Picture Operators Union, which Local 306 officials characterized 'as an out and out company union.'

"Pickets carrying Local 306 signs appeared yesterday in front of 46 motion picture theatres in Times Square, Bronx, Brooklyn and Queens.

BRANDT ASKS MAYOR TO AID LABOR PEACE

Seeking to bring peace into a situation "which has been intolerable for the past 10 years," Harry Brandt, president of the Independent Theatre Owners Association, this week asked Mayor F. H. LaGuardia to do the following:

(1) Set the wage scale for operators; (2) ask magistrates to demand bail from rioting or disorderly pickets; (3) inform the three unions that "fronts of theatres cannot be used for battle fields"; (4) take means to consolidate the unions and effect a contract with exhibitors providing for arbitration; (5) request the police department to maintain order and that plain clothes men be assigned to protect all theatres involved.

Mr. Brandt's letter revealed that Frank Tichenor, named by the mayor as peacemaker, retired because of a hopeless situation. The terms subsequently agreed upon, said Mr. Brandt, called for an increase of from 15 to 30 per cent in booth costs, including a week's vacation for operators. Before George E. Browne, president of the International Association of Theatrical Stage Employees and Motion Picture Operators, could approve this agreement, warfare broke out anew over the weekend, Mr. Brandt told the mayor.

"'We are out to unionize every theatre in Greater New York,' union officials said, 'and we will welcome applications from every operator. Our object is to create one powerful union in New York City which will be capable of maintaining a decent living standard for all motion picture operators. Such a wage scale, gained after twenty years of hard fighting, is now endangered by the worst type of company unionism.

Charges Violation by Allied

"'As for the socalled truce between the Allied and Local 306, it has been broken repeatedly by the action of Allied in reducing the wage scale of men employed in non-union houses. In accordance with the truce we said nothing, but when Allied began to picket our houses in the Bronx, with the avowed object of reducing wages and increasing hours, we determined to fight. We will never picket houses where conditions are decent or where men are fighting for a better living standard, but rather than accept reductions of our basic living standards, we will picket every house in New York City.

"'The public must realize that this is a fight, not between rival unions, but between a bonafide American Federation of Labor affiliate and a company union. We are confident that the general public will support us in our fight for better instead of worse conditions,' Local 306 officials declared."

Allied, Accused of Being a Company Union, Retorts That IATSE Unit Has Broken Promises; Cross-Picketing Begun

Allied Resumes Picketing

Allied over the weekend resumed cross-picketing in the Times Square area, posting men at the Rialto, George M. Cohan, Loew's State and the RKO Palace, all employing Local 306 operators.

Reminiscent of police activity last summer when close to 1,000 theatre pickets were arrested, the authorities swung into action Sunday night, arresting six Local 306 members in front of the Times Square theatre, operated by the William Brandt interests. The police blotter gave the charge as shouting to patrons that the theatre was unsafe, blocking free ingress and egress, and refusing to stop these tactics when ordered by the police. Some of the men were paroled in custody of their attorney for trial.

Brandt Charges "Politics"

Harry Brandt, president of the Independent Theatre Owners Association and a leading independent circuit operator, said that as a member of the ITOA committee he attended the merger conferences, and the committee "offered to give Local 306 anything they wanted to make a deal." After several snags, he said, the matter finally was referred to George E. Browne, president of the IATSE. Mr. Brandt charged that the present situation was due to the infiltration of certain political elements within Local 306.

"Local 306 does not want a merger," he went on. "This is the fourth time that the independent theatre owners have attempted to get together with the union, and each time the local has reneged."

Harry Glover, president of the Allied union, declared that his group "had cooperated with Local 306 in every manner possible in an attempt to bring about a settlement of the critical situation."

Glover Defends Allied Stand

"We went so far as to ask Mr. Browne to lend his services, and certain basic negotiations were then started," said Mr. Glover. "Certain elements within Local 306 were responsible for dumping the apple cart completely and placing Allied in its present position.

"Allied intends to fight in every legal manner to protect its members' jobs. The records will reveal that our picketing has been in strict conformance with the rules laid down by the law and the police. It is not without significance that not a single Allied picket was arrested during the entire campaign, despite the fact that Allied has picketed as many houses as Local 306 and will continue to do so."

"306 Bluffing," Says Kindler

Answering the Local 306 statement that Allied's objective is to cut wage scales, Mr. Glover said that "the decisions of the various courts involving cases in which Allied was charged with taking theatres away from Local 306 showed that the Allied scale is higher in each instance than the wage paid individual members of Local 306." He said this was the situation

(Continued on following page)

POLITICAL INFLUENCE ATTACKED

(*Continued from page 50*)

cal changes have been so numerous in the last few years that many working projectionists would not be able to pass the present tests, striking an analogy between this and lawyers of long practice who would not be qualified to pass the bar examinations given now.

Demands a Weeding Out

Mr. Basson believed, however, that steps should be taken to limit the influx of operators for whom there are no jobs and weed out those poorly qualified, both factors in the long-standing strife among Local 306, the so-called independent unions and the employing exhibitors. The surplus of licensed operators has caused the springing up of outside unions such as Allied and Empire State, which are thorns in the side of the IATSE unit.

With a view to stabilizing the situation, Mr. Basson's group is seeking a merger with Allied and Empire State, this for the time being taking precedence over the campaign for a new licensing system.

However, while Local 306 is sanguine over prospects for a three-cornered consolidation—which would give it complete control in the metropolitan area—the others are far from agreeable.

Empire said this week it had dropped all merger negotiations some time ago because Local 306 "had failed to live up to certain promises." Allied declared that a merger was not possible until the policies of Local 306 were reconciled to the others with respect to booth personnel, the local insisting on two men in a booth while the others maintain that one is sufficient, particularly in cases where the exhibitor's economic position or operating situation does not warrant an extra man.

Officials of Local 306 insisted this week that the merger negotiations, underway for about a year, will be consummated soon. Mr. Basson has taken the stand that no merger will go through with Allied unless Empire State enters the consolidation. He feels that many of the troubles and conflicts that have beset exhibitor-operator relations for years can be remedied by such a move.

5,000 Licensed, 2,500 Jobs

Mr. Basson estimated there are between 5,000 and 6,000 licensed operators in the city, with a maximum of 2,500 available jobs. Unemployed operators turn to whatever employment they can get, a large proportion driving taxis, while 300 receive unemployment benefits of $18 a week from Local 306. Those not affiliated with a union, or belonging to an outside union, may obtain work in a theatre for the duration of a strike or other labor difficulty.

The total of jobs available, as estimated by Mr. Basson, happens to approximate the number of members in three New York unions, Local 306 leading with 1,854, Empire State claiming 380, and Allied with some 300 members.

Now and then a new union pops up in opposition to the others, one, the National Theatrical Federated Union, Inc., announcing itself this week in letters to exhibitors soliciting employment for member operators, stagehands and musicians. David Krassner, signing himself as business agent, informed exhibitors his union's wage scale would "meet with the approval of every theatre owner."

Another group calls itself the United Sound Engineers, enlisting only projectionists. Joseph A. Teperson, an attorney formerly active in Empire State and who later organized Allied, is its guiding spirit.

3,619 Licenses, Says Davidson

Pointing out that he revamped the method of examining prospective operators in the early part of 1934, Commissioner Davidson said this week that "the net result was that in 1935, 147 candidates were examined, of which 64 passed and 83 failed. In 1935 3,619 licenses were issued, showing a decrease of 828 over the preceding year."

The commissioner's figures of operators licensed last year are at variance with the estimate of between 5,000 and 6,000 given by Mr. Basson. The union head pointed out, however, that his estimate of a maximum of 2,500 jobs available is on the basis of two men in a booth operation, but since a majority of theatres are one-man operations, even under Commissioner Davidson's figures there would still be a healthy surplus.

Commissioner Davidson enumerated changes made in the examining system as follows:

1. The examination period was increased from one-half hour to one hour.
2. Two new examiners were selected for their experience and efficiency and both were detailed to a motion picture apparatus factory to obtain first-hand experience.
3. A complete revision was made in the procedure of examination questions and subject matter.
4. Motion picture apparatus and equipment were completely overhauled with more modern parts and in keeping with safeguards against fire.
5. Portable instruments such as voltmeters, ammeters and motor generator sets were added for testing and technical purposes.
6. Curtailment was made in the number of examinations for the year 1935, from four examinations of one month each to two examinations of one month each.
7. A recording card was placed in each motion picture booth in all theatres with notations to be filled in by inspectors, showing date and time of his inspection and report of findings. More than 10,800 such inspections were made in 1935.
8. Regulations were changed regarding holders of licenses which have been allowed to expire, compelling them to qualify in a reexamination.

"As a result of this close supervision," said the Commissioner, "there was a reduction in the number of fires that occurred in the past three years in the various buildings where motion pictures are shown. In each case of a fire the operator of a machine was immediately summoned to this office and examined as to the cause of the fire and where negligence was found the license of the motion picture operator was either suspended or revoked, as the facts warranted.

No Loss of Life to Public

"The issuance of licenses to motion picture operators has been one of the functions of this department since 1908, and it is worthy of note that no record exists as to a single loss of life to the public resulting from a fire that developed in connection with the operation of a motion picture machine.

"There have been technical improvements made in the motion picture industry, such as talking pictures, which naturally involved new types of machines to provide for sound effects, but the activities of this department are concerned solely with the safety of the machines and the booths where the films are handled."

Operator Unions Renew 'Warfare'

(*Continued from preceding page*)

in the entire city, with the exception of Loew theatres, "where the scale is very high."

Abraham I. Kindler, president of Empire State, the second independent union involved, charged that "Local 306 merely was bluffing in the merger negotiations, and never intended to go through with the consolidation."

Declaring that Local 306 officers had "played politics," Mr. Kindler said that the IATSE affiliate had promised six months ago that the merger would go through "in from two to four weeks." He said Empire State intended to picket Local 306 theatres, and "if they want a fight, we will give it to them."

Mr. Kindler said that after the negotiations started, Mr. Basson "insisted on a scheme of his own" and on the election of new officers for Empire State. The officers and executive board thereupon were replaced. After some differences among the new officers, Casper Ricca, president, later was impeached on charges announced by the union as "unwilling to cooperate with the other officers." Two other officials impeached were exonerated. Last week Mr. Kindler was elected to succeed Mr. Ricca.

Only the IATSE can bring about a merger, it was said by an Allied spokesman, and there will be no further discussions with Local 306.

Local 306 is picketing 21 theatres in the Bronx and Manhattan, 20 in Brooklyn and five in Queens.

3,000 Observe 50th Year Of Stagehands' Union

The fiftieth anniversary of the founding of Theatrical Protective Union, Local 1, New York stagehands' union, was observed with a banquet at the Hotel Astor Sunday night, attended by about 3,000 persons.

James J. Brennan, who is serving his fifth term as president of the local, recalled that the organization—"the first real labor union in the history of the theatre"—had its inception at a secret meeting of 12 stage hands in a hall over an East Side saloon. The union's roster is now 1,600, the largest affiliated with the International Alliance of Theatrical Stage Employees and Motion Picture Operators.

Among other speakers were George E. Browne, president of the IATSE; Joseph N. Weber, president, American Federation of Musicians; Dr. Henry Moskowitz, executive adviser of the League of New York Theatres; Morris Gest, the producer, who once worked as a stage hand in Boston, and Edward Canavan and Jacob Rosenberg, officers of Local 802, New York musicians' union.

Date Horlacher Outing

Horlacher's Film Delivery Service will hold its annual outing at Morris-on-the-Delaware, New Jersey, the middle of June. The picnic will be held either June 12 or June 19. James Clark is president of the Horlacher organization.

THE NEW

GRACE MOORE

PICTURE WILL BE NATIONALLY RELEASED

MAY 28

OPENING RADIO CITY MUSIC HALL MAY 28

Again HER MAGIC VOICE HOLDS THE WORLD BREATHLESS!

The glorious star of "One Night of Love" thrilling you anew with her gayest gifts of entertainment!

GRACE MOORE *in* "THE

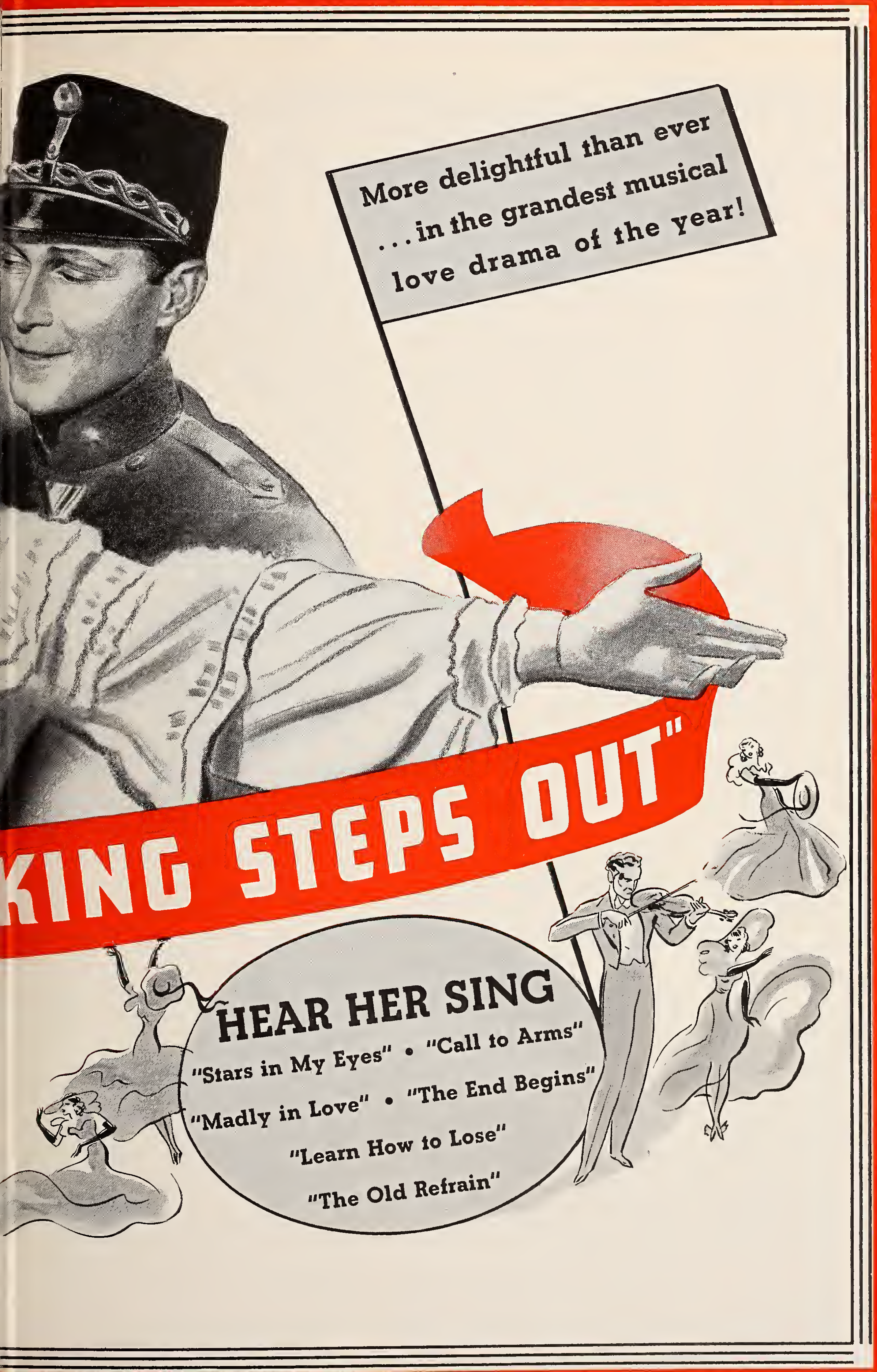
with

FRANCHOT TONE

WALTER CONNOLLY

Music by **KREISLER** • Directed by **JOSEF VON STERNBERG**
Screen play by Sidney Buchman
A COLUMBIA PICTURE

. . . THE ONE PICTURE EAGERLY



More delightful than ever
. . . in the grandest musical
love drama of the year!

KING STEPS OUT"

HEAR HER SING

"Stars in My Eyes" • "Call to Arms"
"Madly in Love" • "The End Begins"
"Learn How to Lose"
"The Old Refrain"

A color ad for showmen to use where newspapers use color!

COLUMBIA PICTURES

AWAITED THE WORLD OVER! . .

Robert Sherwood Wins Pulitzer Award for Play

The annual Pulitzer Prize drama award was given this week to Robert Emmet Sherwood, former motion picture critic, for "Idiot's Delight," his anti-war hit play in which Lynn Fontanne and Alfred Lunt are now appearing in New York. "Honey in the Horn," a first novel by H. L. Davis, former cowpuncher, won the award as the best novel of the year. Each winner received $1,000.

Mr. Sherwood's play was chosen as the best of the current season by the advisory committee of the Columbia University School of Journalism, and the trustees of Columbia University confirmed the selection, along with the awards in the field of literature and newspaper work. The awards were announced Monday night by Dr. Nicholas Murray Butler, president of the university.

The advisory board disclosed that it had lifted the restriction excluding previous drama winners from consideration. The restriction has been subjected to criticism and was believed to be a factor in the formation of the New York Drama Critics' Circle, which last month awarded its first annual prize to Maxwell Anderson for "Winterset."

The drama jury which assisted the advisory board this year was reported to have consisted of Professor William Lyon Phelps of Yale, Mrs. Padraic Colum and a third person whose name was not learned. Elmer Rice, playwright, announced in December that he had refused an invitation to serve.

In choosing "Idiot's Delight," the advisory board and the trustees violated one of their own rules, that the award be given preferably to a play dealing with American life. The scene of the play is in Italy, against a background of impending European war.

Mr. Sherwood, by transatlantic telephone from his home in England, told officers of the Theatre Guild, which produced "Idiot's Delight," that he favored the awarding of the prize be placed in the hands of the Drama Critics' Circle. He was happy to receive the award, he said, but he would have refused it had the committee not removed the rule that barred prize winners of other years from the competition.

Although barely 40 years old, Mr. Sherwood has experienced success in great measure as a playwright. Of his eight plays, "The Road to Rome," "Reunion in Vienna," "The Petrified Forest" and "Idiot's Delight" have ranked among the foremost in American dramaturgy. The first three plays, and his "Waterloo Bridge," have been made as motion pictures.

He was drama editor of *Vanity Fair,* and editor of *Life,* for which he also wrote film reviews. He commented on films for the New York *Herald* and turned out a weekly cinema article for the New York *Evening Post* syndicate.

Mr. Sherwood in 1929 wrote the foreword to the first Motion Picture Almanac, published by Quigley Publications. Titled "My Ten Years Before the Screen," it recounted, in his characteristic dry, droll humor, his career as a film critic.

Griffith Circuit Convenes

The annual convention of managers and staffs of the Griffith Amusement Company, Griffith Theatres and the Consolidated Amusement Company was to be held May 5-7 at the Biltmore Hotel in Oklahoma City with more than a hundred theatres represented.

MISSOURI HIGH COURT HANDLING OUSTER MOVE

The Missouri supreme court en banc has assumed jurisdiction of the quo warranto anti-trust ouster proceedings filed April 15 by Attorney-General Roy McKittrick against General Theatrical Enterprises, Inc., of St. Louis; Vitagraph, Paramount Pictures Distributing Company, and RKO Distributing Corporation. Vitagraph, Paramount and RKO are licensed to do business in Missouri. General Theatrical Enterprises and Vitagraph, Inc., are subsidiaries of Warner Bros. Pictures.

The basis for the anti-trust proceedings before the state supreme court was the refusal of Warner, Paramount and RKO to supply motion pictures to Fanchon & Marco subsidiaries for exhibition in the Ambassador, Missouri and New Grand Central theatres in St. Louis, and also upon Kansas City zoning arrangements claimed to be unreasonably favorable to the following theatres operated by Fox Midwest Theatres: The Uptown, Plaza, Isis, Apollo, Warwick, Rockhill, Waldo, Linwood, Benton, Gladstone, and Vista.

The fact that the Missouri supreme court assumed jurisdiction on May 2 and that Attorney General McKittrick up to this time has not withdrawn his petition would indicate that the Missouri authorities plan to press the suit regardless of the peace agreement reached between Fanchon & Marco and Warner, Paramount and RKO. Probably there will be no dismissal of the state's quo warranto proceedings until there is readjustment of playdates in the Kansas City territory considered more satisfactory by the independent exhibitors.

Circuit Judge John W. Joynt of St. Louis has continued until May 21 Attorney General McKittrick's injunction equity proceedings filed April 15 against various Warner, Paramount and RKO corporations.

Legion Classifies Thirteen Current Pictures

The National Legion of Decency, in its new pictures reviewed during the current week, has approved, for general patronage or adults, all of the 13 pictures classified. None is classified as objectionable in part. The new productions and their classification are listed as follows:

Class A-1, Unobjectionable for General Patronage—"Alte Kameraden," "Avenging Waters," "Ein Ganzer Kerl," "The Ex-Mrs. Bradford," "The Harvester," "Schwarzwaldmaedel," "Sundown Saunders." Class A-2, Unobjectionable for Adults—"Absolute Quiet," "August Week-end," "Champagne Charlie," "The Last Journey," "Murder by An Aristocrat," "Roaming Lady."

RKO to Build Its National Theatre Setup

Leo Spitz, president of RKO and Keith-Albee-Orpheum theatres, is now hard at work on several deals whereby the national theatre situation of the company will be materially strengthened.

In some locations theatres will be dropped from the circuit entirely, while in others units will be added or pooled with the present holdings. Most of the activity is being concentrated in the East and Midwest.

At the present time, RKO operates about 100 theatres exclusive of those pooled with Walter Reade in Trenton and New Brunswick and with the major circuits in other cities.

Nate J. Blumberg, operating head of RKO, recently made a survey of the field and it is believed it is from his report that Mr. Spitz is weeding out the weak sisters and planning to solidify the circuit's status generally.

An initial step will dispose of two theatres in New Jersey and is scheduled to be consummated some time this week.

St. Louis MPTO Discusses Trade Conciliation Board

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois want some equitable basis for a conciliation board to settle trade disputes on a fair basis to all parties to a dispute. This became apparent this week when a meeting of exhibitors affiliated with the organization met at the Fox Screening Theatre in St. Louis, and voted unanimously in favor of this step.

The exhibitors in their discussions made it certain that they do not look with favor on the old arbitration boards set up by the former Film Boards of Trade throughout the country. The meeting also unanimously approved the action taken by the Executive Committee of the Motion Picture Theatre Owners of America in its meeting held in New York with the sales managers of leading producers and distributors.

Rogers Files Denial In Suit on "U" Sale

A general denial has been filed in the federal court in New York in connection with a suit for professional services brought by Gustavus A. Rogers, New York attorney, against his cousin, Charles R. Rogers, in connection with the sale of Universal Pictures to Standard Capital. A motion will be heard this week in which Charles R. Rogers asks that the plaintiff be compelled to include several other persons as plaintiffs in the action.

Fairbanks in New York

Douglas Fairbanks and Mrs. Fairbanks, the former Lady Sylvia Ashley, arrived in New York from Europe April 30th. After a short stay they planned to go on to Hollywood.

JUVENILE HOUR UNIT SHOWS START WHILE LEAGUE HEARS SUBSIDY PLEA

Columbia Plan of Units of Six Reels Each is Tested in Key Cities; Made for Children of 10 Years of Age or Under

To demonstrate once again that the motion picture industry is capable of solving the children's film problem without outside interference but with the cooperation of friendly better films groups, Columbia Pictures has evolved a plan for unit shows specifically designed for children of 10 years or under, to be shown apart from regular programs.

The series consists of specially assembled and approved short subjects, for community-supported juvenile matinees. The plan has been tested in various key cities in the last six weeks, and 10 such units, each of six reels and running approximately an hour, were announced as ready for exhibitors this week, on the eve of Columbia's 1936-37 sales campaign.

Culled from hundreds of shorts released by Columbia in the last three years, the films undergo inspection by socially-minded cooperating groups to meet all possible parental objection and undergo further revision if necessary. A woman's club or parent-teacher organization in each territory is to select one or more units, and they will be known as the "Buffalo unit," "Washington unit," and so on, although released nationally.

Answers Civic Units' Requests

Columbia considers this an answer to the demand for "certified" children's programs, which have been sought by parent and teacher organizations, and, says Columbia, it solves the exhibitor's headache in the bargain. Too, the exhibitor has a direct opportunity to "cash in" through the voluntary cooperation of the better films groups in promoting attendance at regular box-office prices. And the company believes that the idea will create considerable good will for the industry generally.

The "Happy Hour" entertainment plan, as it is called, "marks the motion picture industry's first effort to select from virtually hundreds of available subjects those of primary appeal to the young mind," according to Columbia. "They cover a wide range of material, including comedies, cartoons, sports, fantasies, travelogues and color subjects.

"The exploitation possibilities offer 100 per cent coverage since teachers' and parents' groups, all fully interested in this subject, reach virtually every child under 10 years in the neighborhood. And the good-will value accruing to the theatres from grateful parents should prove invaluable in building up consistent audience appeal."

Adaptable to Theatre Policy

The company emphasizes that the "Happy Hours" are designed primarily for neighborhood and suburban theatres, though the plan of operation may be adapted to each theatre's policy, running the films either at a special show or immediately preceding a regular program.

PICTURES' FUTURE IN EDUCATION: BRISBANE

According to Arthur Brisbane, nationally syndicated columnist of the Hearst newspaper chain, the future of the motion picture will lie in the field of education. "The source of future education is at Hollywood, producing pictures and sound that convey knowledge to the brain instantly," Mr. Brisbane wrote. "Devoted largely now to entertainment, the great work of the motion picture in the future will be education.

"From motion pictures the student will learn more in one week than he can learn from books in a year, and learn so that he will never forget," he concluded.

The 10 units now available bear the endorsements and unit designations of the Better Films Council of Buffalo, Albany Council of Women's Clubs, Philadelphia General Federation of Women's Clubs, Cleveland Cinema Club, and the state federations of women's clubs of New York, Massachusetts and Maryland. The endorsements are accepted by affiliated organizations in other territories, Columbia said.

Warm approval of the plan has been received from the graduate school of Boston University, the Motion Picture Council of the District of Columbia and other prominent groups.

40 Units for 40 Weeks

Columbia is selling forty units for forty weeks of service, though contracts are being written with a view to meeting exhibitors' individual situations and are inclusive of a cancellation privilege.

General attitude toward these contracts and toward the character of the project and the manner in which it is being conducted is said to be uniformly favorable, with the outlook promising for all points of view.

The units are sold consecutively by number, and no substitutions are permitted. The Columbia exchanges are instructed by the home office as to the deletions to be made before the films are released.

"All units are endorsed by organizations of national repute, are complete programs, approved not only for the quality of each subject, but arranged by the endorsing groups as to the running order of the program," according to Columbia. "Some of the clubs are even sending out, at their expense, literature praising 'their units,' and asking friends to patronize the theatres showing them.

"Each group is proud of its own unit, and

(Continued on following page, column 1)

Tax-Supported Motion Pictures Is Prediction of Dr. Edgar Dale of the Payne Fund Before Committee at Geneva

Currently subjected to governmental attacks or control in a number of countries, the motion picture industry would become the target of governmental competition through subsidized films for children, under a plan submitted to the League of Nations by Dr. Edgar Dale of the Payne Fund, Inc.

A chief spearhead of the movement in the United States, Dr. Dale expounded his theories to the child welfare committee of the League, meeting in Geneva, at a session devoted to motion pictures, late last week.

The Payne Fund office in New York said this week that Dr. Dale went to Geneva also as spokesman for the National Congress of Parents and Teachers in his capacity of motion picture chairman. That organization has been sponsoring the plan for subsidized production, distribution and exhibition of films for child audiences, to be shown in schools and under other public or community auspices, in direct competition to the motion picture industry. He also represented, said the Payne Fund, the National Council of Teachers of English and the American Council of Education. The American Council also has been turning its attention to the production of films specifically for America's boys and girls.

Predicts Tax-Supported Films

Tax-supported motion pictures were foreseen by Dr. Dale.

"Our public libraries are based on the principle of public taxation for child welfare," he told the League committee. "Our public parks return a dividend only in child welfare. It is my conviction that we will more frequently turn in the future to publicly supported recreational activities for children and youths and that the cinema will occupy a place in such a scheme."

He also urged development of special films for children similar to special children's books, and submitted a study of this subject in which he suggested that several nations work together through the League of Nations to subsidize the making of such films, Denmark, for instance, producing the Hans Christian Andersen tales, Germany the Grimm's tales.

Dr. Dale recommended that other countries follow the lead of the United States in teaching motion picture appreciation as part of the regular secondary school curriculum, said press reports. American research, he said, quoting the Payne Fund studies, showed that children absorbed and remembered an "astonishingly large" proportion of the information that films presented and that they tended to accept as true what they saw on the screen.

It was also found, he declared, that films

(Continued on following page, column 3)

JUVENILE UNIT SHOWS

(*Continued from preceding page, column 2*)

we would be breaking faith with those organizations and cause profound embarrassment if substitutions in any unit were permitted.

Tried Out on Week Days

"Although at first we thought it was to become exclusively a Saturday matinee proposition, we since learn of some exhibitors who are trying it out during the week, at 4 o'clock matinees after school, and some others on Sunday afternoons. 'Happy Hour' seems to fit most of these situations. Summer resorts are especially keen about it.

"Columbia exchanges are booking only those units already endorsed. Special local interest may be stimulated by screening the units to groups of club women.

"'Happy Hour' programs are first offered to Columbia accounts for acceptance or rejection. This name has been copyrighted as a trade-mark. Though an exhibitor may be our account and books six shorts from us other than the 'Happy Hour' units, he still would have no right to the name, for the reason that permitting it would cause a breach of confidence on our part with the General Federation of Women's Clubs of America. We have gone on record that no 'Happy Hour' units would ever be played by any exhibitor unless they are first passed by an authorized committee of a federated club or allied organization."

Special Mail Campaign

Sample one-sheets and mimeographed press sheets are supplied exhibitors. Columbia also cooperates in campaigns with heads of local clubs, clergymen, mothers, teachers and others interested.

"We do not encourage or want any big so-called downtown 'Happy Hour' showings," Columbia declares. "We prefer that suburban or community theatres show them.

"The idea is new. Children's matinees are not, but this is, because it is designed solely for children 10 years and younger. We have been informed by exhibitors that this is opening up a new audience. Tots of such tender years do not attend picture shows unescorted, and it has been reported that many adults attend with the children and enjoy the shows as much as the youngsters.

Placed Before Regular Matinees

"While we have advocated that these 'Happy Hour' shows be separated and not shown in conjunction with the usual lengthy afternoon shows, and suggested that these be put on from 11 a.m. to noon, which many exhibitors are doing, we find also that many exhibitors are putting on the units one hour before their regular matinees, from 1 to 2 p.m. The General Federation of Women's Clubs requests that the house lights be turned on immediately after the 'Happy Hour' showings, thereby indicating that the special showing is over, and those wishing to leave or take their children out may do so. The lighted house keeps the youngsters from crying and wanting to stay to see more show. It was felt that a one-hour show for the little children was enough. Besides, the rest of the show which would follow would not be endorsed by these clubs and anyone remaining would do so on his own responsibility."

Rodgers Gets Feist's MGM Sales Mantle

William F. Rodgers, formerly eastern sales manager, has been appointed general sales manager of Metro-Goldwyn-Mayer to fill the executive position left vacant by the recent death of Felix F. Feist. Mr. Rodgers was one of Mr. Feist's sales cabinet.

Thomas J. Connors, formerly in charge of southern and Canadian sales for the company, was, at the same time, appointed eastern sales manager. Edward M. Saunders continues as western sales manager. All three of the sales executives are extremely familiar with each other's methods, having worked closely along with Mr. Feist for many years.

The appointments were made known, following the return to New York from the coast of Al Lichtman, by Nicholas M. Schenck, president of the company. Mr. Lichtman, since joining the organization after his resignation from United Artists, has cooperated with Mr. Feist on sales, concentrating his attention on situations calling for special handling. Mr. Lichtman has had no specific title, acting as assistant to Mr. Schenck.

Mr. Rodgers was born in Camden, N. J. He began his selling career with the Havana American Cigar Company and was later connected with General Film Company, Mutual Film Corporation and Triangle.

He has been with MGM for a number of years. Originally a sales executive of Goldwyn Pictures Corporation, he became eastern sales manager of the enlarged company with the merger in 1924.

Mr. Connors and Mr. Saunders have been with the organization from the days of the Metro Pictures Corporation, prior to its acquisition by Loew's.

Establishes Dance Award

Arthur Murray, president of the National Institute of Social Dancing, has established an annual award for the dance film designated as best of the year by a judicial committee consisting of Whitney Bolton, Kate Cameron, Don Herold, Irene Thirer, Regina Carewe, Russell Patterson, Larry Reid, Eileen Creelman and Dean Cornwall.

Continue Music Hall Status

With details and terms to be worked out later, the arrangement whereby RKO operates the Radio City Music Hall, which expired last week, was continued.

Subsidy Asked For Film Control

(*Continued from preceding page, column 3*)

might markedly change children's attitudes toward foreign peoples, peace and war and criminals.

It was deplored in New York this week that the League committee's acceptance of Dr. Dale as a "motion picture expert" was in the absence of representatives from the organized American industry.

As director of motion picture research for the Payne Fund, heavily endowed for the purpose of surveying child welfare, Dr. Daly, with Dr. W. W. Charters of Ohio State University, conducted the Fund's studies on which were based the report of the Motion Picture Research Council relating to the effects of films on children, which has been widely cited by reform groups and proponents of film industry regulation and control. By vocation Dr. Daly is associate professor of the bureau of educational research of Ohio State University.

Deplores Film "Sentimentality"

Among other speakers at the Geneva sessions, Alan Cameron of the British Film Institute declared that sentimentality is the "worst sin" films can commit for the British school child, according to cabled dispatches. Presenting a report analyzing 2,500 school essays, he said that British children recorded a dislike for Greta Garbo and Mae West and criticized Mickey Mouse as "becoming too sophisticated." The children wanted their historical films accurate, he said, and they liked broad comedy and action, especially with backgrounds of everyday life. They also showed a livey interest in machinery and experiments of all sorts.

Miss Charlotte Whitton, representing child welfare groups in Canada, proposed an international exchange of juvenile films.

The League's child welfare committee published answers to a questionnaire showing that the United States was one of the few countries in which there was no general restriction on the admission of children to picture theatres, the others being the Irish Free State, Estonia, Siam and Nicaragua. Most European countries impose age limits, according to the survey, and in many children under 16 are admitted only to those theatres showing films especially authorized for them by censors.

Loew Returns Home After South American Openings

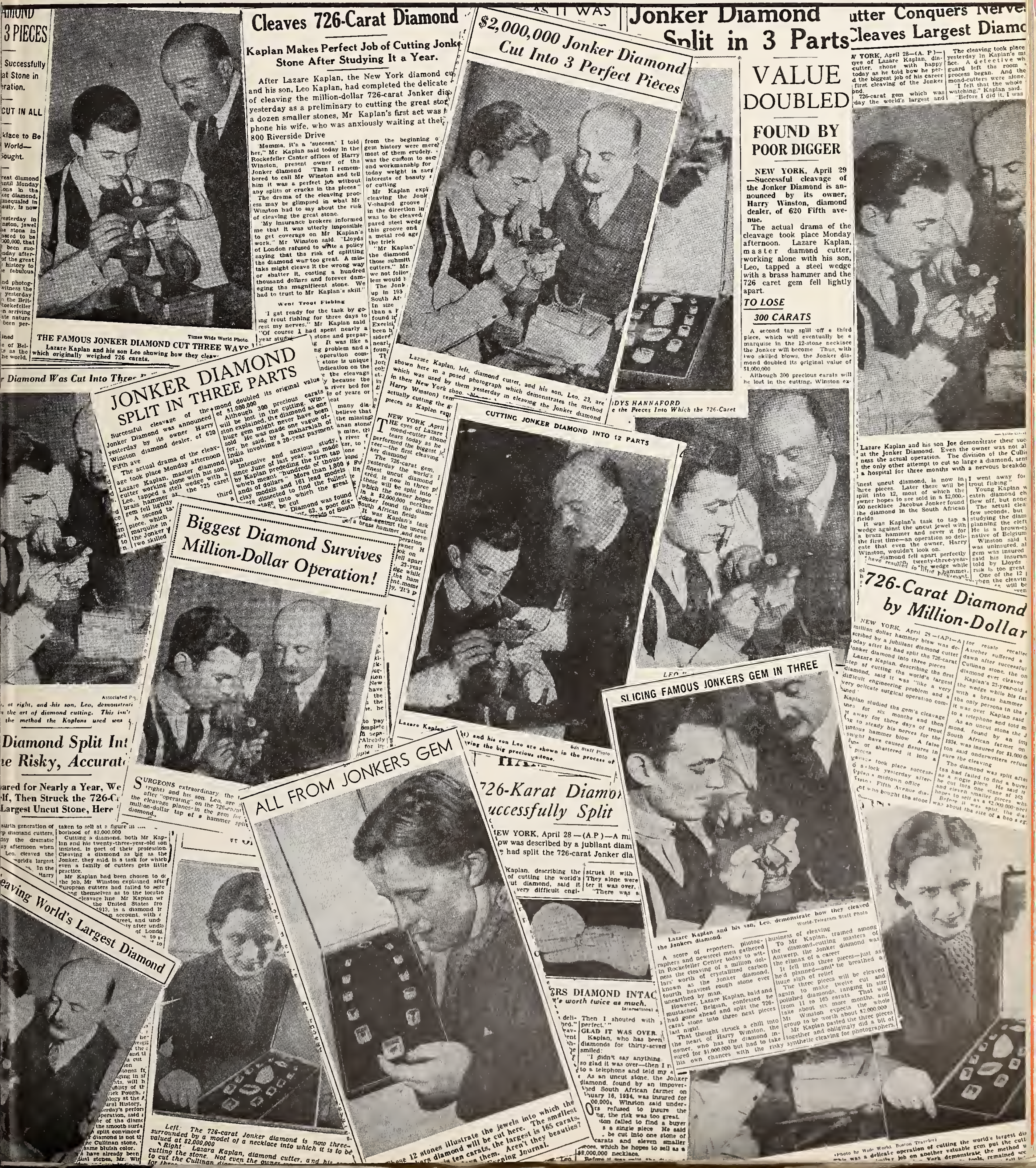
Arthur Loew, head of the Metro-Goldwyn-Mayer foreign department, returned to New York by air from South America late last week after visiting Lima, Peru and Santiago, Chile, where he attended to final details in connection with the opening of new theatres in those countries.

David Lewis, newly appointed manager of the Metro-Goldwyn-Mayer office in Japan, left New York this week for Los Angeles, from where he will sail for Tokyo.

Sam Eckman, head of the company's activities in England, is due in New York shortly for his annual visit, and Arthur Field, assistant to Laudy Laurence, is scheduled to arrive in a week or so from Paris.

OF IMMEDIATE IMPORTANCE!

In order to lose no time we are rushing to press with the material below. It is only a small part of the nationwide avalanche of newspaper publicity on THE JONKER DIAMOND, the most sensational topic of the day. Take this page to your local Art Sign Shop. Have them enlarge the news flashes to one-sheet size or bigger for your theatre front and imprint title in red over clippings! Book immediately M-G-M's dramatically pictured short subject "THE STORY OF THE JONKER DIAMOND" thrillingly described by PETE SMITH. Please work fast! This is SHOW BUSINESS!



3 PIECES

Successfully
at Stone in
eration.

CUT IN ALL

klace to Be
World—
Sought.

THE FAMOUS JONKER DIAMOND CUT THREE WAYS

Times Wide World Photo

Lazare Kaplan and his son Leo showing how they cleav-
which originally weighed 726 carats.

Cleaves 726-Carat Diamond

Kaplan Makes Perfect Job of Cutting Jonke Stone After Studying It a Year.

After Lazare Kaplan, the New York diamond cu and his son, Leo Kaplan, had completed the delicate of cleaving the million-dollar 726-carat Jonker dia yesterday as a preliminary to cutting the great sto a dozen smaller stones, Mr Kaplan's first act was phone his wife, who was anxiously waiting at thei 800 Riverside Drive

"Momma, it's a 'success,' I told her," Mr Kaplan said today in the Rockefeller Center offices of Harry Winston, present owner of the Jonker diamond "Then I remembered to call Mr Winston and tell him it was a perfect job without any splits or cracks in the pieces"

The drama of the cleaving process may be glimpsed in what Mr Winston had to say about the risk of cleaving the great stone.

"My insurance brokers informed me that it was utterly impossible to get coverage on Mr Kaplan's work," Mr Winston said. "Lloyds of London refused to write a policy saying that the risk of splitting the diamond was too great. A mistake might cleave it the wrong way or shatter it, costing a hundred thousand dollars and forever damaging the magnificent stone. We had to trust to Mr Kaplan's skill."

Went Trout Fishing

"I got ready for the task by going trout fishing for three days to rest my nerves," Mr Kaplan said "Of course I had spent nearly a year study

$2,000,000 Jonker Diamond Cut Into 3 Perfect Pieces

Lazare Kaplan, left, diamond cutter, and his son, Leo, 23, are shown here in a posed photograph which demonstrates the method which was used by them yesterday in cleaving the Jonker diamond in their New York shop.

Jonker Diamond Split in 3 Parts

VALUE DOUBLED

FOUND BY POOR DIGGER

NEW YORK, April 29—Successful cleavage of the Jonker Diamond is announced by its owner, Harry Winston, diamond dealer, of 620 Fifth avenue.

The actual drama of the cleavage took place Monday afternoon. Lazare Kaplan, master diamond cutter, working alone with his son, Leo, tapped a steel wedge with a brass hammer and the 726 caret gem fell lightly apart.

TO LOSE

300 CARATS

A second tap split off a third piece, which will eventually be a marquise in the 12-stone necklace the Jonker will become Thus, with two skilled blows, the Jonker diamond doubled its original value of $1,000,000

Although 300 precious carats will be lost in the cutting, Winston ex-

utter Conquers Nerve Cleaves Largest Diamo

W YORK, April 28—(A. P.)—yes of Lazare Kaplan, diacutter, shone with happy today as he told how he perd the biggest job of his career first cleaving of the Jonker ond.

726-carat gem which was day the world's largest and

The cleaving took place yesterday in Kaplan's of fice. A detective wh guard left the room process began. And the mond-cutters were alone.

"I felt that the whole watching," Kaplan said. "Before I did it, I was

Lazare Kaplan and his son Joe demonstrate their suc at the Jonker Diamond. Even the owner was not al ness the actual operation. The division of the Culli the only other attempt to cut so large a diamond, sent a hospital for three months with a nervous breakdo

finest uncut diamond, is now in three pieces. Later these will be split into 12, most of which the owner hopes to see sold in a $2,000,000 necklace Jacobus Jonker found the diamond in the South African fields

It was Kaplan's task to tap a wedge against the uncut jewel with a brazz hammer and sever it for the first time—an operation so delicate that even the owner, Harry Winston, wouldn't look on.

I went away for trout fishing"

Young Kaplan w catch diamond ch flew off, but none

The actual clea few seconds, but studying the diam planning the cleft He is a brown-ey native of Belgium

Winston said was uninsured, al gem was insured said his insuran told by Lloyds risk is too great

One of the 12

IDYS HANNAFORD

e the Pieces Into Which the 726-Caret

r Diamond Was Cut Into Three

JONKER DIAMOND SPLIT IN THREE PARTS

Successful cleavage of the Jonker Diamond was announced yesterday by its owner Harry Winston diamond dealer, of 620 Fifth ave

The actual drama of the cleavage took place Monday afternoon Lazare Kaplan, master diamond cutter working alone with his son, Leo, tapped a stell wedge with a brass hammer and the 725 caret gem fell lightly

A second ta piece, which marquise in the Jonker two skilled

mond doubled its original value of $1,000,000

Although 300 precious carats will be lost in the cutting, Winston explained, the diamond as one huge gem might never have been sold He was made one vague offer, he said, by a maharajah of India involving a 20-year payment plan

Intensive and anxious study, since June of last year, was made by Kaplan prededing the firm tap which meant "hundreds of thousands of dollars" More than 1,000 clay models and 161 lead models were dissected to find the fullest

Diamond was found 62, a poor dig-

CUTTING JONKER DIAMOND INTO 12 PARTS

NEW YORK, April

THE eyes of Lazare mond-cutter shone tears today as he performed the biggest jo reer—the first cleaving ker diamond

The 726-carat gem, yesterday the world's finest uncut diamond ered, is now in three p these will be split into which the owner hopes in a $2,000,000 necklace Jonker found the diamo South African fields

It was Kaplan's task edge against the uncut a brass hammer and seve

Biggest Diamond Survives Million-Dollar Operation!

SURGEONS extraordinary the (right) and his son, Leo, are after "operating" on the 726-carat the cleavage planes in the gem for million-dollar tap of a hammer split diamond.

Associated P

at right, and his son, Leo, demonstrat the art of diamond cutting. This isn't the method the Koplans used

Diamond Split Int e Risky, Accurat

ared for Nearly a Year, We lf, Then Struck the 726-C Largest Uncut Stone, Here

taken to sell at a figure borhood of $2,000,000

Cutting a diamond, both Mr Kaplan and his twenty-three-year-old son insisted, is part of their profession. Cleaving a diamond as big as the Jonker, they said, is a task for which even a family of cutters gets little practice.

Mr Kaplan had been chosen to do the job, Mr Winston explained after European cutters had failed to agree

eaving World's Largest Diamond

ALL FROM JONKERS GEM

Left: The 726-carat Jonker diamond is now three— surrounded by a model of a necklace into which it is to be valued at $2,000,000

Right: Lazara Kaplan, diamond cutter, and his cutting the stone. Not even the owner to cut the Cullinan

These 12 stones illustrate the jewels into which the diamond will be cut here. The smallest is ten carats, the largest is 165 carats. Aren't they beauties?

726-Karat Diamon uccessfully Split

EW YORK, April 28—(A.P.)—A mi ow was described by a jubilant diam had split the 726-carat Jonker dia

Kaplan, describing the of cutting the world's ut diamond, said it very difficult engi-

struck it with They alone were ter it was over, "There was a

RS DIAMOND INTAC

's worth twice as much.

Then I shouted with perfect.'"

GLAD IT WAS OVER.

Kaplan, who has been diamonds for thirty-seven smiled:

"I didn't say anything so glad it was over—then I r to a telephone and told my a

As an uncut stone, the Jonker diamond, found by an impoverished South African farmer on uary 16, 1934, was insured for 00,000. Winston said underrs refused to insure the ng, the risk was too great. ton failed to find a buyer s a single piece He said be cut into one stone of carats and eleven smaller eces, which he hopes to sell as a $2,000,000 necklace.

726-Carat Diamond by Million-Dollar

NEW YORK, April 28—(AP)—A million dollar hammer blow was described by a jubilant diamond cutter today after he had split the 726-carat Jonker diamond into three pieces

Lazare Kaplan, describing the first step of cutting the world's largest diamond, said it was "like a very difficult engineering problem and a very delicate surgical operation combined"

Kaplan studied the gem's cleavage lines for six months and then went away for three days of trout fishing to steady his nerves for the portentous hammer blow. A false might have caused fissures in the or shattered it into pieces

Cleavage took place successfully at 3 o'clock yesterday afternoon in Kaplan's midtown office Winston, Fifth Avenue dealer who bought the stone

for resale recalled Asscher suffered a down after successful Cullinan stone, the on diamond ever cleaved

Kaplan's 23-year-old the wedge while his fa with a brass hammer the only persons in the it was over Kaplan said to a telephone and told m

As an uncut stone the J mond, found by an im South African farmer on 1934, was insured for $1,000,0 ton said underwriters refuse sure the cleaving

The diamond was split after had failed to find a buyer as a single piece He said it be cut into one stone of 165 and eleven smaller pieces wh hopes to sell as a $2,000,000 neckl

Before it was split, the dia was about the size of a hen's eg

SLICING FAMOUS JONKERS GEM IN THREE

Lazare Kaplan and his son, Leo, demonstrate how they cleaved the Jonkers diamond.

World-Telegram Staff Photo

A score of reporters, photographers and newsreel men gathered in Rockefeller Center today to witness the cleaving of a million dollars' worth of crystallized carbon known as the Jonker diamond, fourth heaviest rough stone ever unearthed by man.

However, Lazare Kaplan, bald and mustached Belgian, confessed he had gone ahead and split the 726-carat stone into three neat pieces last night.

That thought struck a chill into the heart of Harry Winston, the owner, who has the diamond insured for $1,000,000 but had to take his own chances with the risky business of cleaving

To Mr Kaplan, trained among the diamond-cutting masters of Antwerp, the Jonker diamond was the climax of a career

It fell into three pieces—just as he'd planned—and he breathed a huge sigh of relief

The three pieces will be cleaved again to make twelve cut and polished diamonds, ranging in size from 11 to 165 carats. That will take about six more months, and Mr Winston expects the whole group to be worth about $2,000,000

Mr Kaplan pasted the three pieces together and obligingly did a bit of synthetic cleaving for photographers.

(t) and his son Leo are shown in the process of ving the big precious stone.

Sun Staff Photo

Photo by Wide World, Boston Traveler

was a delicate operation of cutting the world's largest dia job on another valuable gem put the cutt York demonstrate the method

CATACLYSMIC ROAR OF WRITERS IN HOLLYWOOD FAILS TO RUMBLE

Not a Scratch on Studios Though Guild Endorses Move for Shutting Down of Contracts—But Only in Principle

by GUS McCARTHY
in Hollywood

The roar that was expected to outdo the eruption of Mount Krakatoa in cataclysmic destructive force failed even to rumble at the meeting of the Screen Writers Guild in Hollywood Athletic Club last Saturday night. True the Guild, as represented by approximately half its membership, voted to ratify the administration and endorsed controversial Article Twelve, which called for a shutting off of contracts after May 2, 1938, and amalgamation with writers in all other organized fields. In doing so the accompanying and ensuing action was about as dynamic as the bursting of a not very big soap bubble in a forgotten Sahara oasis.

For months, and particularly during the immediately preceding week, the event had been ballyhooed as a meeting the results of which would shake Hollywood to its foundations. Hollywood still is standing on the same old foundations and though the meeting did produce two concrete results, apparently the most important thing it accomplished was to prove emphatically that too much ballyhoo is something not always desirable.

In ratifying Article 12, about which as much argument had been voiced as was the lot of ill-fated Article 10 of League of Nations memory, the Guild voted in principle to endorse the plan of its board of directors to seek amalgamation with the Authors League and the Dramatists Guild. It also voted to endorse the other Siamese Twin of Article 12, which in effect has for its intent that no member of the Guild shall sign a writer's contract with a producer that shall have a time essence extending longer than May 2, 1938. Both votes are subject to conditions; in the case of amalgamation, a committee is to be appointed to confer with officers of the Authors League which shall endeavor to procure changes in its constitution which will guarantee the Screen Writers Guild continuance of its identity and separate control over its own peculiarly domestic affairs. This, in actuality, is all that proponents of amalgamation sought. In relation to contractual agreements with the producers, the door is still left open for the amicable settling of any disputes from a standpoint of basic wage theories or working conditions. Authority was voted the board of directors to proceed with negotiation of this question with producers, and bettors today are willing to give any kind of long shot odds that there never will be such an occasion as a May 2, 1938 "Der Tag."

From an atmospheric look at the production effects surrounding the meeting, one got the impression that the Los Angeles police department got the date and locale mixed up. May 1st is the time and the celebrated Plaza is the spot where the police uphold the law in the Angel City to the tune of much club swinging and skull cracking. At any rate an odd looking conglomeration of harness bulls and plain clothesmen were on hand, all experts in the art of applying the heat, to deal fittingly with any reds, radicals, agitators, communists or bolsheviks that might appear. The cops looked sad and downcast when no enemies of law and order showed up.

DISSENSION STRIKES RANKS OF WRITERS

Sharp dissension struck the writers' ranks in Hollywood this week following Saturday night's sedate gathering on the closed shop issue, and numerous resignations from the Guild were reported. To silence rumors that nearly 100 members had quit, the Guild issued a statement admitting 17 resignations, apparently by those objecting to the Guild's closed shop vote. The resignation letters will be answered by Lawrence Beilenson, Guild attorney.

Elsie B. Wilkins, the Guild's assistant secretary, tendered her resignation. Among others quitting were Sam Engel, Bess Meredyth, Kenneth Earl, William Conselman, S. G. Duncan, Mark Kelly, Howard Ellis Smith, Gene Fowler, Milton Sperling, all of Twentieth Century-Fox, and Carey Wilson, William Slavens McNutt, Leon Gordon and E. Richard Schayer of Metro-Goldwyn-Mayer.

The Guild is reported to have approached the Society of Publicists and Newspaper Correspondents in Hollywood, with 120 members, to join the "one big union" of the Authors League.

Prior to the meeting Hollywood was in a turmoil. Just about anyone who could write or talk hopped into the arena with an expression of opinion as to what would happen to the industry and its individuals, particularly the writers, if the Guild voted for Article 12. Early in the week the Motion Picture Producers' Association let go a blast in which the members promised to oppose the movement in every way and to use every resource at their command to defeat its purposes. Conservative newspapers in Los Angeles, an open-shop town, laid down a terrific editorial barrage. Darryl F. Zanuck and Ernest Pascal, president of the Screen Writers Guild, engaged in a letter exchanging debate. Irving Thalberg expressed his opinion. Walter Wanger had his say. Dudley Nichols indulged himself in an elaborate bit of pro Article 12 cheer leading. Bess Meredith hired attorneys to give voice to her analysis of the situation.

Individual Producers' Preliminary Sessions with Writers Leave Police "Holding the Bag" Instead of Clubs

The buildup was great. The show it was ballyhooing really promised to deliver the goods. Then, Saturday morning, something happened. The producers who had been billed to be the villains of the melodrama got smart. Strategically, without any advance fanfare, meetings of writers employed in the various individual studios were called. Individual producers explained their attitude towards the Guild and advised as to what they thought would be the result of amalgamation. These were the blows that killed the menace of revolt. Word spread. Writers that might have been teetering in the balance found stable ground upon which to stand. Even the most enthusiastic proponents of Article 12 who had been insisting upon its adoption without a single change cooled off considerably. Everybody, but the cops, who had read into the script became aware that instead of a melodrama being booked for the evening performance a sort of light comedy drama would be staged.

After the curtain went down and it came time to write reviews of the show, it was easy to see why nothing that has much significance in relation to present or future motion picture industrial trends happened. Nobody, producer, or writer, group or individual, wants any trouble; nobody, no matter on which side of the fence he stands, wants anything that smacks of the semblance of a strike. While the script was in preparation such a happening might have been the vision of a few. But writing difficulties arose.

When advocates of direct action ascertained that the extras who would be necessary for the complete extravaganza — organized labor in the studios, the electricians, carpenters, painters, teamsters, and so on—were pretty well satisfied with the present parts they were playing and had little desire to become the spear-carrying rabble for the featured players, they realized that now was not the proper time to write in any scenes that would call for any grabbing-the-bear-by-the-tail action.

But so well exploited an attraction had to take the boards on scheduled time. There was no time for a preview or try-it-out-on-the-dogs advance show. Manfully the various players read their lines. The cause of the Screen Writers Guild was glorified. So were its aspirations for future mutual benefit in cooperation with the Authors League and Dramatists Guild painted in glowing colors. But always with the proviso that Little Nell Screen Writers, like Eva in "Uncle Tom's Cabin," should always be Little Nell. The producer is still Simon Legree, but apparently from a consideration of the dialogue and action, he's not such a horrible Simon, inasmuch as it looks as if there's quite a possibility of reforming him along lines the Screen Writers Guild would like to see him reformed. Anti-climaxed by a sequence that showed that no matter how the actors had interpreted their lines in rehearsal, an atmosphere of good fellowship and harmony built up prior to the big scene, the voting took place. In relation to the remainder of the performance, the suspense here was pretty much mechanical. When it was announced that by a vote of 193 to 25 amalgamation had carried, the cast which was its own audience cheered.

With the curtain ringing down with the announcement that Ernest Pascal had been re-elected president of the Writers Guild and Vice-President Seton I. Miller, Secretary E. E. Paramore and Treasurer John Grey continued in office, and James K. McGuinness, Samson Raphaelson, Bert Kalmar, Edwin Justus Mayer, Sidney Buchman, Mary McCall, Jr., and Wells Root were to be included in the board of directors, the consensus seemed to be that the show had been overwritten and oversold.

WORLD LEADER

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

SOVIET FILM MAY BRING CENSOR LEGALITY TEST

National Council Offers to Carry Fight to U. S. Supreme Court for Detroit Guild

A United States Supreme Court test of the validity of local film censorship on constitutional grounds will be undertaken by the National Council on Freedom from Censorship, if the Detroit Cinema Guild accepts its offer to intervene in the fight against the banning of Russian films on the ground of Soviet propaganda.

For some years the council and its affiliate, the American Civil Liberties Union, have sought an opportunity to go to the Supreme Court to determine the legality under the federal laws of city or state censorship. Fighting censorship of the stage and screen in all forms, the council has offered its legal services to the Guild, which is awaiting a decision from the Michigan supreme court on its appeal from the action of Police Commissioner Heinrich Pickert of Detroit, who rejected "The Youth of Maxim."

Clifton R. Read, secretary of the council, said he believed this would be a good opportunity to obtain the supreme court's opinion on official censorship in general. He said attorneys for the organization have made a thorough study of local and state censorship and maintain that it would be invalidated by the highest tribunal on the ground of violation of the fifth amendment to the constitution by taking the property of citizens without due process of law.

The claim would be that censor boards confiscate a producer's or distributor's property without due process by depriving them of a hearing in open court.

Attorneys for the organization insist that if there are objections to a film, the issues should be decided by a jury, and they declare censorship as now constituted, by a board or local official, to be "star chamber proceedings."

Such a censor law as that in Detroit holds many dangers for the motion picture industry, according to the Council, because it gives the local police censor the power to ban any film under his own broad interpretation of the ordinance.

The Council maintains that while the fact the subject of the Michigan fight is a Russian film may have been an influence in the Wayne County circuit court's decision upholding the police commissioner, and may even be a factor in the state supreme court's attitude, that the United States Supreme Court would not be swayed by such consideration.

Mr. Read said that the Council has gone on record as opposing the Pettengill-Neely bill and all other moves for a federal commission, regulation, censorship or control of the motion picture industry. In such matters the organization offers its support to the Motion Picture Producers and Distributors of America, he said.

The National Council recently opposed the New Jersey legislative move for state censorship, and currently is conducting a fight for removal of the "morality regulations" posted at theatres by Paul Moss, New York City commissioner of licenses, banning female nudity and obscenity on the stage under threat of license revocation.

Dr. Henry Moskowitz, executive adviser to the League of New York Theatres, and Elmer Rice, playwright, have been active in the matter, and the Council now is asking Mayor F. H. LaGuardia to direct Commissioner Moss to remove the rules posted backstage, or at least make it clear that they are advisory and cannot be enforced by revocation of license.

"We have carried on a none too successful scrap with Commissioner Moss over this for some time," said Mr. Read. "Our first victory was the decision of the New York supreme court appellate division upholding our position, in the Republic burlesque theatre case, that the commissioner could not revoke a license for obscenity except after a court conviction under the penal code."

BOOK REVIEW

THE MOVIES ON TRIAL, compiled and edited by William J. Perlman. The Macmillan Company. 254 pp. $2.50.

Says the publisher in his jacket description, "This volume is the offspring of the agitation for cleaner movies." Says the compiler and editor, "Now that public indignation against the movies has subsided, an attempt has been made to present, between the covers of this volume, the issues involved in the current controversy." Whereupon are presented nineteen articles on the motion picture as an art, a business, an entertainment, a moral force, an instrument of civilization, a device of the devil and practically everything else, seventeen of them prepared especially for publication in this book and two reprinted from periodicals.

Of the nineteen ladies and gentlemen whose articles are presented, two or three find in favor of the motion picture and one or two give it the benefit of what they seem to regard as a somewhat shadowy doubt. The others let fly at the subject with hammer and tongs and, when they have finished, the reader has within convenient hand all of the pattern indictment, accusation and vilification that has been uttered, printed or otherwise promulgated against the screen in the forty years of its never dull existence. Barbs are shot from as many angles as there are writers, and documentation, save in the case of defending minority, is characteristically subordinated to eloquence.

Most convincing among the articles on the favorable side of the by no means balanced balance is "What Do Children Think of the Movies?" by W. E. Blatz, director of St. George's school for child study at the University of Toronto, a thoroughly documented report of his investigations over a long professional career and a valuable bit of material for industry spokesmen to have at hand for ready use. Most formidable on the negative side is the slick-phrased "Chewing-Gum Relaxation" by William Allen White and most violent is Upton Sinclair's "The Movies and Political Propaganda".

Contributors of other articles are: The Most Reverend John J. Cantwell, D.D.; Edward G. Robinson, actor; Congressman Raymond J. Cannon of Wisconsin, author of the National Censorship bill; Judge Ben B. Lindsey; Professor Benjamin Horace Hibbard of the University of Wisconsin; City Magistrate Jonah J. Goldstein of New York; Don Maruis, writer; Professor Emeritus William Lyon Phelps of Yale University; Edwin Schallert, dramatic critic of the Los Angeles *Times*; Seymour Stern, writer, editor and scenarist; Gabriela Mistral, poetess; Marios A. Zeitlin, Spanish instructor; Brock Pemberton, stage producer; Wolf W. Moss, Theatre Guild director; John Haynes Holmes, Community Church founder, author and editor; Rabbi Sidney E. Goldstein of the Free Synagogue, New York; and Chapin Hall, correspondent of the Los Angeles *Times*.

Editor and compiler William J. Perlman is described in his own Addenda as "a playwright and ex-producer. Author of 'My Country', 'The Broken Chain', 'The King Amuses Himself' and other plays. As co-producer of 'Juno and the Paycock' he introduced Sean O'Casey to American audiences". The publisher further qualifies him as "connected with the Cinema Research Bureau in Hollywood".

The book is plainly printed and sloppily edited and occasional footnotes attempt, not very successfully, to keep the more forthright denunciators within the confines of plausibility, at least statistically.

—W. R. W.

Ordinance Amendment, Vero Beach

The city council of Vero Beach, Fla., has adopted an amendment to an ordinance which now provides that all theatrical shows and exhibitions playing within the city limits shall pay, instead of the city license of $500, formerly charged, a fee of $35 on the opening night when the admission is 25 cents or less, and $50 on the first night when the admission is more than 25 cents. Both shows will be charged a fee of $25 for the second night and $50 for the third night.

From India's Film City

Y. A. Fazalbhoy, of the board of Sound Equipment Company of Bombay, also of Bombay Radio Company and of Sound Studios, Ltd., is visiting America in June, primarily in the interest of a reorganization of the Indian State Broadcasting Service. Bombay Radio Company is also agent for Mitchell Camera, Bell & Howell, Jenkins & Adair recording equipment and for Eyemo and Filmo products.

HOW MANY PEOPLE IN YOUR TOWN LOVED WILL ROGERS?

You will win their friendship by helping to establish the Will Rogers Memorial Hospital as a living monument to that great American.

Moreover, the deep affection in which Will Rogers was held assures you of an open-hearted response to your appeal.

For the Hospital is for the benefit of the ill and needy of the great humorist's own profession . . . to which he contributed generously while he lived. Located in the Adirondack Mountains, New York, its facilities are available to *everybody* working for stage, screen or theatre . . . from *all* parts of the country.

The week of May 22-28 has been designated to allow the public to contribute.

The larger circuits and many independent exhibitors have already pledged themselves to co-operate.

Undoubtedly you have lent your theatre to charitable purposes from time to time. Here is *your own* charity . . . of, by and for your own industry.

We therefore urge you immediately to fill out and send in the accompanying coupon . . . in time to receive campaign material.

Do it *now* . . . . and be proud to say, "I did my bit!"

FILL IT OUT! TEAR IT OUT! MAIL IT *NOW!*

Please mail this coupon to

Major L. E. Thompson, Chairman
Will Rogers Memorial Fund
Room 414, 1619 Broadway, New York City

I hereby apply for membership in the Will Rogers Memorial Hospital Fund as follows:

1. I will take collections 3 times daily in my theatre (theatres) and run the trailer with Lowell Thomas, Bing Crosby, Shirley Temple, Irvin Cobb and May Robson during the week of May 22nd-28th. Yes ☐ No ☐

2. I will subscribe memberships for my theatre (theatres) on the seating basis, and enclose my check for $________
Each theatre seating 500 or less, $10; 500 to 1000, $15; 1000 to 2000, $25; over 2000, $25. Yes ☐ No ☐

I will also invite patrons to leave contributions at the box office.

*Name*____________________

Address ____________________

*Theatre name & capacity*________________

BE 100%—ADOPT ONE OF THESE PLANS

TF

FANCHON & MARCO ACTION AGAINST DISTRIBUTORS SETTLED OUT OF COURT

Government Suit Dismissed When Warner, RKO, and Paramount Agree to Supply Product; Ten-Year Period Covered

Warner Agrees to Withdraw from Disputed Theatre Operation; Sol Rosenblatt Revealed as Mediator in Settlement

The most bitter contest engaged in between the large interests and the independents since the Motion Picture Patents war came to a sudden and dramatic conclusion last week when the Fanchon and Marco circuit in St. Louis won a 16 months fight in the courts to obtain product from major distributors.

Terminating a legal conflict instituted by the United States government and costing the defendants a reputed $1,060,000, Warner Brothers, RKO and Paramount agreed to terms of a petition presented by Russell Hardy, special assistant to Attorney General Homer S. Cummings, and signed by Federal Judge John C. Knox in New York on April 30th.

The stipulation, which was approved by the court after a five-minute hearing, assures Fanchon and Marco of Warner and RKO product in their St. Louis theatres for a period of ten years. The stipulation does not bind Paramount for a specified period but states that the film company will not refuse to sell to Fanchon and Marco for any reason other than price, against which eventuality is set up an agreement whereby buyer and seller will each appoint a representative who will select a third party and act in concert with him in arbitrating the difference.

Theatre Operation Involved

In addition to obtaining the service franchises, Fanchon and Marco will take over operation of the Shubert-Rialto and Orpheum theatres, Warner first-run houses, and twenty theatres in St. Louis controlled by the Warner subsidiary, St. Louis Amusement Company. Under terms of the deal, Warner will be paid $150,000 for leases on and equipment of the Shubert-Rialto and Orpheum theatres, and Fanchon and Marco will pay Warner $195,000 for its 42 per cent interest in the St. Louis Amusement company plus $40,000 for the Hi-Point, a subsequent-run. The sum of these amounts is payable over a period of ten years, payments to start with the taking over of control, which will follow immediately upon ironing out of details.

Negotiations culminating in settlement of the case, originally instituted in 1934, were started on April 14th with Sol Rosenblatt acting as mediator. That date and April 28th appear on two letters addressed to him by Albert Warner discussing terms. These, together with two letters from Harry C. Arthur, vice-president of Fanchon and Marco, addressed to Mr. Rosenblatt and signifying acceptance of terms submitted, are attached to the stipulation signed by Judge Knox.

Judge Affirms Settlement

The stipulation was signed by Bruce Bromley of Cravath, de Gersdorff, Swain and Wood for Warners; Louis Connick of Simpson, Thatcher and Bartlett for Paramount; William Mallard, general counsel of RKO, and George S. Leisure of Donovan, Leisure, Lumbard and Newton for RKO; Louis Nizer of Phillips and Nizer for George J. Schaefer, Sam Dembow, Jr., and Ralph Kohn; and Russell Hardy and Walter Rice for the Government. Because RKO is in reorganization, it was necessary for Federal Judge William Bondy to approve the ten year franchise and the signatures for the company.

MAJORS CHALLENGE GOVERNMENT RIGHT

Defendants in the Government's suit against Warner, RKO, Paramount and subsidiaries question motives of the Department of Justice in a brief submitted May 4th, asking that the Supreme Court review the order of Judge Molyneaux dismissing without prejudice the criminal action brought in the Federal District court at St. Louis. Granting of the review is opposed by the government on grounds that the Supreme Court is without jurisdiction and that the government has an absolute right to dismiss its petition.

After reviewing the steps leading up to the dismissal of the case in St. Louis, the brief says, "If the government is correct in its contention that its right to dismiss without prejudice is absolute, then it can continue the process of bringing suit, trying its case, and then dismissing it before it finally rests, thus indefinitely harassing and annoying the defendants with successive unsuccessful efforts to prove them guilty, first in one court and then in another, on a charge of which they have already been acquitted. By this ingenious procedure the government is at liberty to inflict upon the innocent persons pecuniary loss and damage far in excess of the maximum $5,000 fine provided by Congress for those found guilty of violating the Herman law."

Although all the discussions leading up to the settlement had taken place in the offices of Sol Rosenblatt, he was not present at the final hearing and was represented by his brother, Herman Rosenblatt, in an official capacity. The motion for dismissal of the Government's case was made by Attorney Hardy, who set forth that the petition showed the restraint of trade complained of in the previous petition to have been removed. Attorney Leisure cited Judge Bondy's approval of the RKO ten year franchise and signatures and raised the question of Attorney Hardy's authorty to act. Judge Knox decided in the affirmative and announced, "If the various attorneys are satisfied with the plan, I see no reason why I should take a contrary view," after which he signed the papers.

The Background

"The decree of dismissal," said Attorney Hardy later, "is based on the understanding that the arrangement establishes a situation in harmony with the law and consistent with the essential purposes of the action." Dismissal was "without cost to any party as against any other party" and the Government reserved right to restore the suit to the docket of the federal court if the defendants failed to fulfill the agreement.

The background of the protracted litigation brought to an end by Judge Knox's decision is familiar trade information. With the downcurve of the depression the New Grand Central, Ambassador and Missouri theatres in St. Louis went into receivership and possession passed to the bondholders. Chief among the bidders for operating control of the theatres were Warner Brothers Circuit Management corporation and Fanchon and Marco. The Fanchon and Marco bid was accepted.

According to the allegations made by Fanchon and Marco, which became the basis of the Government suit against Warner, RKO, Paramount and 30 individual members of these and subsidiary companies, the Warners entered into a working agreement with RKO and Paramount which had as its purpose the depriving of Fanchon and Marco of first-run product from these sources in St. Louis. Additional assertions made by Fanchon and Marco were to the effect that threats had been made to build and operate competing Warner theatres, to be operated at a loss if necessary to force relinquishment of the three houses named, and that these threats were carried out and such losses sustained.

Criminal Action Dropped

On the basis of these assertions and charges that an agreement in restraint of trade existed, the Government started action in a criminal suit against the named defendants in the latter part of 1935. This followed a civil action in which the defendants had been acquitted. Witnesses were called and much testimony taken, but the Government sought and obtained a dismissal of the suit without prejudice when it became evident, according to report, that certain individuals whose testimony would be vital to the government case had not been named.

On February 25, this year, Attorney General Cummings filed suit in New York, naming additional defendants and revising the charges in certain particulars. A complete brief of the Government case was published in MOTION PICTURE HERALD of February 29th, page 49. This is the suit dismissed by the action of Judge Knox last week.

St. Louis film circles are eyeing with interest the developments in the local situation brought about by the change in operating control. Although details have not been fully worked out by Fanchon and Marco executives, it is believed that they will operate the Ambassador, Fox and Missouri theatres as first-run houses for the remainder of the present season. These are modern houses, the Ambassador seating 3,018, the Fox 5,038 and the Missouri 3,514.

With the beginning of the new season it is expected that the St. Louis, a 4,200 seat house, will join the Ambassador, Fox and Missouri in the first-run field. What will be done with the New Grand Central, the original de luxe theatre in St. Louis and flanked now by the Missouri and the St. Louis, is regarded as problematical. The house, which seats 1,860, has been dark for many months.

It is understood in St. Louis that Harry Koplar, veteran local theatre man, will be associated with Fanchon and Marco in the operations of the St. Louis Amusement Company.

Music Found as True a Part of "Showboat" as Band in a Parade

Songs Play as Definite a role as Dialogue and Action, Says O'Sullivan

by JOSEPH O'SULLIVAN

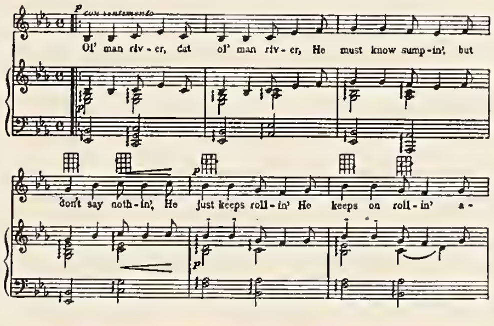
From the first "shot" of Captain Hawks' *Cotton Blossom* pulling into shore—whistles tooting, band playing, flags flying, crowd cheering—"Showboat" starts rollin' along on a cruise of romance and melody with its cargo of heart-throbs, whimsies and laughs, as fresh and as enlivening as a decade ago when it made its first appearance on the Broadway stage, and, in many respects, vastly more entertaining.

Edna Ferber's story, lyricized by Jerome Kern and Oscar Hammerstein II, already has achieved the status of a classic in Americana. First produced on Broadway in 1926, it ran for 17 months. Followed a year in London, 1928-29. After eight months on the road it was revived in New York for an additional eight months in 1932. It also was brought back to London for six months. Transcribed for a national radio hour, it has become an institution. The glamor of tradition is beginning to descend on the original cast of the stage production, many of whom reenact the same roles in the screen version.

This film transcription of the stage piece is additional proof of the effective scope of the screen in the fluent exposition of dramatic narrative in motion, and emphasizes the musical motivation that is integral with such a story. This is as evident in the objective as well as the subjective sense; in the purely descriptive and incidental as well as in the interpretive and emotional; for the era of showboats was a blithe, a picturesque and a colorful one, and "Here comes the Showboat!" was the occasion for spontaneous jubilation in the river towns of an earlier day. Sentiment flourished unashamed, and lyrical outbursts in the form of balladry, folksong and dance rhythms were unpremeditated and naive. It is the portrayal of this unsophisticated, if lusty and adventurous, era that makes "Showboat" an authentic, moving musical-romance of real human appeal.

"Showboat" follows no formula. It floats on a melodic stream, stopping here and there to put on its show for the public, while behind the scenes of the itinerant theatre is acted out the real drama. That drama revolves around Magnolia Hawks (Irene Dunne), daughter of genial Captain Andy Hawks, proprietor; Julie (Helen Morgan), the leading lady of the troupe; Gaylord Ravenal (Allan Jones), dashing, mysterious riverboat gambler who joins the troupe as leading man when Steve (Julie's husband) and Julie are compelled to leave the boat; and Kim, the daughter of Magnolia and Gaylord, who carries on the theatrical tradition after their departure.

OL' MAN RIVER


p con sentimento
Ol' man riv-er, dat ol' man riv-er, He must know sump-in', but
don't say noth-in', He just keeps roll-in' He keeps on roll-in' a-

Paul Robeson sings the melody which his bass has made famous. A male chorus assists him. (All songs from Universal's "Showboat" reproduced in excerpt on this page are copyright Harms, Inc. Words by Oscar Hammerstein II, and music by Jerome Kern.)

MAKE BELIEVE

RAVENAL
p-mf
dolce
We could make be-lieve I love you, On-ly make be-lieve
that you love me. Oth-ers find peace of mind in pre-

The familiar "Make Believe" song is sung in duet by Irene Dunne and Allan Jones.

The music is as much an essential of the real romance and drama of the story as it is of the exhibitionalism of the theatrical entourage. The fustian of the make-believe and the spectacle of the ballyhoo parade to blaring brass, thudding drum and crashing cymbal to make a showboat holiday; but there is little of the synthetic in the lyrical sequences that serve as melodic links in the chain of the narrative. The songs in general are as much a part of the fabric of the story as the dialogue and action.

"Ol' Man River", superbly sung by Paul Robeson and given an inspired camera interpretation of the lyrics, assumes the aspect of a tone-picture of imaginative sweep and deep feeling. A background chorus swells the refrain into a sonorous and thrilling climax. It is in such mode of treatment that the audible screen transcends all other mediums—a method too rarely utilized by screen producers, although illimitable in its scope.

Song hits of the original stage production that drop in naturally and motivate the story include those two lilting ballads made famous by Helen Morgan, "Can't Help Lovin' That Man" and "Bill"; the duets sung by Irene Dunne and Allan Jones, "Make Believe" and "Why Do I Love You." New numbers written by Kern and Hammerstein for the Universal opus are "Gallivantin' Around," sung by Miss Dunne and utilized in a thematic manner; "I Have the Room Above Her," a duet by Miss Dunne and Allan Jones, and "Ah Still Suits Me," a characteristic lazy ditty sung by Robeson. Those two old favorites of the nifty nineties, "After the Ball," by Charles K. Harris, and "Goodbye, My Lady Love," by Joseph Howard, are introduced with much eclat in appropriate spots.

The stage play has been extended into another generation, showing Kim (Magnolia's daughter) as a grownup girl who has inherited her mother's talent for singing and dancing. Memories of the old showboat days are brought back to Magnolia when Kim makes her hit on the stage singing the same song, "Gallivantin' Around," that her mother did on the showboat; and on the night of her great triumph as a star, Kim is the means of reuniting her mother and her father, Ravenal, who had disappeared when Kim was a child.

The story of "Showboat," which follows the original version, plus the amplification which the screen affords and the extension mentioned, requires no repetition here. Concisely stated, without the music there would be no "Showboat." There isn't any parade without a band. When "Showboat" is recalled, it is "Ol' Man River," "Can't Help Lovin' That Man," "Make Believe," "Cotton Blossom," "Bill," "Why Do I Love You," and the rest of the music that sticks and that will be sung and played through several generations.

Jerome Kern and Oscar Hammerstein II have maintained the standard of the original score in their new songs for the picture. Victor Baravelle, who supervised the music for Universal, was musical director of the New York stage play. He and Director James Whale have done a very excellent job.

CAN'T HELP LOVING THAT MAN

p-mf
Fish got to swim and birds got to fly,— I got to love— one
man till I die,— Can't help lov-in' dat man— of

Helen Morgan sings "Can't Help Loving That Man", the song she made popular on the stage.

165% GAIN CLAIMED FOR "DREAM" ON TWO-A-DAY NEIGHBORHOOD SHOWS

13 RKO New York Subsequent Runs Complete Showings of Warner's Shakespeare Film; Ad Budget Is Raised 50%

When neighborhood theatres depart from a continuous-run policy to play Shakespearean fantasy at greatly advanced prices on a schedule of two reserved-seat performances a day—that is news.

Thirteen RKO subsequent-run houses in Greater New York, mostly in outlying sections, by Thursday completed showings of Warner's "Midsummer Night's Dream" on a policy which is precedental. Allowing for the higher admissions, grosses soared, on an average, to 165 per cent above normal, the RKO home office said, while the over-all advertising budget was boosted fully 50 per cent.

The problem, of course, was to direct the sales appeal sufficiently to impress the neighborhood patron that here was a picture worth the price. With the groundwork laid by the campaign on which Warner Bros. reputedly had spent $400,000 in advance of the Broadway opening, RKO officials considered that the most effective approach would be to the schools, women's clubs, the cultural and better films groups which widely had given the picture their endorsements.

Many "Sell-Out" Performances

That line of attack was adopted in the first demonstration, said RKO, of what can be accomplished for a picture on a wholesale basis with community cooperation. As a result, many performances were complete "sell-outs," despite the fact that the picture had completed a 14-week engagement at $2.20 top at Warner's Hollywood theatre on Broadway earlier this season.

RKO raised admission scales generally from a matinee price of 25 and 35 cents to 55 cents, and nights from a usual 65-cent top to $1.65 top, with seats also available at 55 and 83 cents. In a few situations the top was set at $1.10. All passes were suspended during the runs.

District and house managers carried out their share of the promotion, and Warners, dividing the gross as well as advertising costs 50-50 with RKO, gave its cooperation.

School Support Obtained

School support for a picture in New York City, called a rare occurence, was obtained when RKO emissaries explained that they asked the privilege because the Shakespearean film had been approved by numerous groups and that the picture had considerable educational value.

Dr. Harold Campbell, superintendent of city schools, and Monsignor Joseph McClancy, superintendent of the parochial school system in Brooklyn and Long Island, with large Catholic populations, agreed not only to make the upper grade and high school students cognizant of the showings, but to permit the sale of blocks of tickets and allow the children to attend the matinee performances en masse during school hours.

A three-day test was launched April 21 at the 81st Street theatre on upper Broadway and at the Alden in Jamaica. The results were considered sufficient to warrant extension of the policy for a three-day run at the Kenmore in Brooklyn and two-day engagements at the 58th Street, 86th Street, Coliseum, Fordham, Franklin, Proctor's New Rochelle, Tilyou, Dyker, Flushing and the Strand, Far Rockaway.

OTHER FILMS MAY GET TWO-A-DAY SHOWINGS

Extensive two-a-day showings of "Midsummer Night's Dream" at advanced admissions is stimulating consideration of a similar policy for other major productions.

The Loew home office is understood considering plans for roadshowing "The Great Ziegfeld" in its Greater New York houses, following an indefinite run at the Astor theatre on Broadway at $2 top. Circuit heads were reported closely checking the results of the Warner picture in New York neighborhood houses. The office of Joe Vogel, Loew national circuit head, said, however, that the Metro-Goldwyn-Mayer picture is expected to remain well into the summer at the Broadway run.

Warners have announced that "Anthony Adverse" and "The Green Pastures" will, "failing unforeseen eventualities," be presented as two-a-day, reserved-seat attractions.

Two independent circuits, the Century and the Walter Reade, have booked "Midsummer Night's Dream" into a number of houses on Long Island and New Jersey. Consolidated Amusements is considering similar bookings.

Managers Address Clubs

House managers addressed various neighborhood organizations and succeeded in selling blocks of tickets. In some instances women's clubs were given a 10 to 20 per cent commission for local philanthropies for selling large blocks.

Father James Cunningham, publicist interested in films, spoke on the radio in the picture's behalf, and, among others, Mrs. Rita C. McGoldric of Brooklyn performed yeoman service. A friend of better films since 15 years ago when she was instrumental in founding the motion picture bureau of the International Federation of Catholic Alumnae, which she formerly headed and of which she is now the honorary chairman, and formerly conductor of the "School and Screen" department in the HERALD, Mrs. McGoldrick, without compensation, contacted various women's clubs, school organizations and numerous individuals. She addressed a personal letter to the priests and sisters in Manhattan, Brooklyn and Long Island, enlisting their support, and followed up with telephone calls.

She pointed out, in effect, that this was a test to determine whether a picture of the type of "Midsummer Night's Dream" in neighborhood theatres under the formulated policy and at higher prices than the patrons are accustomed to pay could be successful.

Campaign Directed at Schools, Women's and Better Films Groups Brings Many "Sell-Outs" at Advanced Prices

"If we support it," she declared, "we many expect and demand more of this type of picture. If we are negligent, then we may not hope for this same outstanding quality to be maintained."

The Brooklyn *Tablet*, diocese newspaper with a large circulation, printed a letter in this vein from Mrs. McGoldrick and in a box on the first page published Monsignor McClancy's endorsement of the showings for the parents and students of the upper grades and high schools.

Students Crowd Theatres

Mrs. McGoldrick asked for action, and she got action. The parochial schools in Brooklyn and Long Island, where she concentrated her personal contacts, sent youngsters to the RKO theatres by the trolley-load and bus-load. Schools reserved seats in wholesale lots, averaging in the neighborhood of 400. One house manager was delightfully amazed when he received a phone order for 489 seats for the following day. Block sales to the schools were at 40 cents a ticket for 50 or more, and at 50 and 55 cents for less than 50 tickets.

Scenes of high excitement occurred Wednesday morning at the Kenmore theatre in Brooklyn when 3,200 parochial school students showed up with paid-in-advance reservations to fill every seat in the house.

A priest conducting a mission at a church in Brooklyn requested the 900 men attending to ask as an obligation that some member of their families attend a showing of "Midsummer Night's Dream."

Organizations Enlisted

Mrs. McGoldrick enlisted Catholic women's organizations and the Motion Picture Council of Brooklyn, of which she is an executive member, and they enrolled other groups and cooperated in bringing the message to the schools. Study guides on the picture were distributed in the classrooms.

As to the results, they show, said Mrs. McGoldrick, "what all these years of building public relations have done to bring about a consciousness in support of good pictures."

Special Advertisements

RKO increased its newspaper expenditure heavily, running larger than normal space in six metropolitan dailies, and using special media, including Catholic and community papers and such publications as the *Columbia Spectator*, published on the campus of Columbia University. The copy was dignified, emphasizing the Shakespearean origin, Max Reinhardt staging, the cast and local sponsorship.

Division managers working with the RKO home office on the campaign were Charles McDonald, Louis Goldberg, Russ Emde and Larry Grieb.

The RKO home office concluded that the public will support an occasional innovation of this nature if the proper approach is projected, and that if wide community cooperation is obtained, success may well be assured.

Exhibitor Merger In New York up to Members May 13

The fate of a merger between New York's independent Theatre Owners Chamber of Commerce and Independent Theatre Owners Association will be placed in the hands of both memberships on May 13th.

Iowa-Nebraska and the North Dakota theatre owners' associations met this week, and New Jersey's Allied set August as the date for its annual convention, probably at Atlantic City.

Ratification of the T.O.C.C.—I.T.O.A. merger by the latter exhibitor organization will not be made until May 13, it was learned this week. A committee composed of Maurice Fleischman, Louis Meyers, Hyman Rachmil and Bernard Barr, appointed at the last I.T.O.A. general meetting to work out the details, will report to the board of directors this week.

The board, in turn, will report to the members at the regular May 13 session at the Hotel Lincoln. At this conclave the membership will formally ratify the amalgamation. Harry Brandt, head of the I.T.O.A., meanwhile, this week, was reelected to head the organization for another year.

Although Howard S. Cullman, trustee of the Roxy Theatre, is being sought to head the combined units, it is understood he will not accept the post, having been offered another proposition which he is said to be considering.

Independent theatre men of Iowa and Nebraska attended the one day legislative conventions held in Des Moines and Omaha last Monday and Tuesday. Leo F. Wolcott, of Eldora, Iowa, presided.

A seven point trade practice program was adopted which opposed publication of box-office figures, commended agencies responsible for clean family pictures; demanded not less than 25 per cent cancellation; recommended that feature pictures be held to reasonable length so that a two hour program might have a sufficient balance of short subjects; demanded elimination of score charges and pledged support to the Motion Picture Theatre Owners of America in its effort to secure standard and understandable contracts and to forward the formation of local conciliation boards.

Salesmen who seek to promote opposition theatres in situations where they are unable to secure representation, regardless of whether these situations warrant or can stand the additional competition were assailed at the meeting of the North Dakota Theatre Owners Association at Jamestown.

Frank Wetzstein of Mandan was elected president of the organization. Other officers chosen were: Mrs. Maude Weaver, Edgely; Mrs. E. A. Moe, Oakes, vice-president; John Kennelly, Mandan, secretary; Gus Wingreene, Bismarck, treasurer; C. F. Hansen, Bismarck, auditor.

Directors are: G. A. Troyer, Rugby; W. Johnson, Dickinson; J. C. Snyder, Williston; Mrs. Helen Lehman, Enderlin; F. P. Aamoth, Fargo; A. B. Cooper, Lisbon; John Piller, Valley City; R. D. Joos, Jamestown; Don Tracy, Carrington; Julius Overmoe, Hillsboro; C. F. Hansen, Bismarck.

SOVIET BUYS ANOTHER $100,000 OF EQUIPMENT

Purchases Total $220,000 in First Four Months of Year; Verlinsky Sailing with Films

Prospects of large-scale motion picture equipment purchases by the Soviets in the United States were borne out this week when Vladimir I. Verlinsky, president of Amkino Corporation, announced that orders had risen to $220,000 in the first four months of this year.

At the same time he said that Russian importation of American films is to be increased.

On the strength of the findings by the first of two Russian film commissions that American studio and projection apparatus is "the best in the world," Mr. Verlinsky indicated that further large orders would be placed here.

Purchases in the first three months of 1936 totaled $120,000, and additional equipment to the value of $100,000 was bought last week, Mr. Verlinsky said. This compares with a total of $120,000 of such purchases here in the entire year of 1935. Heretofore, the bulk of purchases had been from France and other European countries.

Two members of the second five-man commission from Moscow are now in Hollywood gathering ideas preliminary to construction of the "Russian Hollywood" on the shores of the Black Sea.

The Soviet studios may go extensively to color, having developed their own process, and to that end color cameras were ordered from Bell and Howell Company, Mr. Verlinsky said. Other purchases made last week included Mitchell sound cameras, Simplex projector parts from International Projector Corporation, and Eastman and Du Pont raw stock.

Process Screens Built

Also, two process screens are being built in Hollywood for the Russian studios.

Bell and Howell portable and RCA projectors, of the 16 mm. type, are favored for the 40,000 additional installations called for by the Soviet five-year plan by the end of 1937. This recommendation is contained in the report of I. Irsky, projection engineer, submitted to Moscow headquarters following his recent survey in the United States.

Mr. Verlinsky plans to sail May 28th for Russia on a mission in which he hopes to "sell" the government-administered film trust on increased importation of Hollywood films, which has been negligible since the American industry went wholly to sound.

Taking U. S. Films Along

He plans to take along a number of pictures, and has already bought "Strike Me Pink," United Artists release featuring Eddie Cantor, and several Disney cartoons. Whether "Things to Come" (United Artists) will be available depends on permission from Alexander Korda, the producer. Negotiations also are under way for "Trail of the Lonesome Pine," Paramount all-color production; Columbia's "Mr. Deeds Goes to Town" and Warner's "The Life of Louis Pasteur."

The contracts are for the use of negatives for one year, during which the Soviet administration will determine the number of positive prints required for the vast country after the initial major runs. Distribution rights are purchased for five years.

All importations are subject to the Soviet film censorship.

In Moscow Mr. Verlinsky will view a number of films destined for American distribution, among them "Nightingale, Little Nightingale," the first Russian all-color production, which is to open there soon.

Option to Nathanson By Famous-Canadian

Shareholders of Famous Players Canadian Corporation have approved a bylaw which permits President N. L. Nathanson to purchase 10,000 shares of Famous Players stock annually for a period of five years, the purchase price being graded. For the first year's purchase the price will be $13 per share. This will continue upward to $17 per share for the fifth year.

If Mr. Nathanson retires from the company, or if he should die, the option will lapse.

An excellent public response has been reported on the new bond issue of Famous Players. All of the three per cent and three and one-half per cent serial bonds, aggregating $2,100,000, were sold immediately, it has been officially announced, and there has been a heavy demand from trust, insurance and other companies as well as private investors in all parts of Canada for the four and one-half per cent bonds maturing in 1951. The amount of these bonds is $5,000,000. No less than 22 bond houses are handling the issue.

Few Deletions by Boston Board

The latest group of pictures to be passed upon by the Massachusetts state censor board finds 35 pictures getting a clean slate and three features being deleted in part. The showing of money during a poker game has been eliminated from "Special Investigator," and five exclamations involving the word "God" from "Things to Come." "Tomorrow's Children," Bay State Film Company release, was cut considerably.

Goldwyn Undergoes Operation

Samuel Goldwyn, convalescing at Doctor's Hospital in New York from intestinal toxemia, underwent a minor operation for an incomplete obstruction on Wednesday. Mr. Goldwyn is expected to leave the hospital in a week or ten days, after which he will return to Hollywood.

Cantor Host to Charity Workers

Eddie Cantor was host Monday night to 800 volunteer workers at a dinner at the Hotel Commodore in New York which was under the auspices of the Federation for the Support of Jewish Philanthropic Societies.

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MOTION PICTURE HERALD

ROUND TABLE CLUB

ROCKEFELLER CENTER NEW YORK

FATE OF DUALS PLACED IN HANDS OF EIGHTY MILLION THEATREGOERS

Warner Asks 2,000 Newspapers to Place Before Readers Problem of Long Productions in Double Feature Programs

Aim Is Not to Approve or Disapprove of Doubles But to Solve Present Handling of Films Over Average Length

Eighty million Americans who attend motion picture theatres are being asked to decide the fate of double bills, one of the most perplexing trade problems of a quarter-century.

If the answer spells the doom of the dual, then longer features will be an immediate result, thus enabling the large companies to proceed freely with the filming of classics which require lengthier footage than the average dramatic story. As the situation stands now, full commercial success of the long feature in the 14,000 or more operating theatres is jeopardized by the existence of double bill policies in more than half of the houses, preventing complete exhibitor attention to the long classics or long special productions.

In an effort to obtain a definite, intelligent answer to the problem, Warner Brothers Pictures this week began a national survey of the public attitude toward the practice.

The survey will not be for the purpose of approving or disapproving double features, it was emphasized by Major Albert Warner, vice-president, but an impartial, unbiased attempt to learn the mind of the public.

Every interested person will be invited to present an opinion. Motion picture editors of more than 2,000 daily newspapers will be asked to report the attitude of their readers and to invite frank expressions from them. Representatives of high school and collegiate publications will be polled. Cooperation of members of approximately 1,000 social and civic organizations will be sought.

"Motion picture producers are severely handicapped because of lack of knowledge as to whether they must limit their films to an absolute maximum length, such as is suitable for double feature bills," the Warner management said.

"Significant, perhaps, is the fact that the running time of the ten films selected by the review members of the National Board (of Review) as best in 1935 averaged 106.1 minutes," the corporation pointed out, adding: "By contrast, the running time of 545 films averaged 72.5 minutes. Thus, the 'ten best' pictures averaged 33.6 minutes, or more than 46 per cent longer than the 545 'cross section' films. Whether this reflects a strong public approval of longer pictures is not certain."

Confirming the trend toward longer footages which the outstanding productions of the time appear to require was MOTION PICTURE HERALD's presentation, on April 11th, of: "The Case for and Against Longer Feature Pictures," in which some 30 pictures running 100 or more minutes were listed. That list follows:

TITLE	(Minutes)
The Great Ziegfeld (M.G.M.)	184
The Goldwyn Follies (U.A.)	180
Anthony Adverse (W.B.)	150
Romeo and Juliet (M.G.M.)	150
The Green Pastures (W.B.)	135
Mutiny On the Bounty (M.G.M.)	133
David Copperfield (M.G.M.)	132
A Midsummer Night's Dream (W.B.)	132
A Tale of Two Cities (M.G.M.)	126
The Crusades (Para.)	125
Captain Blood (F.N.)	119
Mr. Deeds Goes to Town (Col.)	115
Viva Villa (M.G.M.)	115
The Count of Monte Cristo (U.A.)	113
Rose Marie (M.G.M.)	113
The Little Minister (RKO-Radio)	112
The Magnificent Obsession (Univ.)	112
The Barrets of Wimpole Street (M.G.M.)	111
Follow the Fleet (RKO-Radio)	110
Naughty Marietta (M.G.M.)	106
The Trail of the Lonesome Pine (Para.)	106
Broadway Bill (Col.)	105
The Dark Angel (U.A.)	105
Lives of a Bengal Lancer (Para.)	105
It Happened One Night (Col.)	105
Les Miserables (U.A.)	105
Roberta (RKO-Radio)	105
Broadway Melody of 1936 (M.G.M.)	103
Cleopatra (Para.)	101
Strike Me Pink (U.A.)	100

STRONG PICTURES NOT TO INTERRUPT DUALS

Despite the list of strong pictures available within the next few weeks, the Loew's and RKO circuits in greater New York will not discontinue their double feature policy.

Among the pictures Loew's intends to double are "Mr. Deeds Goes to Town," "These Three," "Little Lord Fauntleroy," and "Show Boat." None of these pictures, however, will be grouped on the same program. Although no decision has been reached on the policy to be pursued in the booking of "The Great Ziegfeld," it is reported that Loew houses may show it on a two-a-day policy with increased admissions, following the plan adopted by Warners with "A Midsummer Night's Dream."

RKO within the next few weeks will dual "Under Two Flags" as it did "The Country Doctor."

"We who make motion pictures must constantly seek to learn the will of the public or we fail in our duty," declared Major Warner. "The public is not passive but ever changing. The problem (of the double bill) is complicated for Warner Brothers because their release schedule includes four productions that of necessity must have more than average running time. They are: 'A Midsummer Night's Dream,' 'Anthony Adverse,' 'The Green Pastures' and 'The Charge of the Light Brigade.' In greater or less degree, other companies have the same problem."

June 15th Deadline

Warner Brothers launched the poll in the capacity of both producer-distributor and exhibitor. Its theatre minds realized that they cannot arbitrarily abolish the practice of dual features at the company's theatres merely to please the production division with its long features. Hence the poll.

"The cooperation of all persons interested in motion pictures is asked," Warner's home office statement added. "The survey is to be completed by June 15th. Results will be made public as soon thereafter as possible."

Originating in New England, some 15 years ago, the double feature policy swept to popularity during the depression years as a box office stimulation. It became strongly entrenched in various territories and when general business conditions began to improve and it appeared that the incentive was no longer required, efforts to abolish the policy were unsuccessful, except in a few spots, because the independent subsequent-run exhibitors refused to accede on the grounds that the stage show and other benefits enjoyed by the downtown deluxe operations and the first-runs required that the subsequents offer a second feature in order to compete.

Chicago is practically the only large city where a citywide ban on the practice has withstood the years. It was unsuccessfully attempted in a dozen other territories.

Duals Win Court Fight

Unable to make any progress in inducing the exhibitor to stop the practice by persuasive methods, distributors last year began to include clauses in their sales contracts prohibiting the dualing of features embraced in the contract with any other feature. Independent exhibitors in Philadelphia took the matter to the courts on grounds of conspiracy in restraint of trade. They won, after a bitter fight, and the distributors were ordered to cease and desist from attempting to control the practice by contractual limitation.

Letter to 2,000 Newspapers

Further explanation of the machinery of the nationwide poll, and the reasons for its existence, are contained in the letter which is now going forward from Warner Brothers to the editors of more than 2,000 American newspapers, as follows:

TO THE MOTION PICTURE EDITOR:

"For two years the question has repeatedly been asked: Does the American public want single or double features at motion picture theatres?

"To date, there has been no answer of a conclusive nature. About 50 per cent of the 14,000 theatres in operation in the United States are showing single features, the other 50 per cent double bills. We believe there is need for a definite answer to this question both from the standpoint of the motion picture industry and the public.

"Accordingly, we are undertaking a national survey and, because you are directly identified with motion pictures, we request your cooperation, promising in return to report promptly the results to you.

Up to Newspaper Readers

"Do your readers want single or double features? Will you put the question to them through your columns, invite them to vote and relay the results to us? There is strong divided sentiment and thousands of your readers undoubtedly will welcome the opportunity to register their opinions.

"We believe two simple questions cover the field. They are, first, 'Are you in favor of

(Continued on page 72)

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 20.—(A) What is a "photoelectric metal"? (B) What is the effect of oil on insulation? (C) Upon what various things does a perfect film splice depend?

Answer to Question No. 15

Question No. 15 *was:* (*A*) *Explain the construction and operation of a loudspeaker.* (*B*) *What is push-pull amplification?* (*C*) *Should rheostats be located in the projection room?*

To Section A, Evans and Rau reply, "A magnetic loudspeaker consists of a horseshoe-shaped permanent magnet located to the left of the windings, which latter consists of two coils of wire, respectively the *voice* and *speech* coils. The primary field is supplied by the permanent magnet. Through the center of these coils extends an armature consisting of a small bar of metal that is pivoted to the center of the diaphragm. The diaphragm employed in most monitor speakers consists of a rather flat paper cone. Current fluctuations in the voice coil tends to increase or decrease the strength of the magnetic field, which same causes the diaphragm to vibrate exactly in accordance with the strength of the field."

W. C. Brown says, "A magnetic speaker of modern design consists of a cone of paper, a permanent magnet and one or more voice coils. The cone, which may be almost any size, has an arm of metal attached to its center, which is acted upon by the field of the permanent magnet before mentioned and the field set up by the voice coil. This causes the diaphragm to vibrate (move in and out) with frequency corresponding to the frequency of the voice coil current."

J. R. Prater says, "Most magnetic loudspeakers, especially the type commonly used for projection room monitors, have a stiff paper diaphragm made in the shape of a cone from six to 12 inches in diameter. Since the magnetic fields produced by the voice current cannot operate directly upon the paper diaphragm, a metal armature is connected to the center of the cone by means of a very small lever. This armature consists of a small bar of metal mounted on a pivot in front of a permanent horseshoe magnet, so that it may move a short distance either toward or away from the magnet and in so doing move with it the paper cone. When the speaker is idle, the armature is constantly attracted toward the permanent magnet, but is held away from it by the cone. The inherent elasticity of the cone exerts a pull on the armature, which opposes that of the magnet, and thus the armature remains balanced between two equal forces. The wire which carries the voice current is wound around the pole pieces of the permanent magnet in two or sometimes in three, coils called voice or speech coils. When the current in the voice coils creates a magnetic field which strengthens that of the permanent magnet, the armature pulls the center of the cone inward. When the voice current opposes and weakens the permanent magnetic field, the elasticity of the cone pulls its center outward. The large surface of the cone enables it to move a considerable body of air, thus producing volume and supplying sufficient load for the disphragm without a horn. While this type of magnetic speaker will produce volume enough for most projection rooms, too much volume will cause the armature to move so far that it will strike the pole pieces and rattle."

(B) Dale Danielson replies, "Push-pull amplification is that type in which two identical tubes are placed in one stage of the amplification, so connected that each grid is biased with the same grid bias. The input to this stage is most commonly through a transformer, the grid of one tube being upon one leg of the secondary, and the other grid on the other leg. As the grid current of one tube swings in one direction, the opposite effect is being produced upon the other grid. This in effect produces a very large plate swing upon the tubes as a whole without producing appreciable distortion."

Barney DeVietti explains it thus, "By push-pull amplification is meant a stage of amplification whereby two vacuum tubes are used in one stage instead of just a single tube. The two tubes constituting a push-pull stage are connected together in such a manner so as to divide the *load* between them. That is, when the plate current of one tube increases, the plate current of the other tube will decrease and vice versa. From this action is gained the derivation of the word push-pull because that is exactly what happens. A push-pull stage tends to increase sound quality and it will deliver a greater undistorted output than will a single tube."

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(C) J. R. Prater says, "Rheostats other than those of small capacity used to control the field current of motor-generators should not be located in the projection room. Ballast rheostats used directly in arc circuits generate a large amount of heat, which may make the projection room very uncomfortable in hot weather. Then there is the ever present danger of film touching hot grids or coils and starting fires whenever the film is handled. The proper location for rheostats is in a well ventilated room adjacent to the projection room."

John J. Cuddy replies, "Rheostats should not be located in the projection room. The reason for this is that they generate much heat, thus adding to the temperature of the room. If, however, they are placed in the projection room, they should never, under any circumstances, be placed on the floor, as their possible contact with film will create a serious fire hazard. Rheostats should be preferably placed in a room near the projection room proper, and an air vent leading to the outside air should be provided. They should not be placed near any inflammable material."

Since the answers to those questions were published, acceptable answers to Questions No. 13 and 14 have been received from D. Danielson; to No. 14 from E. Toedte, H. C. Goodman and N. Gray; to Nos. 12 and 13 from A. F. Sprafke. Acceptable answers to Question No. 15 have also been received from S. Evans and C. Rau; D. H. Danielson; A. Sprafke; B. DeVietti; W. C. Brown; G. E. Doe; J. R. Prater; J. J. Cuddy; W. Edmunds; T. F. Bochert; W. Limmroth; R. A. Hooker; P. and L. Felt; C. L. Loft; J. A. Callahan; M. and J. Devoy; R. and K. Wells; and T. L. Daniels.

Kennedy Joins Filmack

Andrew J. Kennedy has severed his five-year connection with Warner Theatres in Chicago to become advertising manager of Filmack Trailer Company of that city, it is announced by Irving Mack, president.

Score for Universal Reel

Milton Schwarzwald has completed a 20,000-foot musical library ranging from music to Spanish rhumbas for background use in the Universal Newsreel. Ninety original compositions figure in the library.

THREE CIRCUITS REPORT BIG PROFIT INCREASES

KAO, B. F. Keith and Balaban & Katz Show Gains; RCA's Earned Profits Under Last Year

The auditors of three more corporations in the motion picture business this week disclosed the further increases in box-office receipts, while a fourth showed a decline, as follows:

Keith - Albee - Orpheum Corporation earned net profits of $247,049 in the first 1936 quarter, compared with $28,954 in the corresponding period of 1935.

B. F. Keith Corporation earned net profits of $238,326 in the first 1936 quarter, compared with $29,820.

Balaban & Katz Corporation earned net profits of $638,134 in 1936, compared with $425,477 in 1935.

Radio Corporation of America, owner of the National Broadcasting Company and half-owner of RKO, earned net profits of $1,286,691 in the first quarter of 1936, compared with $1,618,024 in the corresponding period of the previous year.

For the 52 weeks ended March 28, 1936, KAO and subsidiary companies showed a net profit of $648,167.49 after all charges. This is equal to $10.07 a share on the 64,304 shares of 7% cumulative preferred stock now outstanding. Compared with the same period last year the profits were:

	13 Weeks ended March 28, 1936	13 Weeks ended March 30, 1935
Profit before provision for depreciation and income taxes..	$521,103.59	$252,203.99
Depreciation	184,014.55	210,414.04
	$337,089.04	$ 41,789.95
Provision for income taxes	63,040.00	12,835.00
Net profit after all charges	$274,049.04	$ 28,954.95

For the 52 weeks ended March 28, 1936, B. F. Keith Corporation and subsidiary companies show a net profit of $673,151.21 after all charges, including depreciation and provision for income taxes, as follows:

	13 Weeks ended March 28, 1936	13 Weeks ended March 30, 1935
Profit before provision for depreciation and income taxes..	$426,751.48	$204,923.81
Depreciation	142,275.08	169.103.68
	$284,476.40	$ 35,820.13
Provision for income taxes	46,150.00	6,000.00
Net profit after all charges	$238,326.40	$ 29,820.13

Balaban & Katz Corporation earned $638,134 in 1935 after deduction of all charges, President Barney Balaban reported at the annual stockholders meeting in Chicago. This figure is the best since 1931 and is equal, after regular preferred dividend requirements, to $1.72 a share on the common stock. In the preceding year the net profit was $425,477 or 92 cents per common share.

Consideration of resumption of the common dividend will have to wait until the end of the year. Mr. Balaban said that the management hopes to retire the balance of the preferred stock in a year or two. One-half of the preferred stock had been called for retirement on May 1st.

Mr. Balaban said that business is better, but added that the recent cold spell cost the circuit $100,000. The company's bank loan, he said, aggregates approximately $3,000,000 after giving effect to the loan made for retiring preferred stock. Publix Great States Theatres, a subsidiary, has retired $250,000 in mortgages through the bank loan and has paid off back dividends.

Another development of the meeting was the election of John E. Otterson to the post of director, succeeding George J. Schaefer.

Radio Corporation of America's net profit for the quarter ending March 31 was $1,286,691.27. This compares with a net of $1,618,024.74 for the same quarter of last year.

Dividends paid and declared on the A preferred stock totaled $431,148.03. Last year for the same quarter the dividends amounted to $4,950,740.66. Surplus at the end of March 31 was $13,256,642.70, compared with $10,185,638.38 for the same quarter in 1935.

Helen Kane Loses "Betty Boop" Appeal

The appellate division last Friday unanimously affirmed an order of the New York supreme court dismissing the complaint in a $250,000 damage suit brought by Helen Kane against Max Fleischer, Fleischer Studios, Inc., and Paramount Publix Corporation.

The complaint, in addition to damages, asked for a permanent injunction restraining the defendants from using without Helen Kane's consent any pictorial representation of her in films or animated cartoons, particularly the Betty Boop pictures. She also asked for a temporary injunction to enjoin the defendants from unfair competition. The decision of a higher court pointed out that during the course of the trial of the complaint before Justice E. J. McGoldrick the complaint was dismissed on June 23, 1934, as to Max Fleischer. The decision was an appeal from that dismissal.

Paramount Shifts Managers

A drastic shakeup among Paramount branch managers in New England began this week. Al Kane was shifted from New Haven to Boston, where he formerly was located. J. H. Stevens goes from Boston to Portland, Me., to handle the office there. Edward Ruff has been transferred from Portland to New Haven. The changes were made by William Erbb, Paramount district manager with headquarters in Boston.

"Ziegfeld" in 42 Theatres

Seventeen additional roadshow dates for "The Great Ziegfeld" for the period from May 7th to 22nd will bring to 42 the total of engagements played. The picture had its world premiere at the Astor, New York, May 8th.

Fate of Doubles In Public's Hands

(*Continued from page 70*)

having two features shown at motion picture theatres?' and, second, 'Why?'

"Let us explain briefly how the present situation affects our company. We have either completed or in production four important pictures —'A Midsummer Night's Dream,' 'Anthony Adverse,' 'The Green Pastures' and 'The Charge of the Light Brigade.'

"Do audiences prefer two hours and 15 minutes of 'Anthony Adverse' as an evening's entertainment or two shorter films which, with the usual newsreel, shorts and trailers, probably will total four hours or more? Should 'Anthony Adverse' arbitrarily be cut to fit double feature programs?

Not Seeking "Crank's" Views

"Do audiences want another picture on the same bill with 'The Green Pastures' and, if so, must it be trimmed to an inflexible limit?

"Producers particularly need accurate guidance. Must they hold every production, including truly important ones, within an absolutely rigid span? Or should they be permitted to make longer films if it is necessary to tell the story adequately and if every minute provides genuine entertainment?

"From one standpoint, there is much in favor of the double feature policy. It sharply increases the demand for films, brings more bookings, stimulates the market for all kinds of pictures. But all this does not answer the question: 'What does the public want?'

"We therefore ask your assistance because you represent the public. We are not seeking the opinions of cranks or professional viewers-with-alarm. We are seeking to learn what is in the minds of intelligent men and women such as read your columns. Only from them, and through you, can an authoritative answer come. They attend movies, are interested in their improvement, in bettering screen entertainment generally, and we ask you to give those persons the opportunity to speak their mind.

"We desire to complete the survey by June 15th and we ask that you send us a summary of replies from your readers on or before that date. The results will be reported to you as rapidly as possible.

"The success of this survey, we believe, will constitute a genuine service to the millions who find pleasure in motion pictures."

GB Signs Lorre, Bennett

Peter Lorre, who recently completed "Secret Agent" for Gaumont British, has been signed for another picture by the company, according to Jeffrey Bernerd, production head recently arrived in New York from Hollywood. Constance Bennett, who did "Everything Is Thunder," and who returned to America last week, has also been signed for another role.

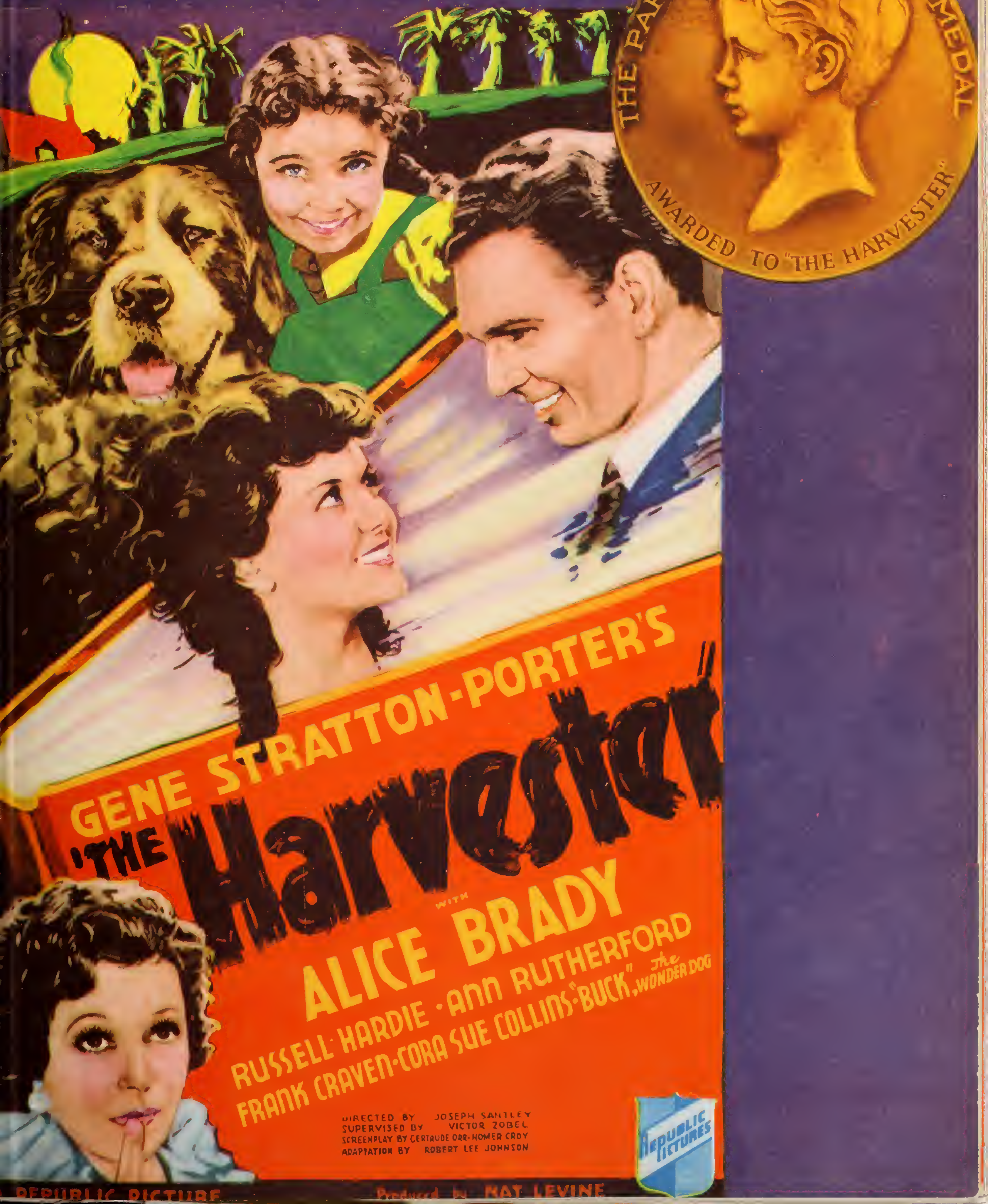
International Exposition Set

The fourth annual international cinema exposition will be held in Venice, Italy, August 10-30. Producers from all parts of the world will again participate, it has been announced.

Cronin and Anderson Out of FD

Joseph Cronin and Edward Anderson, formerly Columbia salesmen, have resigned from the Boston First Division force. Mr. Cronin is now covering United Artists in the Maine territory.

AWARDED HIGHEST HONORS
BY
PARENTS' MAGAZINE


THE PARENTS' MAGAZINE MEDAL
AWARDED TO "THE HARVESTER"

GENE STRATTON-PORTER'S

"THE Harvester"

WITH

ALICE BRADY

RUSSELL HARDIE · ANN RUTHERFORD
FRANK CRAVEN · CORA SUE COLLINS · "BUCK," the WONDER DOG

DIRECTED BY JOSEPH SANTLEY
SUPERVISED BY VICTOR ZOBEL
SCREENPLAY BY GERTRUDE ORR · HOMER CROY
ADAPTATION BY ROBERT LEE JOHNSON

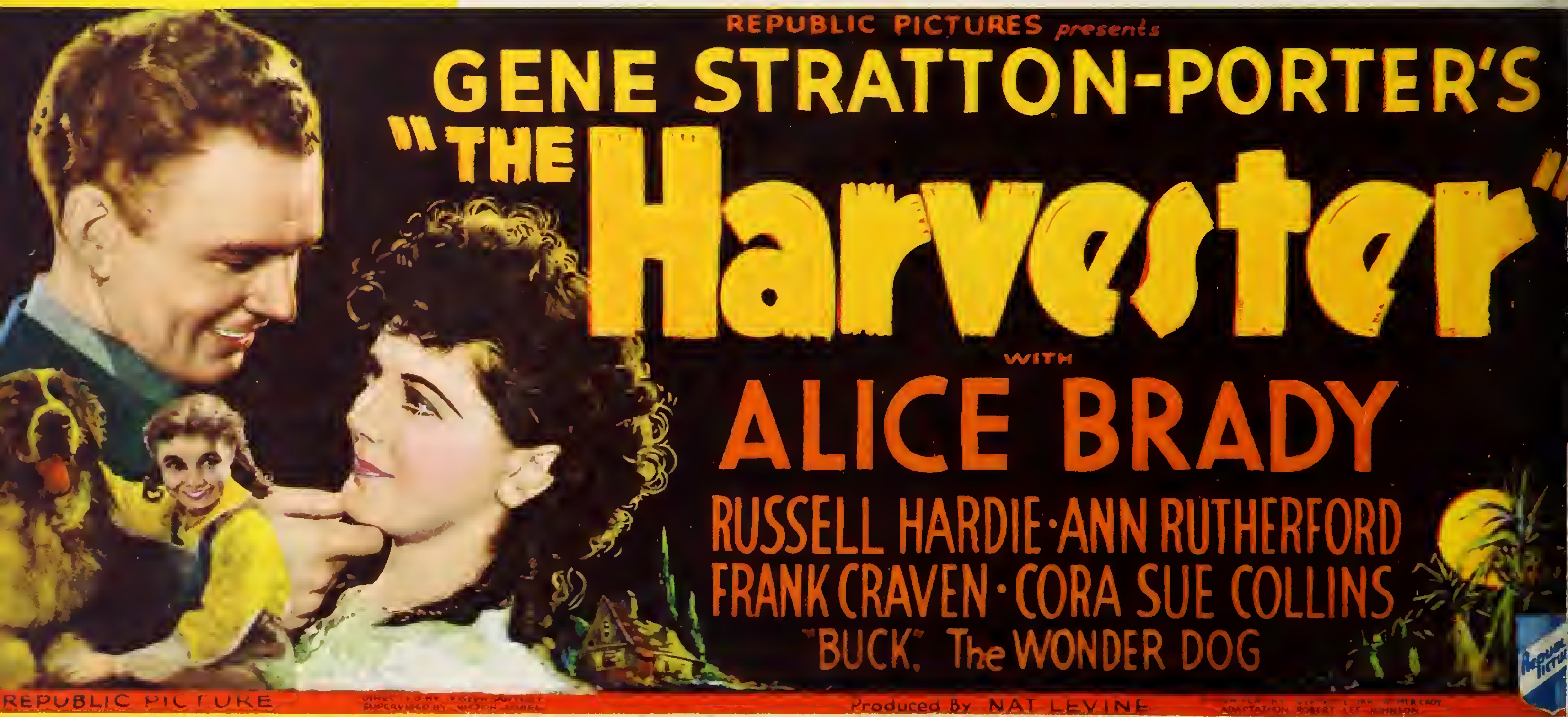
REPUBLIC PICTURES

REPUBLIC PICTURE

Produced by NAT LEVINE

THE 5th *Best Seller* OF ALL TIME* IS THE SCREEN'S DRAMATIC *Masterpiece!*

* ACCORDING TO TIME MAGAZINE
AND ATLANTIC MONTHLY


REPUBLIC PICTURES presents
GENE STRATTON-PORTER'S
"THE Harvester"
WITH
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FRANK CRAVEN · CORA SUE COLLINS
"BUCK," The WONDER DOG
REPUBLIC PICTURE
Produced By NAT LEVINE

Gene Stratton-Porter's famous novel flames to vivid life! For everyone who has ever romanced..here is America's own love story..the picture 10,000,000 readers are waiting to see!

REPUBLIC PICTURES

WHAT THE PICTURE DID FOR ME

Ambassador-Conn

VALLEY OF WANTED MEN: Frankie Darro, Grant Withers, Roy Mason—An independent picture with spots of poor recording. Nothing unusual about this production and nothing new, but it has its moments as all other pictures do. A picture that is passable as a second feature for weekend dates. Played at Ideal Theatre, April 15-16.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Columbia

DON'T GAMBLE WITH LOVE: Ann Sothern, Bruce Cabot—The old complex that still stands, with love in the title. They expect sophistication in a high degree when the word appears. Hence, it does not appeal to the sons of toil that we depend upon. Outside of that it is just another program picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HEROES OF THE RANGE: Ken Maynard, June Gale—A typical Maynard western. Did average business. Our audience found it passable entertainment. You can depend on Columbia to bring you good westerns. In my opinion I think that Columbia produces the best program pictures on the market. Played New Liberty Theatre, April 3-4.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas, Michael Bartlett—Played it weekend to satisfied customers. Columbia did a real job for us exhibitors, for which we thank her. This picture is worth special exploitation on the part of the exhibitor and deserves honorable mention. Give us more of these, Columbia, and it "will happen many nights." Play it by all means. It's got everything.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU MAY BE NEXT: Ann Sothern, Lloyd Nolan —Dealing with radio piracy. Lack of names that mean anything hurt the picture. Nolan is not known. The picture is fair and will go on a weekend and probably satisfy the not too critical.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

First National

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—An excellent sea story. Several patrons told me they liked it better than "Mutiny on the Bounty" as there was not so much brutality in evidence. However, the business on this picture was just average. Played April 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Excellent air drama. Did better than average at the box office. Played April 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CEILING ZERO: James Cagney, Pat O'Brien—I can't see where this picture could be compared with former ones from this team, although it is a good show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GOOSE AND THE GANDER: Kay Francis, George Brent—This seemed to please most of the people.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd —Good western that everyone enjoyed. The B. O. says o. k., too. Played March 31.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Gaumont British

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Another very pleasing musical from G.-B. Did average weekend business at my house in spite of the very cold weather.—James F. Doyle, Dickinson Theatre, Fayette, Mo. Small town and college patronage.

RHODES, THE DIAMOND MASTER: Walter Huston—Had a big Sunday crowd on this picture and they enjoyed it. The picture, while British, can be sold to a large audience. Get behind it and you will make some money. Perfect print and sound. Played April 19-21.—James F. Doyle, Dickinson Theatre, Fayette, Mo. Small town and college patronage.

THIRTY-NINE STEPS: Robert Donat, Madeline Carroll—This is one of the most amusing pictures that I have had the privilege of playing in a long time. Played it on Bargain Days and the public ate it up.—James F. Doyle, Dickinson Theatre, Fayette, Mo. Small town and college patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—Here is a picture of the future. People looked forward to it and were well entertained.—James F. Doyle, Dickinson Theatre, Fayette, Mo. Small town and college patronage.

Mascot

HARMONY LANE: Douglass Montgomery, Evelyn Venable—A deserving picture in every respect, well cast and beautifully done. A perfect booking for National Music Week. Your club women will support it and it's real entertainment for everyone—C. F. Hansen, Paramount Theatre, Bismarck, N. D. General patronage.

ONE FRIGHTENED NIGHT: Mary Carlisle, Charlie Grapewin—Not so good. Only fair program picture.—Sammie Jackson, Jackson Theatre, Flomaton. Ala. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Excellent cast in a thoroughly excellent production that pleased and pulled to better than average midweek business. Running time, 98 minutes. Played April 8-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—I think this is a good small town picture and that it pleased all who attended, but we ran into bad weather nights and barely paid expenses. Running time, 98 minutes. Played April 3-4.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell, Robert Taylor—A real good musical which did only average business. No fault of the picture if you have a musical town, but our patrons can't even whistle a tune so they came out asking when we were going to have another western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—The Hollywood version of the famed operetta did not fare too well at the box office nor with the payees. Typical Laurel and Hardy gags, but for some reason this failed to find favor with our patrons. Running time, 72 minutes. Played April 10-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BONNIE SCOTLAND: Laurel and Hardy—Right up our alley. They ate it up, as Laurel and Hardy are our national heroes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ESCAPADE: William Powell, Luise Rainer—Very fine picture of its type. Not suitable for a small town. Very poor box office reaction. Should be passed up where possible.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Good picture. Bad business.—Sammie Jackson. Jackson Theatre, Flomaton, Ala. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Dandy picture which did no business. The weather was slightly off but no reason for such a disappointment at the box office. It didn't pay rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Rich production that the exhibitors are proud to play; the only complaint was it didn't follow true to the story. As I never read the story, I can only say it did business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—By far the strongest drama for men we have shown this year. Used this one to wind up the prison's present movie season. (In fact, it was a post-seasonal attraction booked in answer to numerous requests.) Made to order for our type of audience, it went over 100 per cent. Extreme cruelty, discipline, hardship, and human stamina, with just enough humor sprinkled through to round it into the best picture of 1936. To those who have been fortunate enough to read the Nordhoff and Hall trilogy, the work of Charles Laughton as Captain Bligh was superb. We owe MGM our thanks for letting us have this for our finale. Running time, 133 minutes. Played April 25th.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—A rough and rowdy picture, and I'll take a few more like it. Harlow does a nice job in this one and so does Tracy. Late in playing and business down for some reason but not the fault of the picture. It has a bang up good story and moves right along, well directed and snappy dialogue.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Harlow in her platinum heyday never meant a thing to this situation. And now that she has changed the color of her hair it seems if we are to judge by this picture she means even less. A very poor vehicle for her. She seemed at loss to know what it was all about. Tracy saved the whole thing, but all in all, the patrons plainly showed they were not interested enough to turn out. Running time, 94 minutes. Played April 19-20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

RIFFRAFF: Jean Harlow. Spencer Tracy—Jean Harlow in just another one of her pictures, and Spencer Tracy in the same type of "smart aleck" role which soon gets tiresome in picture after picture. Little Mickey Rooney's performance got more laughs from the audiences than any other member of the cast. This is just a fair picture that drew average business at the box office. This picture is good for small town audiences. Played at New Liberty Theatre, April 10-11.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WHIPSAW: Myrna Loy. Spencer Tracy—A mystery drama about a bunch of stolen pearls, and sure the stars put it over in a very good and interesting way of entertainment. Spencer Tracy and Myrna Loy sure played their parts to perfection. Running time, nine reels. Played April 19.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHIPSAW: Myrna Loy. Spencer Tracy—Same old gangster story. Wonder if they'll ever stop. Lost money on this picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WHIPSAW: Myrna Loy—A very good piece of work. A rather different part than those generally played by Myrna, but she shows her versatility by doing an excellent job with it. Running time, 9 reels. Played April 17-18.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Monogram

HEALER, THE: Ralph Bellamy, Karen Morley—Fine picture. No drawing power. Business off on it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—A great show, lots of music and good action and excitement on the ocean. Play it and you will be glad you are in the show business. Running time, nine reels. Played April 15.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ANYTHING GOES: Bing Crosby, Ethel Merman—Whoever figured out that this was a special entitled to top allocation sure needs his head examined. It was only a good program picture with us and the drawing power of Crosby is almost zero here. Didn't take in film rental. Running time, 92 minutes. Played April 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—Another good one in the Hopalong Cassidy series, all of which have proven popular with our patrons. Running time, 63 minutes. Played April 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

COLLEGIATE: Joe Penner, Jack Oakie—Audience seemed to get a kick out of this nonsense. Gross above average. Played April 23-25.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon—Wonderful show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—An excellent comedy. A little far fetched in spots. Played April 9-11.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael— A show that is different, full of pathos and drama, good for Friday and Saturday. Keeps them on edge of the seat all the way through. Have not played Paramount for a year and the first three pictures I played were very good but business is off anyhow. I don't know why. Running time, eight reels. Played April 17-18.—Rudolf Duba, Royal Theatre, Kimball S. D. Small town patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas, Alan Baxter—Excellent entertainment. Outstanding performances by Sylvia Sidney, Alan Baxter and Brian Donlevy, a new star whom our patrons like very much. Another triumph for Walter Wanger, its producer. You can't go wrong when you book this picture, because it is appealing to all types of patrons. We played this picture late but received good results regardless. An outstanding picture good for any day of the week. Played at New Liberty Theatre, April 15-16.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

NEVADA: Larry Crabbe, Kathleen Burke—The usual western from Paramount. Gross above average. Played April 16-18.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—"So Red the Rose" is a very good picture. Played April 2-4.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

Republic

FRISCO WATERFRONT: Ben Lyon, Helen Twelvetrees—Another picture where the title kept people from seeing it. This is an average good picture, and all parts are played well. As is often the case, the finale is too short and abrupt and another 100 feet of film would improve the picture immensely. Played April 17-19.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

HOUSE OF A THOUSAND CANDLES, THE: Mae Clarke, Phillips Holmes—Moderately entertaining. Phillips Holmes and Mae Clarke are good in their roles. Irving Pichel makes a good villain as usual, and Rosita Moreno is excellent as Pichel's spy and dancer at the house of a thousand candles. We singled this picture and obtained fair results, but it would be better if it were shown on a double feature program. In some sections, where audiences do not like socalled "mysterys," this picture could be advertised as an adventure feature, because Mae Clarke and Phillips Holmes are on an adventure from one place to another. This picture, however, really contains no elements of horror of "Frankenstein" or "Dracula," as the title may lead you to believe. It is good, moderate entertainment with its locale in and around the House of a Thousand Candles. Played at New Liberty Theatre, April 8-9.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

OREGON TRAIL: John Wayne—A good average sort of western. Running time, 59 minutes. Played April 10-11.—G. A. Van Fradenbury, Valley Theatre, Manassa, Col. Farming community patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—A regular old style western, with some good singing. This picture is nothing to rave about, but seems to satisfy the average audience. Played April 24-25.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Town and country patronage.

RKO Radio

FRECKLES: Tom Brown, Carol Stone, Virginia Weidler—A fair little program picture with Virginia Weidler taking all the honors; her performance is outstanding. Tom Brown and Carol Stone are fair in their roles. The picture should do fairly good at the box office, because of the widely read book by Gene Stratton Porter. We obtained pleasant results with this picture. A good picture for small towns. Played at New Liberty Theatre, April 2-4.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

"OUR GANG" MEMBERS ATTACKED BY MEASLES

Measles invaded Metro-Goldwyn-Mayer's "Our Gang" troupe making a personal appearance at a Detroit theatre, and three members were placed in quarantine. "Spanky" McFarland, the seven year old leading man, has the disease, and Darla Hood, four, and William ("Buckwheat") Thomas, Jr., four, were quarantined for lack of immunity.

Supreme

COURAGEOUS AVENGER: Johnny Mack Brown, Helen Erickson—Just another western, but below the average. If you want a western for a second feature, this might get by. We doubled this picture and did only fair business. Our patrons did not enjoy the picture very much—but they do enjoy good westerns. Use your own judgment on this one. Played at New Liberty Theatre, April 17-18.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

TRAIL OF TERROR: Bob Steele, Beth Marion—A little above the average Bob Steel western for this company. This picture contains an excellent wrestling scene between Steel and a wrestler. Our customers, both children and adults, enjoy Bob Steele westerns. Did average business as a double feature. In small towns this picture would be good if singled. Good recording. Played at Ideal Theatre, April 19-21.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson, Louise Fazenda—Vina Delmar's stories make excellent film fare, and her latest story to hit the screen is no exception. This little picture is far above the average of Fox's usual programmers. The clever laugh lines of James Dunn and Louise Fazenda are superb. There's continuous laughs from start to finish This is one little picture that Fox should be proud to have produced; our audience appreciates pictures that are light and entertaining. Direction and dialogue excellent. Played at New Liberty Theatre, April 10-11.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—Very agreeably surprised with this program feature. The story was a natural for Cobb, who must have a particular type to get over. Hudson coming fast. Running time, 84 minutes. Played April 17-18. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—Best program picture we have had for some time. Business off account of local conditions. Weather dusty and dry. Good for your best night or Sunday. Running time, seven reels. Played April 22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KING OF BURLESQUE: Warner Baxter, Jack Oakie, Alice Faye—Major companies have made various types of musicals in the past three years, but I have not seen a musical that meets in comparison with "King of the Burlesque." This picture is well-balanced with music, comedy and plot. Gregory Ratoff's small part in the picture is outstanding. The stars are cast perfectly in their roles, and the direction and photography is excellent. Our audience complimented this production very highly. Advertise it as a picture that has everything—comedy, drama, action, music, etc. An excellent A1 picture. Played at New Liberty Theatre, April 5-7.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—Just about tops in entertainment. Pleased 100 per cent and the box office statement made me break out in a rash of smiles. Played April 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy, Ben Lyon—Fair and light entertainment. Be sure to play up the woman's angle on this picture because it is, more or less, a woman's picture. Warren Hymer is good in his role. It pleased our patrons. Played at New Liberty Theatre, April 19-20.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—An excellent production in dialogue, plot, and action. Pleased our customers one hundred per cent, but we did not do the business that we expected; however, it is no fault of the picture, because it is splendid entertainment. Victor McLaglen's performance equals that of his role in "The Informer." An excellent picture for any day of the week. Played at New Liberty Theatre, April 12-14.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—This picture very well received and liked by my people. Played March 26-28.—Rubel Hutchings, Allen Theatre, Allen, Nebr. Small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—Westerns and George O'Brien have associated together for so long it is difficult for the patrons to get the idea that he is ever cast in something other than his long played role. This picture, while of only program caliber, is entertaining and was well liked generally. Poor recording detracted somewhat from its entertainment value. Running time, 72 minutes. Played April 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—Our patrons found this picture quite entertaining. They like O'Brien in this type of role as well as in westerns. Nothing wrong with this picture; just an excellent programmer, exceedingly good for Friday or Saturday dates. Played at New Liberty theatre, April 15-16.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—This was a very outstanding picture which didn't do the business "Frisco Kid" did but did above average business. Miriam Hopkins not so popular with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—A very good picture, very dramatic with a good cry. Didn't do any sellout business but feel we played a picture worth while.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—Splendid comedy with the inimitable and favored Horton in a role that suits him to a T. Pleased the patrons. Running time, 74 minutes. Played April 10-11.—M. R. Harington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

INVISIBLE RAY, THE: Boris Karloff, Bela Lugosi—Good story but horror angle lacking. Weird in parts but Karloff is expected to live up to his reputation as the ace of horror portrayals when he is starred. Good picture but lacked the drawing appeal other horror pictures had. Running time, 86 minutes. Played April 26-27.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page, Pinky Tomlin—Fairly good program picture. Tomlin not so good in this. Running time, eight reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—One of the most satisfactory pictures we have ever had the pleasure of playing. Pleased more patrons than anything screened in a long time, and they had nothing but the highest praise in their comments. Universal can take the bows plenty on this one and everyone connected with the production deserves some of those Winchell orchids. Running time, 116 minutes. Played April 12-13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Another good Jack Holt picture; it drew good at the box office. All of Universal's Jack Holt programmers are entertaining. Gene Lockhart got many laughs from the audience. A nice little weekend picture. Played at New Liberty Theatre, April 19-21.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers—Fine. Arizona Wranglers furnish a little bit of fine music.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—Fine. Did not do well on it though.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THREE SHOWMEN JOIN REPORTERS

Three new contributors this week to "What the Picture Did for Me" come from as many states—Missouri, North Dakota, and Ohio. They are:

James F. Doyle, Dickinson Theatre, Fayette, Mo.
C. H. Hansen, Paramount Theatre, Bismarck, N. D.
Emmett Lyons, Nordland Theatre, Cincinnati, Ohio.

Read the reports of these showmen on the reactions of their patrons to the film fare offered them.

Warners

DAMES: Dick Powell, Ruby Keeler, Joan Blondell—Played it revival to a nice crowd. Good musical. Powell popular here with the ladies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

DANGEROUS: Bette Davis, Franchot Tone—Personally I thought this picture was poor but strangely enough most of the customers' comments on this were favorable and it did a good business at the box office so it must be a good picture in spite of what I think. Played April 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DANGEROUS: Bette Davis, Franchot Tone—Fair picture. Did not please as well as we thought it would—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Good. Better than expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Fine but do not believe it was as good as "Barbary Coast." No business. First picture from Cagney that I have lost money on.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WIDOW FROM MONTE CARLO, THE: Dolores Del Rio, Warren William—Just a fair comedy drama. No great loss to the world if you pass it up. Played April 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Miscellaneous

DANGER TRAILS: Big Boy Williams—Better than "Big Boy Rides Again" but just an ordinary western. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Short Features

Columbia

ALIMONY ACHES: Andy Clyde—Another good Andy Clyde comedy. There was a continuous uproar from start to finish; it pleased them all. Another comedy with that certain "punch" that Columbia puts into their shorts. An excellent comedy to balance your program. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

"LIL AINJIL": Krazy Kat Cartoons—Terrible. Not a laugh in it and very tiresome to grownups. Ditch this black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARDON MY SCOTCH: Broadway Comedies—The Stooges, the best of the slapstick comedians. Foolish, crazy and even asinine, but house in an uproar and that is what we wish.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

ONE BIG HAPPY FAMILY: Tuxedo Comedies—This short got very few laughs from our audience. It is fair entertainment and should be used when you play a good feature and do not necessarily need an outsanding short to build up your program. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PERFECT THIRTY-SIXES: Musical Comedies—An extra good musical comedy, a swell style show and good singing and music. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PERFECT THIRTY-SIXES: Musical Comedies—This is an entertaining short. Would be suitable to book on any program. The musical numbers are good and the photography is excellent. Educational has a novel way of treating their musical shorts that is good. Played at New Liberty Theatres.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

TIMID YOUNG MAN, THE: Buster Keaton—Keaton's comedies seem to find favor with our patrons. This one is up to the standard of his previous releases. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Metro-Goldwyn-Mayer

BOTTLES: Harman-Ising—Fair colored cartoon. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DESERT DEATH: Crime Doesn't Pay Series—This is not the best of the Crime Doesn't Pay series and it is not as appealing as the others. MGM evidently did not take much time or patience when they made this short. From the standpoint of production, there were a few things that they were careless about, and thought that the public would not notice. The makeup to distinguish Raymond Hatton from his nephew was very poor. If the company had watched the production angle a little more it might have been more appealing and interesting. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Forth Worth, Texas. General patronage.

DONE IN OIL: Thelma Todd, Patsy Kelly—First comedy of this style we have played for a long while, and it was quite well liked, though it was rather of the slapstick variety. Running time, 2 reels.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

FOLLIES OF 1936: Our Gang—This is the best of Our Gang comedy that has been made to date. Our audience laughed from start to finish. If you have not booked this short, do so. Play it up big, and you will obtain good results. This short should please any audience at any time. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

(Continued on following page)

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BRANCHES IN ALL PRINCIPAL CITIES

LIFE HESITATES AT 40: Charley Chase—A fair Charley Chase comedy. Not up to the standards of the Chase comedies. The "still" scenes in this short, instead of being funny, soon became monotonous after a while with our patrons. Just medium entertainment. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LOST CHICK, THE: Harman-Ising—Very good all-color cartoon. Swell music. Running time, one reel. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MODERN TOKYO: FitzPatrick Travel Talks—Another excellent travelogue, beautifully photographed in color. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—Good two-reeler but for me not worth the extra price. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PITCAIRN ISLAND TODAY: Oddities—Metro cannot forget "Mutiny on the Bounty." This one makes about three that they have shown Pitcairn Island and the shots from Mutiny and the public are getting bored with the repetition.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

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SACRED CITY OF THE MAYAN INDIANS: Very fine colored travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPRUCIN' UP: Our Gang—A fair Our Gang comedy, but not quite as good as the majority of the Gang comedies. Played at Ideal Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

THRILL FOR THELMA, A: Crime Doesn't Pay Series—Our patrons like these crime reels very much. They are different and well done.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRAINED HOOFS: Pete Smith—Smith injects the necessary enthusiasm in the most prosaic short that keeps the patrons satisfied. His shorts will please them all. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

TWIN TRIPLETS: Todd-Kelly—An excellent short with Todd and Kelly in a hospital mixup; it pleased our patrons. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ZEALAND, THE HIDDEN PARADISE: FitzPatrick Travel Talks—All in natural colors and a very good science. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WATER SPORTS: MGM Sports Parade—Thrilling and fast moving with some humorous comments by Pete Smith. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

BETTY BOOP AND GRAMPY: Betty Boop Cartoons—A dandy. Best we had for a long time in cartoons. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LITTLE STRANGER: Color Classics—An excellent colored cartoon and ranks with the best.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAKING MANHANDLERS: Grantland Rice Sportlights—This is a great one-reeler full of action and music. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PLEASE TO MEET CHA!: Popeye the Sailor—Played this cartoon late. It's as good as all the other Popeye cartoons. Popeye goes over big with our customers. With him the program is complete. Played at Ideal Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RKO Radio

HERMITS OF CRABLAND: Struggle to Live Series—Out of the ordinary nature reel. Educational and entertaining. Give us more of these.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME, NO. 11—My patrons do not care so much for March of Time. Running time, two reels. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MOLLY MOO COW AND ROBINSON CRUSOE: Rainbow Parade Cartoons—A fine colored cartoon. Molly Moo Cow is becoming as popular as Mickey Mouse and Popeye.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEPTUNE NONSENSE: Rainbow Parade Cartoons —A colored cartoon that is just a filler. Will get by and please but not exceptional.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NIGHT LIFE: Gene Austin—We played this short a little late and received a rather "patched-up" print. This short would have made a good one-reeler; this is a two-reeler that is not very good and received very few laughs. There are sequences in this short that are continuously monotonous. Gene Austin's shorts are usually good entertainment, but this is an exception. Just pass this one up. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

United Artists

WHO KILLED COCK ROBIN?: Silly Symphonies —Don't miss playing this Disney.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

CLUBHOUSE PARTY: Ray Perkins—Splendid musical presentation of the variety type. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHY THEY CONTRIBUTE TO THE DEPARTMENT

The value of "What the Picture Did for Me" to the exhibitor in providing him with information regarding product and its reception by the patrons of other showmen is pointed out succinctly this week by O. Ingmar Oleson, of the Sons of Norway Theatre at Ambrose, North Dakota. In a note to the Herald Oleson says:

"This department is of great value to us in selecting pictures."

Something of the same reaction is implied in a word from James F. Doyle of the Dickinson Theatre at Fayette, Mo., who writes:

"I am a new contributor to these columns but hope to be a regular one in the future."

DOCTOR OSWALD: Oswald Cartoons—A good single and will get plenty of laughs. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

SOFT BALL GAME: Oswald Cartoons—Fine cartoon. Wish they would make Oswald as he was last year. I do not like the new Oswald so much. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STRANGER THAN FICTION, NO. 19—Very, very good. Many patrons ask me why I didn't run a complete show of these shorts and I told them there wasn't enough of them available. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

Vitaphone

BLOW OUT, THE: Looney Tunes—Good cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DOUBLE OR NOTHING: Broadway Brevities—An average Warner musical that will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JACK DENNY AND ORCHESTRA: Melody Masters—A very fine single reel musical.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE JACK LITTLE AND ORCHESTRA: Melody Masters—An exceptional fine band act and deserves preferred playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SEEING STARS: Easy Aces—Just a lot of gabble, gabble. A pair of geese could have done better. At least they don't have much brains at that. I would take an old gander an back him against this pair and the gander would win hands down. And, he wouldn't need a director to pass the buck to.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VITAPHONE BILLBOARD: Big Time Vaudeville Reel—Good one-reeler. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Serial

Mascot

BURN 'EM UP BARNES: Jack Mulhall, Frankie Darro—One of the very best serials I have ever run. On chapter seven now. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Casanave Appoints Wellington

Charles L. Casanave has appointed Duke Wellington, formerly Art Director of Publix Theatres and author of "The Theory and Practice of Poster Art," as Art Director for National Screen Accessories, Inc. He will make his headquarters at the home office in New York.

J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

Dear Herald:

Oh my gosh, gee whiz, we thought that Madam Spring had come to make us a good long visit. The trees had started to send out their leaves, the lawns were getting green, the birds were squawking in the trees, people were making gardens and everything looked like we were going on a paying basis, but last night came a cold blast down from the north to remind us of bygone days. Doggone it, we wish the old guy would go on up north where he belongs and mind his own business.

▽

A few night ago we went down to the Moon theatre and saw "Captain January," with Shirley Temple, Guy Kibbee and Slim Summerville. This picture is based on the story of life in a lighthouse.

Shirley has been rescued from the ocean by the lighthouse keeper, Guy Kibbee as "Captain January," who took her and cared for her in the lighthouse. Slim Summerville and Guy were what might be called "friendly enemies," for they were the best of friends and would fight for one another but were always calling each other pet names like "you old skunk, you old reprobate, you good-for-nothing old spalpeen," and everything they could think of except they didn't refer to politics (and we are in a campaign, too), but for all that they were always together and always the best of friends.

While this was a very pleasing picture, and Shirley did her usual good acting, yet we hardly think it was up to some of her former pictures. Anyhow, it is a picture well worth playing and you will find that Guy and Slim did some excellent work also.

▽

Primary election day in this state has just passed, and speaking of primary elections we might say, on the side, that we don't think much of primary elections, for even a bootlegger or a horse thief could file his name and get on a primary ballot. Well, we tuned in on WOW at Omaha and heard the election returns, that is, we heard enough to learn that our five star pet candidate was sucking the hind teat and then the station cut out the returns and turned in a jazz orchestra and a radio crooner and that was more than our weak constitution could stand, and so, after they told us about gasoline, face powder, soap, breakfast food and pink pills for pale Republicans, we turned the damthing off and went to bed.

▽

For several days we have been having real spring weather; in fact it felt more like July weather. The mercury ran up to 89 and stayed around that point for several days, then we got a reverse, the wind same down from the north and brought a cold wave, which was another manifestation of Nature's natural laws. Jevver think about old Mother Nature and how she handles things? There's a girl who knows her business. Whenever the air in a given locality becomes overheated the natural tendency is to rise and this forms a vacuum and the cold air rushes in to fill this vacuum and that's how it comes that we have winds. If there were no vacuums formed anywhere we would have no winds, didja know that? A little common sense applied to Nature's laws is better than most weather forecasts.

SHORT PRODUCT PLAYING BROADWAY

Week of May 2

CAPITOL	
Table Tennis	MGM
Sacred City of the Mayan Indians	MGM-FitzPatrick
La Fiesta de Santa Barbara	MGM
CENTER	
"Spark Plug"	Columbia
March of Time, No. 4	RKO Radio
MUSIC HALL	
Debonair New Orleans	RKO Radio
Animal Cunning	Educational
PARAMOUNT	
The Poodle	Paramount
Pictorial, No. 10	Paramount
Bridge Ahoy!	Paramount
RIALTO	
Idol of Millions	State Rights
I-Ski Love-Ski You-Ski	Paramount
RIVOLI	
Mickey's Grand Opera	United Artists
ROXY	
Cock of the Walk	United Artists
Good Badminton	Vitaphone
STRAND	
King of the Islands	Vitaphone
Ramon Ramos and His Rainbow Room Orchestra	Vitaphone
Vacation Spots	Vitaphone

▽

Do you like dogs, and if you do, do you like to see them chase foxes? If you don't, then it's a cinch that you don't live in Missouri. Down there the main event of the year is to have a fox chase with a pack of hounds. Let the average Missourian get out in the woods with a pack of hounds trailing a fox and he won't care how the election goes; that's his annual carnival event. This was very well exemplified on the screen the other night by MGM's "Bugle Ann," in which Lionel Barrymore played the part of an old Missourian and a bunch of his neigh-

They mixed a little love stuff with this, of course, and Maureen O'Sullivan and Eric Linden did the "lovin'" while the hounds bellered on the fox trail. Lionel acted just like he was raised in the Ozarks with the hound kennel on one side and the mule barn on the other, and if he wasn't a typical Missourian then "thar hain't no such animal."

A neighbor was supposed to have killed bors were out with a pack of hounds chasing a fox. "Bugle Ann," Lionel's pet hound dog, and that was Lionel's excuse for shooting the neighbor. (And right here we want to give you a little advice. If you ever go to Missouri don't ever shoot a hound dog, for that's dangerous.)

Well, anyhow, it's a dandy picture that will appeal to red-blooded people who love dogs and love to hear them bray on a fox trail. We never chased foxes, but, Oh Boy, how we used to love to hear the dogs beller on a coon trail back in the Kankakee river country in Indiana.

This picture may not have a very big draft on the women folks because, as a rule, they are not overly strong for hounds, but the men folks will most likely like it because the big bulk of them like dogs, and those who don't generally don't like anything. You remember that Chic Sale took old Shep out in the woods once to shoot him but he didn't shoot him, and that raised Chic in our estimation something like 3,000 per cent, although he was already pretty high.

If you want to know how the boys act down in Missouri you better get "Bugle Ann" and play it, and you will not only see a good picture but you will learn a whole lot about a bunch of swell fellows, for they have got 'em down there in Missouri, and Lionel acted just like one. Poor Bugle Ann, the neighbor didn't kill her, but she strayed away and got caught in a wire entanglement and starved to death. But then, that's tellin'. Better see the picture.

▽

Then here comes a letter from Bob Whelen of Mapleton, Iowa, with a check for us to have his subscription to the Herald entered for him. Thanks, Bob, old scout, you betcha we'll do it, and we'll betcha also that you will be mightily pleased with the Herald.

▽

The heavy snow we had this past winter mostly went into the ground, and the moisture we have had has put the ground in excellent condition for spring seeding and this will make the farmers feel good, and when they feel good it will make us all feel good. And now if the politicians will keep off the air this summer and let Mother Nature do her stuff, everything ought to come out all right. But when they go to shooting their political fireworks through the ozone it is liable to sour on the old lady's stomach.

▽

We've struck a snag. Yes sir, we are right out on a limb. The fact is we haven't a doggone thing further to say, and we feel like Uncle 'Leaser Biggs did when he said to Aunt Polly—

Well, Polly, everything looks fine outdoors this morn,
And since you've got your kitchen work all through,
I guess we'll go and plant some early corn
And I think we'll plant some beets and lettuce, too.

"That's all, folks."

COLONEL J. C. JENKINS
The Herald's Vagabond Colyumnist

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA “San Francisco Nights”	Original and screen play, Harold Shumate. Director: D. Ross Lederman.	Marguerite Churchill, Ralph Bellamy, John Gallaudet, Marc Lawrence.	Shooting
DIVERSION “Avenging Rider”	From the novel “Big Ben Buckaroo” by Wilton West. Screen play, Norman Houston. Director: Robert Frazer.	Hoot Gibson, Ruth Mix, Buzz Barton, June Gale, Stanley Blystone.	Shooting
METRO-GOLDWYN-MAYER “Three Wise Guys”	Original, Damon Runyon. Screen play, Elmer Harris. Director. George Seitz.	Robert Young, Betty Furness, Bruce Cabot, Donald Meek. Thurston Hall, Herman Bing, Raymond Walburn, Harvey Stevens.	Shooting
“Our Relations”	Story, W. W. Jacobs’ “The Money Box.” Screen play, Richard Donnell, Felix Adler, Charles Rogers. Director: Harry Lachman.	Laurel and Hardy, Alan Hale, Sidney Toler, Daphne Pollard, Betty Healy, Lona Andre, Iris Adrian, James Finlayson, Arthur Houseman, Wade Boteler, James Morton.	Shooting
O’NEIL “Wellington Pike Goes West”	Producing Director: Peg O’Neil.	Russell Gleason, Jack LaRue, John Merton, Joseph Girard, John Ince. Chris Martin, Ralph Byrd.	Shooting
PARAMOUNT “Poppy”	Screen play, Waldemar Young, Jack Cunningham. Virginia Van Upp. Director: A. Edward Sutherland.	W. C. Fields, Rochelle Hudson, Lynne Overman, Maude Eburne, Granville Bates, Richard Cromwell, Catharine Doucet, Adrian Morris, Ralph Remley, Dewey Robinson. Nora Cecil, Rosalind Keith, Tom Kennedy, Tammany Young.	Editing
“Yours for the Asking”	Director: Alexander Hall.	George Raft, Dolores Costello Barrymore, Reginald Owen, Ida Lupino, Lynne Overman, James Gleason, Edgar Kennedy.	Shooting
“The Texas Rangers”	Director: King Vidor.	Fred MacMurray, Jean Parker, Jack Oakie, Lloyd Nolan, Bennie Bartlett, Edward Ellis, Dora Early.	Shooting
“Return of Sophie Lang”	Director: George Archainbaud.	Gertrude Michael, Ray Milland, Sir Guy Standing.	Shooting
“Arizona Raiders”	Director: James Hogan.	Larry Crabbe, Marsha Hunt, Johnny Downs, Raymond Hatton, Jane Rhodes, Grant Withers, Arthur Aylesworth.	Shooting
RKO RADIO “Marry the Girl”	Story. Howard Emmett Rogers. Screen play, P. J. Wolfson. Director: Leigh Jason.	Gene Raymond, Barbara Stanwyck, Robert Young, Ned Sparks, Helen Broderick.	Shooting
“M’Liss”	Story. Bret Harte. Screen play, Dorothy Yost. Director: George Nicholls, Jr.	Anne Shirley, John Beal, Guy Kibbe, Douglas Dumbrille, Moroni Olsen, Frank M. Thomas, Ray Myer, Barbara Pepper, Arthur Hoyt, Margaret Armstrong, William Benedict, James Bush, Esther Howard.	Shooting
TWENTIETH CENTURY-FOX “Trouble Makers”	Screen play, Lou Breslow. From an original by J. Robert Bren and Norman Houston. Director: Alan Dwan.	Norman Foster, Glenda Farrell, Brian Donlevy, Helen Wood.	Shooting
“Girls’ Dormitory”	From a play “Matura” by Ladislaus Fodor. Screen adaptation, Gene Markey. Director: Irving Cummings.	Simone Simon, Ruth Chatterton, Herbert Marshall, Constance Collier, Frank Reicher, Dixie Dunbar, Shirley Deane, J. Edward Bromberg, June Storey, John Qualen.	Shooting
“To Mary with Love”	From the novel by Richard Sherman. Screen play, Richard Sherman, Howard Ellis Smith. Director: John Cromwell.	Warner Baxter, Myrna Loy, Ian Hunter, Jean Dixon, Claire Trevor.	Shooting
“The Mercy Killer”	Original screen play, Frances Hyland, Saul Elkins. Director: George Marshall.	Gloria Stuart, Robert Kent, Henry Armetta, J. Edward Bromberg, Sara Haden, Alan Dinehart, Francis Ford, Taylor Holmes, Charles Crocker-King.	Shooting
“Private Number”	Screen play, Gene Markey, William Conselman. Based on a play by Cleves Kinkead. Director: Roy Del Ruth.	Loretta Young, Robert Taylor, Patsy Kelly, Basil Rathbone, Marjorie Gateson, Paul Harvey, Joe Louis, Jane Darwell, Paul Stanton, John Miljan, Billy Bevan, Monroe Owsley, George Irving.	Shooting
UNITED ARTISTS “The Garden of Allah”	Novel. Robert Hitchens. Adaptation, Willis Goldbeck. Screen play. W. P. Lipscomb. Dialogue. Lynn Riggs. Director: Richard Boleslawski.	Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinback, John Caradine, Frank Pugli, Adrian Rosley.	Shooting
UNIVERSAL “Phantom Rider”	Story and screen play, Basil Dickey, Ella O’Neill, George Plympton, Henry MacRae. Director: Ray Taylor.	Buck Jones, Marla Shelton, Diana Gibson, Harry Woods, Joey Ray, Helen Shipman, Eddie Gribbon, Frank LaRue, George Cooper.	Shooting
“We Found Love”	Story. Louis R. Foster. Screen play, Samuel Hoffenstein, Doris Malloy, E. E. Paramore. Director: Alfred E. Green.	Joel McCrea, Joan Bennett, Elisha Cooke, Jr., Andy Clyde, Frank Elliott, Paul Porcasi, Edward Gargan.	Shooting
“My Man Godfrey”	Novel. Eric Hatch. Screen play, Morrie Ryskind, Eric Hatch, Gregory LaCava. Director: Gregory LaCava.	William Powell, Carole Lombard, Alice Brady, Alan Mowbray, Eugene Pallette, Gail Patrick.	Shooting
WARNER BROS.-FIRST NATIONAL “Cain and Mabel”	Story, H. C. Witwer. Screen play, Laird Doyle. Director: Lloyd Bacon.	Marion Davies, Clark Gable, Roscoe Karns, Hobart Cavanaugh, Allen Jenkins, James Melton, Ruth Donnelly, William Collier, Sr.	Shooting
“The Bengal Killer”	Story and screen play, Roy Chanslor, Earl Felton. Director: Louis King.	Barton MacLane, June Travis, Warren Hull, Paul Graetz.	Shooting
“On Secret Service”	Original and screen play, Anthony Coldeway. Director: Noel Smith.	Dick Foran, Paula Stone, Gordon Elliott, Joseph King, Addison Richards, Eddie Shubert, Frank McGlynn, Sr.. Henry Otto.	Shooting
“China Clipper”	Story. Commander Frank Wead. Director: Archie Mayo.	Pat O’Brien, Beverly Roberts, Ross Alexander, Humphrey Bogart. Henry B. Walthall. Marie Wilson.	Shooting

STUDIO CENSUS BY BOARD OF TRADE POINTS SCOPE OF BRITISH INQUIRY

Committee on Films Act Wants Figures for Comparison of Conditions Before Quota With the Present

by BRUCE ALLAN
in London

Evidence of the thoroughness with which the Departmental Committee on the Cinematograph Films Act is to investigate conditions in the British production field is to be found in a questionnaire just circulated by the Board of Trade to every studio, asking for details of activities and plans, under every conceivable head, for the information of the Committee.

Owners of studios are asked to state:

The number, dimensions and cubic space of their stages in 1928 (when the Films Act began to operate) and in 1935-1936, with similar details of stages building or planned.

Comparative figures for these years as regards value of equipment, number of permanent employees, salary and labor costs, amounts paid to artistes, and costs of costumes, props and furniture.

In regard to film, totals of negative and positive used in these years are asked, the number and length of features produced and the approximate annual total production costs.

Separately, approximate cost figures are asked for the studio owners' own films and for those made in the studio by other units, whether or not intended for distribution by the studio owners.

The approximate earnings of the films in overseas markets in 1928 and 1935.

An estimate of the number of features to be produced in the studio in 1936, by the owners or by other units. Similar figures for shorts. Production costs of production planned to Dec. 31, 1936.

Similar questionnaires are in preparation for various other trade interests which have asked to be heard by the committee, and of which the most obviously important are the distributors (for whom the Kinematograph Renters Society will speak officially) and the exhibitors (Cinematograph Exhibitors Association).

The interesting thing about the Board of Trade procedure is that it implies an intention on the part of the committee to accumulate its own statistics, by application to individual interests, and not to rely exclusively on the copious data which various trade associations have accumulated. One thing which seems to follow is that sectional interests will receive separate consideration by the committee, a very important matter having regard to the fact that, for instance, distributors of American films have a viewpoint distinct from that of the distributors of British films with whom they are associated in the KRS.

The question of the economic soundness of British production as at present conducted, which underlies all the committee's investigations, came into the news rather violently this week when Julius Hagen of Twickenham Film Studios came out, in a statement in the *Cinema*, with the drastic suggestion that there should be a three months shutdown of all British studios "in order to get sanity into the salary and wage schedule."

Hagen Protests Excessive Costs of Producing, but Workers' Unions Answer Him; Newsreel Fight Again Waged

Mr. Hagen made the three assertions that trade unions were killing production by rigid labor rules; that salaries paid to directors were "fantastically extravagant"; and that the salaries paid to artists were also "out of all proportion to their value."

Expanding these arguments, he declared that it was necessary for Sunday work at Elstree to pay double rates on a minimum period of 8½ hours, even if an employee were required for only a three-hour shift. For work after 5:30, overtime was charged even if 17 hours' payment had been made for the three hours. Directors' salaries, he said, should be limited to £500 to £1,500, instead of ranging as high as £7,000 a picture for men who lead to "overspending in each department to satisfy every new whim. Artists' salaries were inflated by agents and 75 per cent of socalled box office draws are not worth any more than nameless artists."

The general conclusion he drew was that production costs were increasing by leaps and bounds while renting grosses were decreasing, but, as was to be expected, the inference that labor demands were chiefly responsible was quickly challenged by employees' organizations. The Association of Cine Technicians, stating that a shutdown would be a declaration of war between producers and staffs, suggested also that inflated costs due to night and Sunday work could be reduced by the abandonment of an uneconomic time-table.

£7,804,000 From Tax

With no increase in the entertainment tax to deplore and no further reduction at which to rejoice, the budget this week was chiefly of interest to the trade by the revelation in the financial statement that receipts from the tax in 1935-36 were £7,804,000 as compared with an estimate of £7,975,000. A reduction of this amount by £400,000 in the current year was foreshadowed by the chancellor of the exchequer.

The budget announced an extension of key industry duties to "activated and discolorizing carbons" (33 1-3 per cent), "parts of arc-lamp carbons" (7/6d per pound) and "parts of wireless valves and similar rectifiers" (33 1-3 per cent).

Film duties, which produced £169,000 against an estimate of £150,000, are expected to produce £180,000 this year.

Newsreels and News Features

An old legal problem is revived as a result of recent controversy in the newsfilm field. There is an agreement between the newsreels and the Cinematograph Exhibitors Association whereby, the newsreel refraining from paying heavy prices for exclusive rights for news events, the association urges its members to decline to book any news "specials" which may be made of any event not covered by the newsreels. The Football Cup Final is one of the big events of the British sporting year. News-

(*Continued on following page*)

WHEN SHOWMANSHIP STARTED IN FILMS

Following are excerpts from the address by Fred S. Meyer, former Milwaukee exhibitor and now an executive at Universal studios in Universal City, at the Hollywood presentation last Wednesday of the 1935 Quigley Grand Awards for showmanship to Harry Goldberg, Warner Philadelphia theatres publicist, and Lester Pollock, manager of Loew's Rochester at Rochester, N. Y. The Awards competition is conducted by the Motion Picture Herald's *Managers' Round Table, of which A-Mike Vogel is chairman:*

"Showmanship and exploitation of pictures first came into being about 1913 when a young man named Martin Quigley published a magazine—'Exhibitors' Herald'—in Chicago—long before the 'News', 'Motography' and the 'Herald' became one—and he had a section known as 'What the Picture Did for Me'. I became a faithful subscriber and correspondent of 'What the Picture Did for Me'. Maybe that's what elected me as secretary of the MPTOA. Out of this 'What the Picture Did for Me' came the Quigley Awards, and in eulogy to Mr. Quigley I hate to think what showmanship would be today if it weren't for Martin Quigley and his awards.

"(To the winners:) It is my desire that the circuits you represent will reward you—that your promotion will be steady, so that ultimately you will be managers of these circuits. Let your theatres be operated by showmen, and then tell them to go and exploit the pictures to the limit, as you gentlemen have done. If you do that, showmanship is not a lost art, and when you have accomplished that, not only the 5,000 exhibitors referred to by Mr. Vogel, but every exhibitor, will go back into show business."

BRITISH BOARD OPENS STUDIO CENSUS

(Continued from preceding page)

reels duly declined to tender for film rights and the Football Association, through Wembley Stadium, arranged to have its own film taken and to distribute it through Featurettes, Ltd.

There was the expected request to exhibitors from the CEA not to book the film, coupled with a statement that the match would be found to be covered by the newsreels. Meanwhile, Wembley Stadium took legal action by applying for an injunction to prohibit the newsreel companies from taking a film of the match. It was refused and an appeal taken on the ground that any film taken must imply trespass on the football ground. The court view was that the correct procedure was for the football authorities to sue for damage after the film had been made and exhibited.

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Australia Is Here

Two important Australian executives are here and, behind the considerable amount of talk about British and "Empire" production arising from functions in honor of Stuart F. Doyle of General Theatres and Union Theatres and of Ernest Turnbull of British Dominions, it is possible to sense an approaching crisis in the Australian theatre field which probably will be decided ultimately by factors quite outside British production.

The existing situation in Australia is largely governed by the existence of General Theatres, the operating merger of Union Theatres and Hoyts' Theatres brought into existence in the first place by banking interests common to both groups, for the purpose of economy and elimination of unnecessary competition. A five-year agreement expires in December, 1937.

It therefore seems that Ernest Turnbull was anticipating a vital change in present circumstances in announcing, at a luncheon to the London press, that an amalgamation of interests was planned by Hoyts' Fox of Australia and British Dominions of Australia, with the incidental object of developing Australian production by liaison with leading British producers including Gaumont-British (handled in Australia by Fox), British & Dominion, Twickenham and British Lion (all represented by British Dominions). Twenty million dollars was stated as the value represented by the various factors in this potential merger, but there were no details of the means by which refinancing might be planned.

There was also a tentative note in the Turnbull statement, as regards the British production end, which was supported by later news that neither Gaumont-British nor British Lion definitely had consented to go in; British & Dominions and Twickenham, both with long term contracts with British Dominions, asserted their belief in and adherence to the plan.

With the situation at this stage, Stuart F. Doyle arrived in London. A banquet had been planned for him some time before Mr. Turnbull, coming via America, got in first and broke his front-page story. The banquet duly took place at Claridge's. The Rt. Hon. Malcolm MacDonald, secretary of state for the Dominions, was the star guest, with a galaxy of other officials and Dominions celebrities, including Dr. Leslie Burgin, parliamentary-secretary to the Board of Trade and the attorneys general of Australia and of New South Wales, but in a news sense it provided no answer to, or comment on, the Turnbull announcement. It is obvious that if Stuart F. Doyle finds it necessary to make counter-proposals they are being put forward privately. He stays here until May 27th, when he sails for New York on the *Queen Mary*, and therefore has plenty of time in which to start things on this side.

Tilting for Advantage

The situation, as insiders see it, is that both Union and Hoyts', with the end of the General Theatres arrangement in view, are anxious to avoid either a renewal of the operating merger or its dissolution on terms leaving the other party definitely the stronger. Hoyts' plan is, by means of the Fox distribution-British production tieup, to establish a combination strong enough, with financing from London, either to hasten the end of General or to establish itself so strongly that the end of the agreement will find it in a position of independence, and possibly of dominance.

Union's plans have not been stated even in general terms, but Stuart F. Doyle's visit to New York may have an important bearing on them. Security of product being a very important factor in the situation, any agreements which he makes with American distributors to obtain such security on a long-term basis for Union would be a very effective counter to any arrangements which Hoyts', with Twentieth Century-Fox as its American product asset, might make with British producers.

Though the British film is an asset in Australia, and will be a bigger one, the major box-office attractions are, as in England itself, features from major American producers. Union, tied up with all the majors but Fox, would look strong against Hoyts' with Fox as its only certain American asset. There is also a degree of uncertainty as to how the British product ultimately will be divided. The Doyle company, British Empire Films, already distributes for Associated British, Toeplitz and General Film Distributors. G-B, it seems, has not definitely decided which side it will back, British Lion is similarly undecided, and the growth of production here inevitably will provide a further margin of product even if Australasian quota laws stabilize on the 25 per cent basis described by Mr. Turnbull—15 per cent of these films to be made in any part of the British Empire and 5 per cent to be Australian productions.

An extension of this theory of "Empire Quotas" to the whole of the British Dominions, advocated by Mr. Turnbull, would in his view make possible a $200,000 Empire return per picture to British producers. Australasia already, he said, has returned $75,000.

Federal Aid Assured for Mexico Films

by JAMES LOCKHART

in Mexico City

The young film production industry of Mexico definitely will have the moral and financial assistance of the Government. The aid was assured by President Lazaro Cárdenas during a recent visit to the newest and largest studio in the country, Cinematografica Latino Americana, S. A. (CLASA), located at Tlalpan, near the country's capital. CLASA has completed its first film, "Vamonos Con Pancho Villa" ("Let's Go With Villa"), and has started its second, "Su Gran Adventura" ("His Grand Adventure").

The president expressed gratification that the country's film industry has advanced to the extent where it can maintain a large and modern studio. He declared that the time is at hand for the Government to do something for the industry. President Cárdenas said that he considers the production of good Mexican pictures an excellent advertisement for the country. He favors the production of high class scenics and pictures that depict the folklore of Mexico.

The chief executive has instructed the ministries of the Interior, Foreign Relations and National Economy to draft a program to provide for Government assistance to the industry, but without meddling in it.

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Evasion of the local tax of 13 per cent on each day's admission gross will not be tolerated by the authorities. This was clearly indicated in the arrest of the manager, two assistants and the cashier of a Mexico City neighborhood house on charges of regularly holding out on the municipal tax collectors when they made their rounds each night after the performances. The city treasurer claims the evasions have cost the city several thousand dollars.

The public health bureau of the Government has produced 63 two-reel talking pictures on general sanitation, personal hygiene and health education, which are being exhibited free in workers' and peasants' recreation centers throughout the country. The new federal physical education department is producing a six-reeler to demonstrate to the public the benefits to be derived from systematic physical exercise.

Cameraman Touring World

Charles Herbert, March of Time cameraman, sails from Los Angeles this week on the first lap of a tour of all the principal countries of Asia and Europe. According to Roy E. Larsen, president, Mr. Herbert will photograph leading figures and background material wherever it is available and the material he collects will be incorporated in future releases of the reel. The trip is expected to take a year.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 2, 1936, from 112 theatres in 18 major cities of the country was $1,066,095, a decrease of $102,377 from the total for the preceding week ended April 25, 1936, when 116 theatres in 18 large cities aggregated $1,168,472.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"The Return of Jimmy Valentine" (Republic) (on stage: Earl Carroll's Vanities)	19,000	"Murder on the Bridle Path" (Radio) (on stage: N.T.G. and revue)	23,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Boulder Dam" (W.B.) and "Too Many Parents" (Para.) (25c-50c)	4,500	"Charlie Chan at the Circus" (Fox) and "Road Gang" (F.N.)	5,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"The Ex-Mrs. Bradford" (Radio) (25c-55c)	13,000	"The Witness Chair" (Radio)	12,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"Petticoat Fever" (MGM) and "Hell Ship Morgan" (Col.)	15,000	"Small Town Girl" (MGM) and "Panic on the Air" (Col.)	13,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	3,537	25c-55c	"Petticoat Fever" (MGM) and "Hell Ship Morgan" (Col.)	14,000	"Small Town Girl" (MGM) and "Panic on the Air" (Col.)	12,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Big Brown Eyes" (Para.) (on stage: Jack Benny and Mary Livingston)	37,000	"The Moon's Our Home" (Para) (on stage: Fred Waring and Orchestra)	36,000	....
Paramount	1,793	25c-50c	"Boulder Dam" (W.B.) and "Too Many Parents" (Para.)	6,500	"Charlie Chan at the Circus (Fox) and "Road Gang" (F.N.)	8,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"The Moon's Our Home" (Para.)	9,400	"Small Town Girl" (MGM)	14,000	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Preview Murder Mystery" (Para.) and "Silly Billies" (Radio)	5,800	"The Robin Hood of El Dorado" (MGM) and "The Widow from Monte Carlo" (W.B.)	8,600	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"A Message to Garcia" (20th Century-Fox)	8,400	"The Life of Louis Pasteur" (F.N.)	5,800	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"Give Us This Night" (Para.) and "F Man" (Para.)	4,300	"Little Lord Fauntleroy" (U.A.)	5,400	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Mr. Deeds Goes to Town" (Col.) (2nd week)	9,500	"Mr. Deeds Goes to Town" (Col.) (1st week)	13,500	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
State	1,600	15c-35c	"The Lady in Scarlet" (Chesterfield) (plus stage show)	3,200	"Doughnuts and Society" (Mascot) (plus stage show)	3,200	....
Chicago							
Apollo	1,400	30c-60c	"Mr. Deeds Goes to Town" (Col.)	6,000	"A Message to Garcia" (20th Century)	5,900	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"13 Hours by Air" (Para.) (on stage: "Our Gang")	31,000	"Mr. Deeds Goes to Town" (Col.) (plus stage show)	34,000	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM) (3rd week)	11,800	"The Great Ziegfeld" (2nd week)	12,000	....
Garrick	900	30c-60c	The Singing Kid" (F.N.)	7,200	"Wife vs. Secretary" (MGM)	6,000	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Paddy O'Day" (Fox) (on stage: George Givot)	15,400	"The Walking Dead" (W.B.) (plus stage show)	15,400	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Rhodes, The Diamond Master" (GB Pictures) (on stage: Abe Lyman and Orchestra)	16,600	"The Witness Chair" (Radio) (on stage: June Knight, Joe Morrison)	15,000	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) 32,500 Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"The Country Doctor" (20th Century) (2nd week)	15,000	"The Country Doctor" (20th Century) (1st week)	16,800	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"King of the Damned" (GB Pictures) (plus stage show)	13,300	"Don't Get Personal" (Univ.) (on stage: Estelle Taylor and Roscoe Ates)	15,000	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Little Lord Fauntleroy" (U.A.) (3rd week)	6,500	"Little Lord Fauntleroy" (U.A.) (2nd week)	12,000	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Captain January" (Fox)	4,000	"A Connecticut Yankee" (Fox)	5,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hanna	1,500	50c-$1.50	"The Great Ziegfeld" (MGM)	16,750	....		....
Hippodrome	3,800	30c-42c	"Mr. Deeds Goes to Town" (Col.)	17,500	"Captain January" (Fox)	14,000	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"The Witness Chair" (Radio) (on stage: Horace Heidt and Band)	11,500	"Every Saturday Night" (Fox) (on stage: Major Bowes' Amateurs)	15,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"These Three" (U.A.)	12,000	"The Trail of the Lonesome Pine" (Para.)	15,500	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"The Trail of the Lonesome Pine" (Para.)	5,000	"F Man" (Para.)	3,000	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"These Three" (U.A.) (3rd week)	5,000	"These Three" (U.A.) (2nd week)	4,000	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	1,500	25c-40c	"The Singing Kid" (F.N.)	1,000	"Captain January" (Fox)	2,500	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"Forced Landing" (Republic) and "Coming 'Round the Mountain" (Republic) (plus stage show)	2,000	"Dance Band" (First Division) (plus stage show)	2,000	....
Denham	1,500	25c-40c	"Big Brown Eyes" (Para.) (4 days) "The Sky Parade" (Para.) (3 days)	2,000 1,500	"The Moon's Our Home" (Para.)	5,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Mr. Deeds Goes to Town" (Col.)	11,000	"The Singing Kid" (F.N.) (plus stage band)	9,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"The Witness Chair" (Radio) and "The Farmer in the Dell" (Radio)	5,500	"The Robin Hood of El Dorado" (MGM) and "Love on a Bet" (Radio)	6,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"The Country Beyond" (Fox) and "Gentle Julia" (Fox)	4,000	"Charlie Chan at the Circus" (Fox) and "Song and Dance Man" (Fox)	3,000	High 5-11 "Bride of Frankenstein 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Small Town Girl" (MGM) and "Charlie Chan at the Circus" (Fox)	8,500	"A Message to Garcia" (20th Century) and "The Garden Murder Case" (MGM)	10,000	High 2-22-36 "Modern Times" Low 5-4 "West Point of the Air"	26,000 4,900
Pantages	3,000	25c-40c	"Special Investigator" (Radio) and "Don't Get Personal" (Univ.)	6,200	"Sutter's Gold" (Univ.)	7,000	High 9-7 "Top Hat" Low 4-13 "Mister Dynamite" and "Great God Gold"	19,000 2,500
W. B. Hollywood	3,000	25c-40c	"Times Square Playboy" (W.B.)	5,950	"I Married a Doctor" (W.B.)	7,800	High 9-7 "Page Miss Glory" Low 4-3 "Laddie"	15,300 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Captain January" (Fox) (2nd week)	3,500	"Captain January" (Fox) (1st week)	5,500	High 3-14-36 "The Country Doctor" Low 5-4 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"The Witness Chair" (Radio) and 'Murder on the Bridle Path" (Radio)	4,120	"The Moon's Our Home" (Para.) and "Silly Billies" (Radio) (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday)	9,700	High 4-25-36 "The Moon's Our Home" and "Silly Billies" (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady"	9,700 2,000
Loew's	2,800	25c-40c	"Mr. Deeds Goes to Town" (Col.) and "Dangerous Intrigue" (Col.)	9,500	"Petticoat Fever" (MGM) and "Hell Ship Morgan" (Col.)	9,000	High 2-15-36 "Exclusive Story" (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case"	15,000 2,750
Lyric	2,000	25c-40c	"Times Square Playboy" (W.B.) (plus vaudeville)	7,000	"Charlie Chan at the Circus" (Fox) (on stage: Horace Heidt and Band)	11,200	High 3-28-36 "The Leathernecks Have Landed" (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid"	13,300 3,700
Kansas City								
Mainstreet	3,100	25c-40c	"The Witness Chair" (Radio) (on stage: June Knight, Pinky Tomlin) (25c-50c)	13,500	"Special Investigator" (Radio)	5,600	High 11-23 "The Case of the Lucky Legs" Low 1-12 "I Sell Anything"	22,000 2,000
Midland	4,000	25c-40c	"Unguarded Hour" (MGM)	7,400	"These Three" (U.A.)	9,100	High 8-24 "China Seas" Low 9-14 "Bonnie Scotland"	25,000 6,000
Newman	1,900	25c-40c	"Big Brown Eyes" (Para.)	5,900	"The Moon's Our Home" (Para.) (6 days)	6,500	High 5-25 "Goin' to Town" Low 5-18 "Dinky"	14,000 3,000
Tower	2,200	25c-35c	"The Farmer in the Dell" (Radio) (plus stage show)	6,200	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (2nd week)	8,300	High 1-18-36 "Magnificent Obsession" Low 3-14-36 "Lady of Secrets" (plus stage show)	14,500 5,000
Uptown	2,000	25c-40c	"Sutter's Gold' (Univ.)	4,600	"Captain January" (Fox) (2nd week)	4,300	High 9-7 "Steamboat Round the Bend" Low 7-27 "Black Sheep"	11,000 2,100
Los Angeles								
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (2nd week)	17,500	"The Great Ziegfeld" (MGM) (1st week)	20,000	......	
Four Star	900	30c-55c	"Every Saturday Night" (Fox) (2nd week)	2,500	"Every Saturday Night" (Fox) (1st week)	2,400	High 5-18 "Les Miserables" Low 4-25-36 "Every Saturday Night"	7,800 2,400
Hillstreet	2,700	25c-40c	"Special Investigator" (Radio) and "Don't Get Personal" (Univ.)	6,800	"Sutter's Gold" (Univ.)	5,500	High 9-7 "Top Hat" Low 11-2 "Three Kids and a Queen"	17,000 2,800
Loew's State	2,500	30c-55c	"Small Town Girl" (MGM) and "Charlie Chan at the Circus" (Fox)	13,000	"A Message to Garcia" (20th Century) and "The Garden Murder Case" (MGM)	14,500	High 12-7 "Mutiny on the Bounty" Low 10-26 "Way Down East"	24,500 6,200
Paramount	3,596	30c-55c	"Mr. Deeds Goes to Town" (Col.) (plus stage show)	22,400	"Till We Meet Again" (Para.) and "Too Many Parents" (Para.) (on stage: Veloz and Yolanda)	19,222	High 8-10 "Paris in Spring" Low 4-11-36 "Give Us This Night" (plus stage show)	32,000 12,200
W. B. Downtown	3,400	25c-40c	"Times Square Playboy' (W.B.)	5,250	"I Married a Doctor" (W.B.)	7,000	High 1-11-36 "Captain Blood" Low 4-27 "Strangers All" and "I'll Love You Always"	17,100 5,000
Minneapolis								
Minnesota	4,000	25c-55c	"The Moon's Our Home" (Para.) (on stage: Dave Apollon and Orchestra)	10,000	"A Message to Garcia" (20th Century) (on stage: "Our Gang")	11,000	High 1-4-36 "The Bride Comes Home" Low 4-4-36 "Klondike Annie"	31,326 8,000
RKO Orpheum	2,900	25c-40c	"Mr. Deeds Goes to Town" (Col.) (2nd week)	7,500	"Mr. Deeds Goes to Town" (Col.) (1st week)	7,500	High 9-21 "Top Hat" Low 1-26 "A Lost Lady"	18,000 4,500
State	2,300	25c-40c	"Modern Times" (U.A.)	5,000	"Wife vs. Secretary" (MGM)	6,000	High 11-2 "Broadway Melody of 1936" Low 5-2-36 "Modern Times"	7,000 5,000
World	400	25c-55c	"The Ghost Goes West" (U.A.) (2nd week)	3,500	"The Ghost Goes West" (U.A.) (1st week)	3,000	High 6-8 "Thunder in the East" Low 11-16 "Born for Glory"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Colleen" (W.B.) and "The Walking Dead" (W.B.)	9,000	"The Bohemian Girl" (MGM) and. "Everybody's Old Man" (Fox)	9,500	High 2-9 "Lives of a Bengal Lancer Low 8-3 "My Heart Is Calling" and "College Scandal"	15,500 7,000
His Majesty's	1,700	50c-$1.50	"The Great Ziegfeld" (MGM) (2nd week)	9,000	"The Great Ziegfeld" (MGM) (1st week)	9,500	......	
Loew's	3,115	30c-60c	"The Prisoner of Shark Island" (20th Century-Fox) and "Boulder Dam" (W.B.) (plus stage show)	11,000	"Exclusive Story" (MGM) and "Sky Parade" (Para.) (plus six acts of vaudeville)	9,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) Low 6-15 "Mark of the Vampire" and "Baby Face Harrington"	15,000 5,500
Palace	2,600	25c-65c	"Wife vs. Secretary" (MGM) (on stage: Misha Poznansky, concert violinist)	12,000	"Captain January" (Fox) and "The House of a Thousand Candles" (Republic)	13,000	High 12-7 "Mutiny on the Bounty" Low 7-20 "Drake of England" and "The Nitwits"	15,000 7,500
Princess	2,272	25c-65c	"Mr. Deeds Goes to Town" (Col.) and "Don't Gamble with Love" (Col.)	8,500	"These Three" (U.A.) and "Pride of the Marines" (Col.) (2nd week)	6,000	High 2-22-36 "Modern Times" and "Guard That Girl" Low 12-28 "Remember Last Night?" and "East of Java"	12,500 3,000
New York								
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (4th week)	17,925	"The Great Ziegfeld" (MGM) (3d week)	17,950	......	
Capitol	4,700	25c-85c	"Captain January" (Fox)	21,500	"Small Town Girl" (MGM) (2nd week)	17,000	High 1-5 "Forsaking All Others" Low 10-12 "O'Shaughnessy's Boy"	87,400 16,500
Center	3,433	35c-$1.25	"A Message to Garcia" (20th Century) (3rd week)	9,800	"A Message to Garcia" (20th Century) (2nd week)	15,000	High 1-4-36 "Ah, Wilderness!" Low 3-7-36 "The Voice of Bugle Ann"	32,000 6,000
Palace	2,500	25c-75c	"The Singing Kid" (F.N.) and "Two in Revolt" (Radio)	7,000	"Sutter's Gold" (Univ.) and "The Witness Chair" (Radio)	6,500	High 10-5 "Top Hat" Low 4-4-36 "Love on a Bet" and "Road Gang"	15,000 6,000
Paramount	3,700	35c-99c	"Desire" (Para.) (on stage: Ethel Merman, Little Jack Little and Orch.) (4 days - 3rd week)	13,500	"Desire" (Para.) (on stage: Ethel Merman, Little Jack Little and Orch.) (2nd week)	34,500	High 1-19 "Lives of a Bengal Lancer" Low 12-21 "Millions in the Air"	65,300 10,000
Rialto	594	25c-65c	"Special Investigator" (Radio)	8,500	"Sky Parade" (Para.)	6,500	......	
Rivoli	2,200	40c-99c	"Things to Come" (U.A.) (2nd week)	20,000	"Things to Come" (U.A.) (1st week)	28,000	High 2-15-36 "Modern Times" Low 6-29 "Nell Gwyn"	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (2nd week)	72,000	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (1st week)	92,000	High 9-7 "Top Hat" (plus stage show) Low 11-30 "Crime and Punishment" (plus stage show)	131,200 45,000
Roxy	6,200	25c-55c	"The Amateur Gentleman" (U.A.) (plus stage show)	24,500	"Gentle Julia" (Fox) (plus stage show) (2nd week)	25,350	High 1-4-36 "If You Could Only Cook" (plus stage show) Low 4-20 "My Heart Is Calling" (plus stage show)	62,000 17,500
Strand	3,000	25c-55c	"I Married a Doctor" (W.B.) (2nd week)	9,500	"I Married a Doctor" (W.B.) (1st week)	14,400	High 5-11 "The G Men" Low 4-4-36 "Snowed Under"	60,138 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Sutter's Gold" (Univ.) (4 days) "Big Brown Eyes" (Para.) (3 days)	1,200 500	"The Farmer in the Dell" (Radio)	2,000	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"The Moon's Our Home" (Para.) (plus stage show)	7,200	"Small Town Girl" (MGM)	6,300	High 914 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-40c	"The Bohemian Girl" (MGM) (4 days) (plus stage show) "Boulder Dam" (W.B.) (3 days) (10c-35c)	2,200 550	"Three Godfathers" (MGM) (plus stage show) (4 days) "Muss 'Em Up" (Radio) (3 days) (10c-35c)	2,300 600	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"A Message to Garcia" (20th Century)	3,000	"The Robin Hood of El Dorado" (MGM)	3,400	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Mr. Deeds Goes to Town" (Col.)	6,700	"The Witness Chair" (Radio) and "The Farmer in the Dell" (Radio)	3,950	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"A Message to Garcia" (20th Century) and "F Man" (Para.) (5 days)	4,150	"Modern Times" (U.A.) and "The Widow from Monte Carlo" (W.B.)	6,750	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Captain January" (Fox) and "Boulder Dam" (W.B.)	9,100	"13 Hours by Air" (Para.) and "The Bohemian Girl" (MGM)	7,300	High 2-29-36 "Exclusive Story" 21,150 (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"These Three" (U.A.) (3rd week)	7,500	"These Three" (U.A.) (2nd week)	13,000	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Unguarded Hour" (MGM)	2,300	"Klondike Annie" (Para.)	2,200	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Small Town Girl" (MGM)	17,000	"The Moon's Our Home" (Para.)	10,500	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,500	55c-$1.65	"The Great Ziegfeld" (MGM) (3rd week)	13,500	"The Great Ziegfeld" (MGM) (2nd week)	15,000	....
Earle	2,000	25c-50c	"Big Brown Eyes" (Para.) (plus stage show) (6 days)	12,500	"Snowed Under" (F.N.) (on stage: Ted Fio Rito and Orch.) (6 days)	13,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"A Message to Garcia" (20th Century) (plus stage show) (8 days)	18,000	"Captain January" (Fox) (plus stage show) (6 days - 2nd week)	13,000	High 12-28 "The Littlest Rebel" 31,000 (plus stage show) Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"House of a Thousand Candles" (Republic)	2,000	"A Connecticut Yankee" (Fox)	2,100	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Singing Kid" (F.N.) (6 days)	2,000	"Rhodes, the Diamond Master" (GB Pictures)	2,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Mr. Deeds Goes to Town" (Col.) (2nd week)	15,500	"Mr. Deeds Goes to Town" (Col.) (1st week)	24,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"The Walking Dead" (W.B.)	6,000	"Road Gang" (F.N.)	6,000	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	20c-40c	"The Littlest Rebel" (Fox) and "Thanks a Million" (20th Century)	1,700	"Mutiny on the Bounty" (MGM) and "In Person" (Radio)	3,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling 1,400
Broadway	1,912	30c-40c	"Petticoat Fever" (MGM)	6,000	"The Harvester" (Republic)	7,000	High 4-11-36 "Sutter's Gold" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"A Connecticut Yankee" (Fox) and "Frisco Waterfront" (Republic)	4,000	"Three Live Ghosts" (MGM) (on stage: Major Bowes' Amateurs)	7,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"The Moon's Our Home" (Para.) and "Silly Billies" (Radio)	6,000	"A Message to Garcia" (20th Century) and "Everybody's Old Man' (Fox)	7,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The Witness Chair" (Radio) and "Big Brown Eyes" (Para.)	5,000	"Captain January" (Fox) (2nd week)	8,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"These Three" (U.A.)	7,000	"Little Lord Fauntleroy" (U.A.)	7,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"The Passing of Third Floor Back" (GB Pictures)	1,100	"La Maternelle" (Tapernoux) (3rd week)	900	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Marihuana" (State Rights)	5,000	"Silly Billies" (Radio) and "Yellow Dust" (Radio)	3,500	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Panic on the Air" (Col.) and "Brilliant Marriage" (Invincible)	5,300	"The Walking Dead" (W.B.) and "Call of the Prairie" (Para.)	4,500	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (3rd week)	7,500	"The Great Ziegfeld" (MGM) (2nd week)	8,500	....
Golden Gate	2,800	15c-40c	"The Witness Chair" (Radio) (plus stage band)	12,000	"I Conquer the Sea" (Academy) (on stage: Amos 'n' Andy) (15c-55c)	18,000	High 3-28-36 "The Leathernecks Have Landed" 29,000 (on stage: Burns and Allen) Low 4-4-36 "Love on a Bet" 11,000
Orpheum	2,440	15c-40c	"Mr. Deeds Goes to Town" (Col.) (3rd week)	5,000	"Mr. Deeds Goes to Town" (Col.) (2nd week)	6,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"The Robin Hood of El Dorado" (MGM)	12,000	"Gentle Julia" (Fox) and "A Message to Garcia" (20th Century)	15,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Rhodes, the Diamond Master" (GB Pictures)	6,500	"The Singing Kid" (F.N.)	6,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Everybody's Old Man" (Fox)	7,000	"The Ghost Goes West" (U.A.) (4 days - 2nd week)	3,500	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Small Town Girl" (MGM) and "Till We Meet Again" (Para.) (2nd week)	15,000	"Small Town Girl" (MGM) and "Till We Meet Again" (Para.) (1st week)	16,000	High 10-5 "I Live My Life" 35,000 (plus stage show) Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"Petticoat Fever" (MGM) and "Everybody's Old Man" (Fox)	3,100	"The Trail of the Lonesome Pine". (Para.) (3rd week)	2,600	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Small Town Girl" (MGM) (2nd week)	6,400	"Captain January" (Fox) (3 days) "Small Town Girl" (MGM) (4 days - 1st week)	3,400 4,100	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	10c-35c	"Mr. Deeds Goes to Town" (Col.) (3rd week) (20c-55c)	5,950	"Mr. Deeds Goes to Town" (Col.) (2nd week) (15c-55c)	6,450	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Rhodes, the Diamond Master" (GB Pictures)	2,750	"The Prisoner of Shark Island" (20th Century) and "Love Before Breakfast" (Univ.)	2,950	High 3-16 "Roberta" 6,100 Low 5-2-36 "Rhodes, the Diamond Master 2,750
Orpheum	2,450	25c-40c	"13 Hours by Air" (Para.) and "The Farmer in the Dell" (Radio)	5,200	"Petticoat Fever" (MGM) and "Everybody's Old Man" (Fox)	5,650	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	25c-35c	"Road Gang" (F.N.) and "Murder on the Bridle Path" (Radio) (20c-30c)	4,100	"Give Us This Night" (Para.) and "Woman Trap" (Para.) (25c-30c)	4,200	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-30c	"The Leathernecks Have Landed" (Republic) (plus stage show)	2,900	"The Old Homestead" (Liberty) (plus vaudeville)	3,150	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

ILLINOIS HIGH COURT UPHOLDS DISTRIBUTOR

Sets Precedent by Denying Exhibitors' Petition Against Paying Paramount Judgment

by BILL CROUCH

in Chicago

The supreme court of Illinois last week denied the petition of George and Jean Gehring of the Roseland theatre to prevent them from paying a judgment of $3,073 to Paramount Pictures. The judgment was for damages as the result of a breach of contract and was granted by the appellate court.

This is the first time a decision has been made on a film contract suit in this state and has a very definite bearing on contract rulings here in the future. It sets an important precedent in future cases of a like nature and will result in a stiffening of the distributors' attitude as regards contracts in Illinois.

The full amount of the damage claim was allowed Paramount. The film company sued when the theatre owners refused to play pictures contracted for on the grounds that the contract had been canceled.

▽

Coleman Clark, national table-tennis expert, gave a demonstration on the stage of the Chicago theatre the other day. B & K has been considering the using of such plans for stage entertainment and the table-tennis demonstration was given the onceover to see if it had audience appeal. The plan may be adopted in B & K houses at some later date.

▽

Clyde Eckhardt, in charge of the Will Rogers Memorial Fund Drive in this territory, has divided the area into eight divisions and named exchange managers as zone leaders. The managers in turn have given their salesmen instructions to contact theatremen and work out details for the taking of contributions. The response from theatre managers has been most gratifying. Some theatres are collecting funds and others are making subscriptions in accordance with the size of the theatre.

▽

Al Blasko, Warner theatre manager, has been named captain of one of the teams in the James E. Coston-Warner theatre baseball-business drive. This is a break for Al, as his team is called the Chicago Cubs and as a result he gets to have his picture taken with Charlie Grimm, manager of the National League winning ball team.

▽

W. A. V. Mack, division manager for Gaumont-British, announces the following appointments as salesmen: Edward L. Brichetto to the Cincinnati office, Reuben Rosenblatt to Milwaukee and Robert Winnig to Des Moines. All have been added to the regular staffs of tre various exchanges.

▽

Henry Herbel's new suburban home was struck by lightning last week. Considerable damage was done to the metal work but it did not catch on fire nor was anyone injured although Mrs. Herbel and the baby were in the house.

▽

A big reception greeted Margot Grahame when she arrived here last week on her way to England. John Joseph, RKO press representative here, staged a press party in the "house on the roof" at the Sherman hotel. Landon Laird, film critic on the Kansas City *Star*, was a guest at the affair.

▽

Felix Mendelsohn is up and around, feeling better than he has in weeks. He plans to take it easy this week to get in shape for the MGM convention, which starts here May 11th.

▽

The RKO stage unit, Folies Comique, coupled with the film "The Ex-Mrs. Bradford," at the Palace, is doing the best business in the loop.

△

The Circle theatre in Goshen, Ind., is the latest addition to the Jack Rose-Alex Manta circuit. This is the 15th house the circuit has acquired in Indiana and the 22nd addition to the group.

▽

J. J. Jovaney of Superior Pictures, Inc., spent last week in New York on business.

▽

The Better Films Council of Chicagoland has given a film library to the Illinois Federation of Women's Clubs.

▽

Arline Harris, the talented Iowa girl who won statewide honors as the best actress in several one-act play contests, is being studied by several talent scouts.

▽

Ramon and Renita, ballroom dancers, now appearing with Xavier Cugat at the Stevens hotel, will leave for Hollywood immediately following their engagement here. They will make several pictures for Warner Bros.

▽

Roy Bruder, manager of the Chicago theatre, is happy. No wonder; he just got his guest card to Albert Lasker's private golf course, one of the finest private courses in the world.

▽

George Givot was the headliner at a CAPA Celebrity party at the Sherman hotel last week.

▽

Iowa State Fair officials have given up their plan to use Bank Night. The fact they can't charge for a "consideration" is the cause of disbanding the plan. Many county fairs in the midwest are trying to work out a plan that will meet with the approval of the authorities.

▽

Bill Mart, resident manager of the Strand and Iowa theatres in Grinnell, is planning to spend the summer in Hollywood. George Mart, Bill's son, left for the cinema city last week to spend a month before coming back to Grinnell to take over management of the houses while his father is away.

▽

Tom Burke, business manager of the theatre janitors union, is organizing the Loop office building janitors.

▽

Les Abbott of Guercio and Barthel is in Marsailles installing the equipment in the newly erected Mars theatre. His firm furnished the theatre, which is of modern style and seats 600. The theatre is owned and operated by A. R. Workman and Clarence Hartford. This concern also owns the Coliseum theatre in Marsailes, an 800-seat theatre.

▽

Manager Edward Burnell has had a new front on the Metropole theatre here and the house looks like new.

▽

At its annual meeting last Friday in Chicago, the Better Films Council looked back with satisfaction on a year of greater cooperation with Hollywood producers than any since the council started in 1932.

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Mrs. Charles R. Holton, first vice-president of the council and state chairman of motion pictures for the Illinois Federation of Women's Clubs, reported that 39.3 per cent of pictures eyed by the Council's reviewers in the past year had been found suitable for family consumption, as against 25.4 per cent during the first year of the council's existence.

At the same time, the reviewers found 41.2 suitable for adults and young adults and 19.5 suitable for adults only, as against 27.3 per cent for both these groups in 1932-33.

Mrs. Holton made it plain that the council does not wish to be known as a censoring body, seeking only to act as a general clearing house of film information for club, church, PTA and similar groups.

She said: "We do not oppose pictures intended for the adult audience. We merely attempt to classify pictures according to their artistic merits and the age group to which they will appeal.

"As a matter of fact, I would like to see our present censorship ordinance brought up to date. It was drafted before the war, when girls and boys of 21 hadn't the sophistication that children of 12 and 14 have today. Pink permits ought to be issued on this revised basis, barring only those below, say 16, instead of 21."

Mrs. Richard McClure is president of the council.

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Bob Lucas has been named general manager of the Anderson theatre circuit in Morris, Ill. The circuit operates nine houses in central Illinois and is one of the most progressive theatre groups in the country.

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"The Great Ziegfeld" is doing such a big business here that it will remain at least twice as long as originally planned. First plans were for a three-week run and this will be doubled, with possibly two or three more weeks.

Ross Federal Service Operating in Alaska

The immediate extension of full theatre checking service to the Territory of Alaska has been announced in New York by Harry A. Ross, president of Ross Federal Service, Inc. The new service is now being organized and it is expected that headquarters will be located in Juneau or Nome. According to present plans the new service should be in full operation within two months, Mr. Ross said upon his return last week from the Pacific coast.

W. H. Earles, manager of the Seattle branch of the company, is now en route to Alaska to recruit and train the new field force.

Hatcher Building Theatre

J. L. Hatcher, operator of the Ohio theatre at Baltimore, Ohio, is constructing a new 700-seat house in nearby Xenia and expects to open it in early September. Mr. Hatcher is disposing of his present theatre to devote his time to the operation of the new one.

Warner Outing June 18

The Warner club of the company's home office will hold its annual Outing and Boat Ride on June 18. The members will sail on the S. S. *Peter Stuyvesant* to Playland, amusement park at Rye, N. Y.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THEATREMEN IN HOLLYWOOD

Not the least part of the Award winners' Hollywood trip was the wholly attentive ear given the visitors' boxoffice opinions by producers, directors, stars and publicity heads. From all sides, important names probed for the theatre angle, asked numerous questions that indicated an entirely encouraging cooperation in the business of selling their product.

The bringing of the Quigley Awards so directly into the heart of the studio country has been hailed in Hollywood as a most progressive step in narrowing the gap between studio and theatre. Producers who through their welcome to the Award winners have expressed a desire for yet closer cooperation between these vital forces would be wise to encourage further and more frequent journeys of this kind.

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MINOR MIRACLE

Trip through a major lot in Hollywood last week with the Quigley Awards party brought forth the sage comment from one astounded outlander who remarked: "Considering what these folks have to do to make pictures, it's a minor miracle that finished pictures ever reach the screen."

After viewing the operation of some of the million and one departments in production that solve the most aggravating of problems by a smooth and efficient routine of execution, this declarer is inclined to say of the above—"there's something in that."

That the picture makers have been able to create a machine to turn mere words into screen stories with sufficient speed to supply the world's insatiable appetite is reason enough indeed to regard this amazing studio-land with deep and increasing respect.

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"THE LION AND THE LAMB"

The current article by Round Tabler Joe Kinsky, Tri-States Theatres, Davenport, Iowa, district chief, on the successful operation of the "Quad City" Theatre Managers' Association should be cause for general eyebrow-raising among those who profess to see little good of cooperation between manager and manager, and especially cooperation between circuit and independent theatremen.

Here are 14 showmen in four adjacent cities who recognize the ever-present and dangerous encroachments menacing theatre grosses by getting together to do something about it and doing it in a handsome manner indeed. Says Kinsky:

> *" . . . Our members have just as many individual viewpoints as any group of 16 or 20 persons. We have many a hot and bitter argument, but we have never had an argument that has not been satisfactorily concluded. . . . That our association is stronger today than it was two years ago when it was formed of necessity is ample proof that it has been a distinct benefit. What can be done here can be done anywhere. . . ."*

There are too many spots where any effort to build a strong managerial defense against outside influences is frowned upon. Careful analysis of Kinsky's article might prove that the "lion and the lamb" may not only "lie down together" but that both can get a good night's sleep.

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FELLOWSHIP AND HARMONY

Encouragement of good fellowship and harmony among members of the personnel most often marks the well-conducted theatre. These virtues are emphasized in a recent issue of "The Projector" put out monthly by the service staff of the State Theatre, in Portland, Maine.

Intelligent in makeup and interesting in subject matter, this most recent addition to our list of circuit and house organs reflects a fine spirit of cooperation, indeed.

The editors of the Portland publication are to be commended for their endeavors and an extra bow voted Round Tabler Harry Botwick, listed modestly as advisor.

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Deriders of the lowly lucky number gag are hereby advised that with the arrival of the sprightly springtime, the stunt, brushed up, now makes its appearance on Fifth Avenue.

In the morning's mail addressed to Gert Merriam, from one of New York's swankiest women's shops comes an invitation to a fashion show with the following copy: "Present this invitation. There will be a door prize of either one dress, suit or coat valued at twenty-five dollars and one prize of twelve pairs of silk stockings."

And now we're waiting for "Family Night" at Tiffany's.

A-Mike Vogel

To Benjamin W. Newman, Loew's Rio Theatre, New York City, Frank Tichenor, well-known publisher, last week presented the Quigley March Bronze plaque. That's Oscar A. Doob, Loew's advertising and publicity director to extreme left, Marvin Schenck, assistant to Charles C. Moskowitz at right and Gertrude Merriam, Managers' Round Table Club.

146 Top Newspapers Run Advance "Girl" Serial

Typical of the cooperation received by MGM on the nationwide newspaper tieup of the serial on "Small Town Girl" was the hookin made with the Knoxville *News Sentinel,* which organized and conducted a unique contest based on the serial. Thirty-nine all-expense trips to Knoxville and two trips to Washington were awarded by the paper to girls in Tennessee, Kentucky and Virginia who received the most photos in a "Small Town Girl" popularity contest, conducted by the paper.

In some cases the serial appeared in 20 installments, while in others it was divided into 30 or 40. All papers featured the illustrations by James Montgomery Flagg on the picture. Many of them used full-page reproductions of these drawings.

MGM reports a total of 146 papers throughout the country running the story, representing some of the most influential publications in the United States.

"Show of Showmanship Coming."

FRESH SPINACH GIVES BOB POPEYE TIEIN

Fruit house up in Yorkton, up in the Canadian Saskatchewan, in error received a shipment of fresh spinach from California and for which there did not seem to be much demand from local retailers. So what to do?

To the rescue came Manager Bob Richardson, of the local Roxy Theatre, who suggested that the spinach be distributed to the stores round town for tiein purposes on Bob's Popeye cartoon showing currently.

Result was the entire shipment was sold out in three days with added assistance of slide at the theatre following every showing of the Popeye advising patrons of the availability of the cartoon character's favorite food.

"Show of Showmanship Coming."

Unique Idea Features "Witness Chair" Advance

Effective idea for lobby display is conveyed in promotion book on RKO Radio's "Witness Chair," front cover being reproduction of scene still, with door die-cut in center. Copy reads: "what happened here" and when door is opened, photo on inside page is revealed showing detectives and murdered character. Inside copy ties in the "kill" angle. Rest of book is in keeping with cast, story, etc.

Book was turned out by Leon J. Bamberger, sales promotion manager, and leading New Rochelle, N. Y., amateur thespian.

"Show of Showmanship Coming."

Costumes of Year 2036 Used for "Things" Bally

Among the slants on the New York Rivoli date for "Things to Come" was the planting of five men around the Times Square district, each garbed in the costumes of the year 2036 as detailed in the picture. Front included running electric sign.

Unusual newspaper page ad was planted by Macy's, showing scenes from the picture of homes and styles of the future, below which was a modernistic photo of the entire store. Title was tied into copy. Ad planted in three dailies was secured by U. A. exploiteer staff aided by Bernard Waldman, of Cinema Shops.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

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QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

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VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

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EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

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ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

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ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

QUIGLEY GRAND AWARD WINNERS OBSERVE THE HOLLYWOOD SCENE

Philadelphia Warner-ite Tells of What They Saw at Studios; Finds Producers Receptive to Ideas That Help the Boxoffice

by HARRY GOLDBERG

Warner Philadelphia Theatres Publicist

To a Quigley Award Winner every door in Hollywood is open. In a week one can only skim through the vast areas of the studios and catch but glimpses of plans, publicity programs and productions under way. There was so much to see, hear and learn, with studios competing for the privilege of hospitality, that seven days of Hollywood leaves a veritable welter of impressions and information.

It will take time to sort them out but as Mike Vogel insists upon an immediate report for the members of the Round Table, herein is rendered a brief summary.

Ed took us around the back lot where Nick Foran was singing a song to Paula Stone, and between songs we set up a camera and hooked our heels in the bar with the principals.

With an eye and an ear on Errol Flynn and Olivia De Havilland rehearsing a scene from "The Charge of the Light Brigade," Michael Curtiz made us welcome, and we also stood for photographs.

Then we wandered over to a broad avenue where Pat O'Brien and Beverly Roberts were reading lines for a shot in "China Clipper" while the director was arranging a welcome home parade.

Frank Whitbeck, at the Metro lot, gave us the impression that he had nothing to do but show us a good time, so we looked in on Joan Crawford and Melvyn Douglas preparing a scene for "The Gorgeous Hussy," and then traipsed over to watch Walter Ruben build up a shot for "The Suicide Club."

Call on Irving Thalberg

Arranged next by Frank Whitbeck was a visit to Irving Thalberg, and after an hour there then to Al Lewen, who patiently explained some of the problems connected with screening "The Good Earth," which he is producing in association with Thalberg.

The studio visits were interrupted by the mid-week luncheon given by the Quigley Publications at which the awards were presented to Lester Pollock and to me.

As one who covered too many banquets and luncheons in his newspaper days and looks upon them with an ironical eye, it was quite flattering to see that so many prominent personages had come from the studios to attend the lunch in our honor.

At the Paramount lot Gabe Yorke took us from desk to desk, analyzing in detail the work of the highly organized publicity department and urged us to spend an entire day roaming around the lot.

Barney Glazer discussed his new Bing Crosby picture, "Rhythm on the Range" and we tramped off to watch Eleanore Whitney in a lovely scene of "Three Cheers to Love"; walked on the Ida Lupino-George Raft set while the cast was chanting a facetious nursery rhyme to kid a zealous property man and finished up with Gertrude Michael and Sir Guy Standing.

On the way to Bill Pine's office saw Gary Cooper, Madeleine Carroll and Lewis Milestone stopping traffic on a street so the cameraman held it up a bit longer while we were photographed with the stars.

Jesse Lasky wanted to ask some searching questions regarding exploitation and to discuss his new production "One Rainy Afternoon." Walter Wanger arranged for a talk which ranged from "The Case Against Mrs. Ames," the creation of new stars, why is a producer and his important plans for the immediate future.

Fred Myers took the better part of a day to entertain us on the Universal lot, where Bill Koenig and Charles Rogers gave us time for reminiscences and the exposition of their ideas for forthcoming product. Johnny Johnston found Irene Dunne on one of the sets and the inevitable still cameraman exposed us jointly to posterity.

On the Warner lot again, to be photographed with Jack Warner and the Quigley plaque. He described his new productions and when he learned the plaque was won for work on "Dream" he ordered a special screening of "The Green Pastures" and "Anthony Adverse."

A debt of gratitude is owed Mike Vogel, the guy that invented the Quigley Awards, and boys, if you can go to Hollywood via Quigley—try it next year. It's the only way to really see the place.

In Kansas City, between planes, hospitality was extended by John McManus, of Loew's Midland; Bernie Bernfield, United Artists' district exploiteer, and Stan Chambers, at the Uptown. Missed with regret were Larry Lehman and Louis Mayer, of the RKO Mainstreet, and Barney Joffee, among others, and we hope to see them next time.

J. Lloyd Dearth, now at the Pantages, Hollywood, and Rodney Pantages, welcomed us to the Studio City and while there had time for a bit of a chat with Jack Gross, of the RKO Hillstreet. Dean Hyskell, of Fox West Coast, was another member we were glad to meet, and said hello by phone with Al Hanson and Charley Skouras. Renewed old times with Doc Howe, of Fanchon & Marco, who saw us off at the airport, and Tom Soriero dropped in at the hotel to say "howdy."

Hollywood sure threw open wide the gates and this occasion is taken to express the warmest thanks for a grand week. —*A-MIKE*

Rochester Loew-man Discourses on the Mechanics of Making Pictures as Is Explained by Heads of Various Departments

by LESTER POLLOCK

Manager, Loew's, Rochester, N. Y.

Frank Whitbeck of MGM showed us how production is started before it reached the direction. It begins with the script and then goes to the artist, who in turn visualizes how the players will look and from that makes his layouts. There is also an art department in which is made miniatures of every set that goes into production. These then go to the engineering department, which prepares a scale that is forwarded to the scenic department and used as the basis for the final scenes.

The director is in no sense responsible for the setting of scenes—this is entirely out of his jurisdiction and on him rests the sole task of the direction of the players themselves.

Each studio tries to incorporate into every picture, good or bad, some exploitation angle on which the managers or press agent can make tieups. The attitude of the studios is that no one picture will sell itself; that task, they realize, remains in the hands of the theatreman and gratefully acknowledge the part he plays in making grosses soar at the box-office. This statement was extremely gratifying and shows that the Coast recognizes the part the manager assumes in putting over pictures.

Trailer Department Interesting

Particularly interesting was the trailer department, watching them pick out the "punchiest" parts of the picture for the benefit of the patrons to see what they can expect when the picture actually plays the theatre.

Not to be forgotten by any manner of means is the property man, on whose shoulders rests the responsibility of seeing that all sets are accurate in every detail so far as period decoration is concerned. He must also stand prepared at a moment's notice to bring forth like a magician anything from an antique setting dating back to Louie the 14th to the latest in modernistic settings that will be the rage next year.

And speaking of carrying out details, much was our surprise to learn that in all scenes where players are shown eating, honest-to-god food is served. It was explained that it is much cheaper to serve real edibles than papier-mache or whatever other substitute.

In addition to the pleasure of meeting the various players at the studios and witnessing actual production, it was our distinct pleasure to talk with Eddie Mannix, general manager of the Metro lot, and casting director Grady. The trip was one grand and glorious thrill—the thrill of a lifetime—from beginning to end.

Exton Hosts Parents Of Dorothy Peterson

Bill Exton's "Country Doctor" campaign at the Kenosha, Kenosha, Wis., was distinguished by attendance of Dorothy Peterson's family, residents of nearby town, at the opening. Bill received wire of greetings from the star which was placed on poster together with her photo and planted ahead in Western Union offices. Papers were generous with stories and photos on the stunt.

Eight merchants cooperated in presenting the first baby girl born after the opening with gifts. Cook ran page two days and merchants tied in further on windows as illustrated.

Large cut of bankbook was blown up and displayed in bank, copy imprinted across front reading "the Crown authorities save for the Quins, why don't you get the habit yourself?" Bottom of display carried photos of the starlets. For his lobby Bill strung an infant's wear clothesline across entire front.

"Show of Showmanship Coming."

Plants Baby Tiein On "Rose Marie"

Lester Stallman, College Theatre, Bethlehem, Pa., conducted the baby contest with Bethlehem *Globe-Times* and cooperating merchants for first female child born during run and christened "Rose Marie." Co-op ad page broke day ahead and a reported first time was the use of the mayor's name in connection with the stunt.

Various window displays were secured, letters were mailed to women's organizations, fraternities and musical societies, imprinted paper bags were distributed and papers were generous in their stories with art.

"Show of Showmanship Coming."

Front Page Art Drawing Tops Salmon's Program

Neat bit of program-selling on "Country Doctor" was turned out by Joe Salmon, at the Riverside, New York. House being a neighborhood situation on upper Broadway, lot of effort is put into the house programs as best means of advertising in that sector.

Front piece of number referred to is drawing of Canadian countryside with flying stork carrying basket of quins and doctor behind team of sleigh dogs on way to the Dionne house, with theatre copy below. Inside pages are reproductions of press book mats with some "see" copy and quotes from newspaper critics.

"Show of Showmanship Coming."

Candid Camera "Goes Round" For Rosenthal in Bridgeport

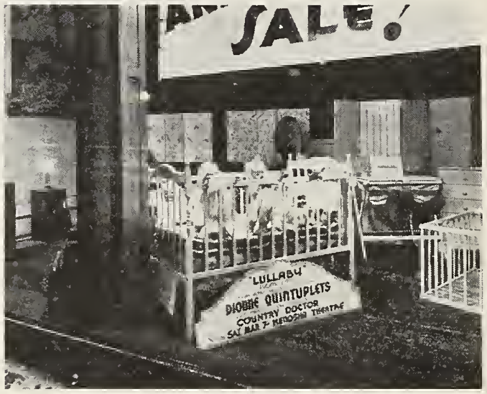
Highlighting his "Music Goes Round" date at the Majestic Theatre in Bridgeport, Morris Rosenthal used candid camera to snap pedestrians at random, shots running in the *Post* with tickets to those recognizing themselves and presenting clipping at theatre.

For his lobby display Morris used various musical instruments with bass drum revolving on movable drum (see photo), and squirrel in cage with revolving table and sign reading "round and round he goes." For the first time in over a year, transportation company was tied in to banner street cars with copy "why travel 'round and round' to find a place to park?" etc., etc.

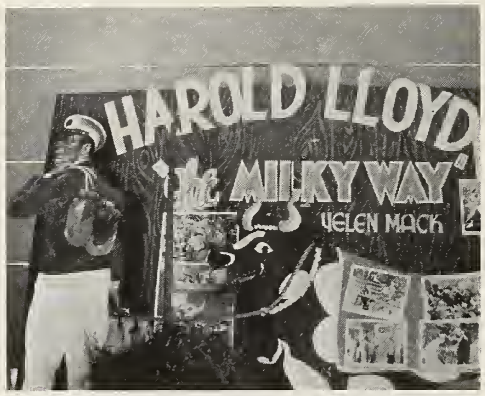
Loudspeaker attached under marquee plugged song hits and during showing of picture when Richman asks audience to join in the chorus, two ushers walked down aisles with megaphones singing the number and asking audience to join in.

Swinging
MUSIC GOES 'ROUND
PREMIERE!

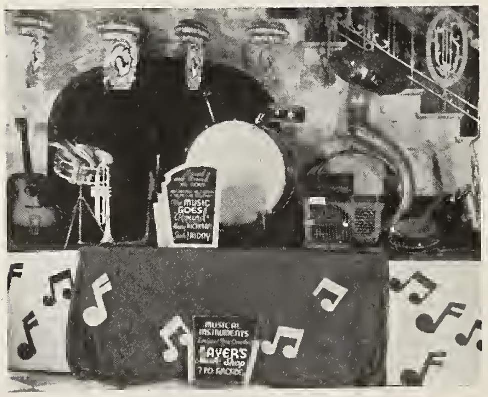
Bartlett's "Music" Banner in Dance Spot



Exton's Quin Window Display



Brenner's "Milky Way" Bovine Setpiece



Rosenthal's Animated "Music" Lobby

Valve Pushers Club Inaugurated by Bartlett

For "Music Goes Round" Ralph Bartlett, Fox Capitol, Benton, Ill., advertised in his classified page for 5,000 men, women and children to join his "valve pushers' club." Theatre telephone number only was given and gag evoked a lot of response. Pressbook membership cards were distributed entitling the holder to wear the official emblem (the kurky klip) and to vocalize the infectious strains at will.

Bowling alleys, basketball games, dance spots (see photo) were covered with "Music" banners, and six-foot cutouts were planted at entrance to office building entrances and local schools. Taverns featured a "round and round" highball, fountains plugged sundaes and for his street bally Ralph resurrected an old car, had it lettered and towed about town.

"Show of Showmanship Coming."

Golf Game Contest Idea Features Fox Midwest Drive

Current 13-weeks spring campaign instituted by Elmer Rhoden, Fox Midwest circuit head, is built around a golf game idea, with birdies, bogeys, etc., bogey being minimum budget. This is arrived at by taking expenditures for previous 13 weeks and cutting down as much as possible. Par shooters are those who do 150 to 175 per cent of bogey; birdies from 175 to 200 and eagles over 200.

Managers are given leeway in setting in pictures and other matters of policy. Participation in profits and prizes are to be given winners.

"Show of Showmanship Coming."

Three Plus Three

For "These Three" date at the Warner, Milwaukee, Ben Katz sold paper slant to publicize sport writers with newspaper-size throwaways. One side carried cut and plugs for the sport by-liners, head reading "These Three Milwaukee sport authorities write for you every day." Reverse was full-page plug for picture.

"Show of Showmanship Coming."

Harvey's Personal Message

By means of an attractive four-page leaflet in tan and printed in blue, Lee Harvey, Century Theatre, Audubon, N. J., sold his "Pasteur" engagement. Front page carried cut of Muni and wording "a personal message to you." Inside was Harvey's signed personal message in which he guaranteed the picture.

"Show of Showmanship Coming."

Papier Mache Cow Sells "Milky Way" for Brenner

For his street bally on "Milky Way," Ray Brenner, Castle Theatre, New Castle, Ind., constructed a cow's head of papier mache, body was framework covered with imprinted blanket. Man inside gave illusion of his riding the heifer. Cowbell heightened attention-getting qualities of gag.

Accompanying photo shows specially constructed lobby display with real hay, pitchfork, etc. Staff artist made cutout cow and the Lloyd figure was taken from three-sheet.

Managers in the "Quad City" Run Successful Association

Theatres in Four Cities Band to Build Grosses, Protect Interests

by JOSEPH KINSKY

Tri-States Davenport District Manager

There are probably many local associations of exhibitors in various cities throughout the United States. We exhibitors in the "Quad Cities" (Davenport, Iowa; Rock Island, Moline and East Moline, Ill.) are extremely proud of the Quad City Theatre Managers' Association because we believe it is one of the few organizations of its kind that actually works.

Perhaps one of the biggest reasons why we have been successful with this association in the "Quad Cities" is because the circuit theatres (Tri-States Theatre Corporation controlling the Capitol and Garden in Davenport, the Fort and Spencer in Rock Island, the LeClaire Theatre in Moline, and the Mort. H. Singer Theatre Corporation controlling the Orpheum Theatre in Davenport) have greatly taken into consideration the needs of the smaller independent houses, and have done everything within reason to help them.

Reviews Association's History

Possibly the best way to explain our association and its workings is to review a little bit of its history.

While the writer has been associated with the exhibitors in the "Quad Cities" for only about two and a half years, it is our understanding that the Quad City Theatre Managers' Association has been organized for quite a number of years. However, it has only been during the last two years that the organization really has had "teeth." As a matter of fact, we look back upon the Fall and Winter of 1934 as being the time when the association, in its present form, actually came into being, and it was at that time the NRA forced exhibitors into line with its rulings concerning fair trade practices. It was apparent that if anything was to be done to bring extra revenue into the theatres, it would have to be done together. And so, at the instigation of the Tri-States Theatre Corporation, a meeting of the Quad City Theatre Managers' Association was called, and it was suggested by the writer that all the 14 theatres then in the association cooperate in giving away a car. While this seemed unusual at first to many, it was finally agreed upon, and our first cooperative giveaway was held on the night of January 11, 1935, which, I believe, was the first occurrence of its kind in the United States.

So great was the success of this venture, a total of 24,000 admission tickets were sold at theatres having a total capacity of about 16,000, that it was immediately decided we should continue these cooperative giveaways at frequent intervals. Taking a cue from our success, associations were formed in various other mid-western cities and exactly the same plan of cooperative giveaways were adopted by them.

Among the most effective of its kind is the Quad City Theatre Managers' Association, the membership embracing 14 theatres in Davenport, Iowa, and Rock Island, Moline and East Moline, Illinois. A fine example of "one for all and all for one", the organization has done a lot of good in bringing business to the boxoffice, building morale and holding off "invaders" in general.

One of the guiding spirits is Joe Kinsky, district chief in the Davenport sector for Tri-States Theatres. What the association has accomplished in the past two years and how the boys go about it is detailed herein by the Iowa Round Tabler.

—A-MIKE VOGEL

With the passing of the NRA, many of these other associations faded out of the picture with the theatres in each of these towns battling against the others for their own interests. However, this was not true in the "Quad Cities." All of us down here recognized the fact that we were deriving more benefit from the association than we could ever hope to as individual theatres. As a result, we have all stayed in line and have actually added two new theatres to the association since the NRA was declared unconstitutional.

It might seem to many outsiders that the Association has taken upon itself the task of running each individual theatre. This is not true in any way. We have made it a very strict ruling never to discuss our bookings, film costs, or in any way do anything that would cause one to hint at conspiracy.

The association has very definitely controlled giveaways. We have absolutely outlawed individual theatre giveaways in any and all forms; even to the extent of refusing children's candy giveaways, and promotions of that type. We have seen fit to do this in order to eliminate all misunderstandings and all possibilities of "chiseling" on the part of any member. Each member of the association, of course, has the privilege of asking for special permission for individual giveaways, and this has been granted in a number of cases when these were intended solely for the exploitation of a certain picture. During the two years we have had this ruling in effect we have never had a serious violation, nor have we had a member leaving the association, with the exception of one small neighborhood exhibitor who was unable to meet the financial obligations he owed the association.

"Show of Showmanship Coming."

OSTATNIE DNI
POMPEI

REPRODUCE SCENE. Sequence of "Last Days of Pompeii" was motif for lobby decoration on the date at the Lyceum, Sydney, Australia. Idea was executed by Ben Bernard and Ralph Doyle.

When we say "financial obligations," it might be well to explain. By this we mean that the Association purchases all merchandise to be given away. Each theatre then pays its share in proportion to its seating capacity. To this, of course, is added the cost of coupons and advertising.

At the present time, we are having giveaway nights once every two weeks. We found that in this way we kept interest at a maximum and the people do not tire of them as they have in other cities where they are conducted once a week or more.

Association Activities Extensive

However, the good work of the association has not confined itself strictly to giveaways. Only last Fall we were faced with a threat of a Walkathon in Rock Island, promoted by a company who was operating Walkathons in several Illinois cities. We were confronted by certain officials, who for some unknown reason were greatly in favor of having this Walkathon in the city. The city ordinances in Rock Island strictly prohibit the issuance of a license by the city to a project of this kind. However, the city was willing to issue a special license designating the Walkathon as a legal dance hall, restaurant, or even a garage, if necessary. The association immediately hired two or three lawyers, and its Rock Island members, headed by H. D. Grove of our Fort Theatre, contacted every civic, church and social organization. Finally, the pressure brought by these organizations upon the city, together with the threat of legal action on the part of the State's Attorney was so great that he was forced to deny the Walkathon permission to come into town. Subsequently, the same bunch of promoters tried to force their way into Moline where our lines were already formed, and they had no chance whatsoever to break through. Fortunately, in Iowa there is a State law against Walka-

(*Continued on following page*)

THE "QUAD CITY" ASSOCIATION

(*Continued from preceding page*)

thons, and we have had no trouble in Davenport.

Just a few weeks ago there was a movement afoot in the "Quad Cities" for the adoption of Eastern Standard Time, such as is now in effect in Chicago. Meetings for the purpose of discussing this change in time were only in the primary stages when each and every member of the association got busy fighting it. It is doubtful if there was a manager who did not have four or five prominent persons personally backing him and his theatre against the adoption of the new time. As a result, entire action was dropped, and those parties trying to see it put through found they were faced by a stone wall of opposition from the theatres.

We are now in the midst of a fight to eliminate the "Bingo" evil in the "Quad Cities." "Bingo," as you may or may not know, is nothing more or less than a variation of the Corn Games so popularly used by concessionaires at county fairs during the summertime. This is played in various places ranging from benefit card parties in churches to the dirtiest beer taverns in town. It is really a serious menace to our theatres, and one which we are having great difficulty in overcoming, due chiefly to the fact that the "Bingo" games are sponsored by those very social organizations to whom we usually appeal to stop gambling. This will be by far our toughest fight, but we have every reason to believe that we will ultimately be successful.

Raise Funds Via Ball

Naturally, an association like ours must have funds with which to conduct these campaigns against rackets. At the present time, our treasury has more than $1,000, none of which has come out of the pockets of any independent exhibitor, or the treasury of any theatre circuit. During the past two years we have conducted an annual dance called the "Quad City Theatre Managers' Movie Ball." In 1935 we held this ball at the Coliseum Ballroom in Davenport, with Art Kassel and his orchestra as the attraction. Attendance at this dance was approximately 2,200. Just a few weeks ago we held our second annual movie ball, this time in the Moline Field House, Moline, Ill., with Jan Garber and his orchestra furnishing the music, and a Wilbur Cushman unit furnishing the entertainment for a floor show. Our attendance at this dance consisted of over 4,000 persons, and we realized a profit of about $700. We have heard some criticism of our sponsorship of these two dances since it would appear that we were driving people out of our theatres and into a ballroom. It is significant, however, that the theatre grosses on the nights we have had these dances have been at least average, and in some cases better than average. Further than that, we have so staged these dances that it has been impossible for local ballroom enterprises to follow us with similar events. Indeed, this year we were refused permission to use the Coliseum ballroom in Davenport, the finest in the "Quad Cities," because of the fact that the owner, last year, declared his business, following our dance, suffered because he was unable to present his attractions in the same way we did ours.

Officers of the Quad City Theatre Managers Association are as follows:

Barney Brotman, president.
Charles Carpenter, vice-president.
William Prass, secretary.
Julius Geertz, treasurer.

Seventeen theatres in Davenport, Iowa, Rock Island, Moline and East Moline, Ill., are represented in the Association. They are in Davenport:

Capitol, Orpheum, Garden, Uptown, Zenith and State.

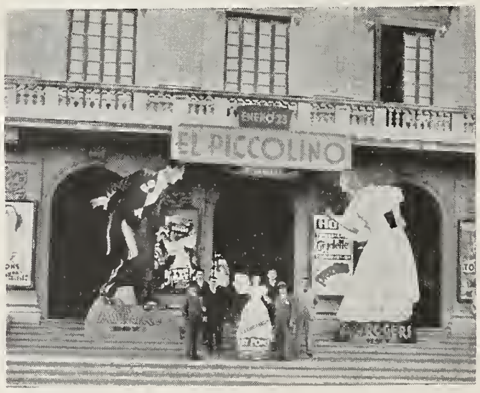
In Rock Island—the Fort, Spencer, Riviera, Rialto and Ritz.

In Moline—the LeClaire, Paradise, New Orpheum and Roxy. And in East Moline, the Strand and Majestic.

We are now in the midst of a campaign to increase admission prices. We first experimented with the Capitol and Orpheum, two opposition theatres in Davenport, where the night price on Saturdays and Sundays was increased from 36 cents to 41 cents. This was also done at the Fort Theatre, Rock Island. This move proved so successful that the LeClaire and Paradise Theatres in Moline increased their evening prices from 25 cents to 30 cents just a few weeks ago. As a result, all our first run theatres in the Quad Cities are now getting a nickel more on Saturday and Sunday evenings, and we intend to soon try to extend this increase to all seven nights. As yet, we have not seen fit to tamper with admission prices of subsequent run theatres, but at the first opportunity an effort will be made to increase these also.

Since the reorganization of our association two years ago we have had no such thing as a "price war." If and when an exhibitor thinks he should lower his admission price, he brings it up for discussion at our meetings, and usually some adjustment is made along the line to make it unnecessary to cut prices. We would like to make it clear that the association does not make it a point to strictly control admission prices, for if we were to do so it would virtually amount to the association's running each theatre. However, we do have a sort of gentleman's understanding that if there is to be an adjustment in prices, exhibitors so contemplating will inform the association.

"Show of Showmanship Coming."



MARQUEE ANIMATION. Motor-driven and brightly illuminated were the animated figures of Astaire and Rogers on giant top hat on marquee of the Saga Theatre, Oslo, Norway.

We believe that the above will give readers of the Motion Picture Herald at least a rough idea of what an exhibitor's association can accomplish when selfish interests are subordinated to the general good of everyone. We are no miracle workers here in the Quad Cities. Our members have just as many individual viewpoints as any group of sixteen to twenty persons. We have many a hot and bitter argument, but we have never had an argument that has not been satisfactorily concluded, and the fact that our Association is stronger today than it was two years ago when it was formed out of necessity, is ample proof that it has been a distinct benefit to its members. What can be done here can be done everywhere.

It has not been so long since independent exhibitors in the Quad Cities looked upon the circuit theatres as their most brutal enemies. Today there is a definite feeling of friendship between the circuits and the independents; in fact, it is the opinion of the writer that the circuits are more friendly with each individual independent than the independents are among themselves.

Independents Express Appreciation

Naturally, the load promoting these various giveaways has been for the most part on the shoulders of the circuit theatres, and particularly the Tri-States Theatre Corporation, since we control the greatest number of seats. The writer has had any number of independents come up to him and warmly express their gratitude for the cooperation they have received from our theatre company, for they realize what we have done for the association we could very easily be doing only for ourselves, if we wanted to be selfish. However, it is the opinion of our company that there are no benefits which we could derive outside of the association that we cannot get by being in it, and in addition, we have the friendship and goodwill of the independent exhibitors which has been extremely valuable to all of us in combating the rackets as discussed above.

"Show of Showmanship Coming."

Dairy Pays for Ad On "Milky Way"

Len Bishop at the Capitol in Halifax, Nova Scotia, promoted local dairy for large ad on "Milky Way" and giveaway of 1,500 ice cream bars for distribution to kiddies. Dairy also bannered their trucks.

For "Tale of Two Cities" ran an ad headed "A cross-section of Halifax theatregoers' praise," etc. Below was run comments from prominent locals.

YOU ARE INVITED TO JOIN UP

SETH RAISLER
is managing the Bellaire Theatre in Bellaire, L. I., and that isn't so far away that you can't stop in to get personally acquainted on your next day off, Seth. The latch string is out and so is the welcome mat, so come on in and say "hello."

▽

ROBERT A. STANLEY
is up in Outlook, Saskatchewan, Canada, manages the Lyric Theatre, and if he has been following our pages, as we imagine he has, he knows how active his Canadian brothers are in this section and we're looking forward to swelling the ranks by another Round Tabler from up that way.

▽

W. B. COOK
is the owner and manager of the Ideal Theatre in Halstead, Kansas, and since he is only the second member to join up from there and our other one isn't as active as we'd like him to be, we're hoping Cook will shoulder the responsibility of keeping Halstead represented frequently.

▽

L. WILTON WRIGHT
is in Montgomery, Ala., as assistant at the Strand Theatre, and started as an usher in 1933. After six months Wright was made chief doorman and in another few months promoted to his present job, which also entails advertising, and building fronts. We haven't heard from you since you joined, Wright, and so we're hoping this will serve as a gentle reminder to keep us posted on your activities.

▽

ERNEST L. MILLER
is the owner-manager of the Palace Theatre in Elkton, Ky., and says as a lad going to school he was usher at the old Academy of Music in Roanoke, Va., later he moved to Washington, and ushered there at the Fox Theatre. For a time he left showbusiness to enter the retail line but the old lure was too strong and, as Ernest puts it, "the bug bit me," so he looked for a house and we now find him in Elkton, where we hope to hear from him frequently.

▽

W. M. REDMOND
manages the Rose-Uptown in Glendive, Mont., and we're going to use this means of reminding him that signing on the dotted line doesn't complete the job of becoming a member; we expect all the boys to contribute to these pages, so how's about getting out the old typewriter and letting us know how you put your shows over at the Rose?

▽

GEORGE A. HODGE
is the assistant at the America Theatre, Colorado Springs, Colorado, and says he has always been interested in showbusiness. The only circuit George has ever been with is his present one, the J. H. Cooper interests. Hodge started at the Tompkins as usher, transferred to the Rialto as doorman and then to the American for the same job until he was promoted to his present assignment.

HARRY GOLDBERG
director of advertising and publicity, Warner's Philadelphia circuit, certainly needs no introduction in our pages, it's just a formality and official welcome. Harry, as you boys all know, won the Quigley Bronze Grand Award for 1935, plaque presented to him at a ceremony in Hollywood. Goldberg was educated in the Philadelphia schools, is a member of the Variety Club there and has never worked for any other circuit.

△

ROCKEY T. NEWTON
is city manager, headquartering at the Paramount Theatre in Cedar Rapids, Ia. Rockey was general manager of the old Hostetter group, Sears and Capitol Enterprises out of Kansas City, later city manager in Jacksonville, Spartanburg, S. C., Montgomery, Ala., and Pasadena, Cal.

▽

CHUCK SHANNON
is another member familiar to all, having brought down two Quigley bronze plaques for himself in 1936. Chuck started at the Stanley in Pittsburgh as part time usher, worked there until he was chief of service. Later promoted to assistant at the Manor, transferred to the South Hills Theatre in Dormont, Pa., in the same capacity, and then was made manager of the Hollywood in 1934. In January of this year Shannon was promoted again to manage the Belmar.

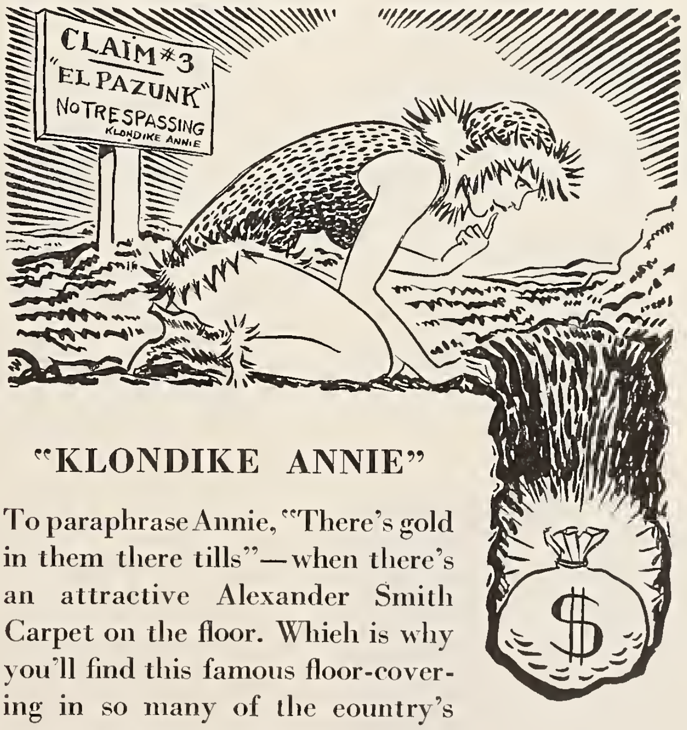
W. A. ("JAKE") GALLEMORE
is out in sunny Salinas, Cal., managing the Crystal Theatre. Jake has started out to be a good member and we're sure we can depend on him to carry on. Gallemore started as assistant and operator, later going to Sacramento, working at the Hippodrome, from there on the road to travel with Fanchon and Marco. From there we find Jake at the Paramount Studios in Hollywood in the set dressing department, where he remained for two years.

▽

ARTHUR EGBERTS
is the publicity director of Loew's Jersey City in Jersey City, N. J. Art started as usher in 1932, then reel boy, assistant in the publicity department, student assistant manager and then to his present job. You're close enough to club headquarters to drop in on your next day off and get acquainted, Egberts. Can we expect to see you?

▽

VINCENT DANIELS
is the assistant at the Grove Theatre, Freeport, L. I., working for our good friend and old member Floyd Fitzsimmons, who recommends him highly, which is good enough for us. Vince started as usher in 1933, was promoted to doorman and in February of this month advanced to assistant. With the swell boss you have, Vince, there's no reason why you shouldn't learn this business as it should be learned.

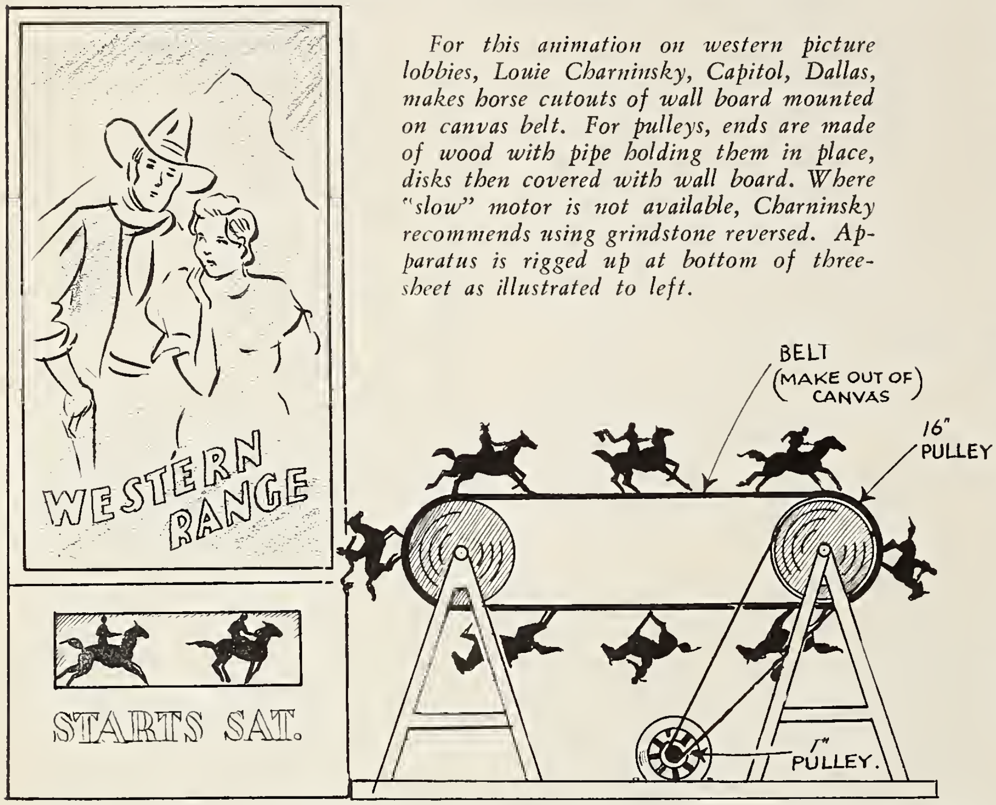


"KLONDIKE ANNIE"

To paraphrase Annie, "There's gold in them there tills"—when there's an attractive Alexander Smith Carpet on the floor. Which is why you'll find this famous floor-covering in so many of the country's most successful theatres.

ALEXANDER SMITH CARPET

A CHARNINSKY ANIMATION



For this animation on western picture lobbies, Louie Charninsky, Capitol, Dallas, makes horse cutouts of wall board mounted on canvas belt. For pulleys, ends are made of wood with pipe holding them in place, disks then covered with wall board. Where "slow" motor is not available, Charninsky recommends using grindstone reversed. Apparatus is rigged up at bottom of three-sheet as illustrated to left.

Junior Birdmen Tieup With Rosenfield on "Zero"

In connection with "Ceiling Zero," Joe Rosenfield, Modjeska Theatre, Milwaukee, Wis., arranged for a special morning show for members of the Junior Birdmen. Wisconsin *News* got behind stunt, theatre receiving plugs 17 days ahead. Wire was sent to Pat O'Brien inviting him to the special Birdmen show in his native Milwaukee and return regret wire was reproduced in paper. Ceremonies at theatre included speeches by aviation experts and the presentation of loving cup by Jimmy Mattern, famous round the world flier.

Model plane contest was also conducted with cooperation of the paper in which entry blanks were run and boys bringing planes to theatre for lobby display. Loving cup was promoted from jeweler who also plugged the contest in window display and ads.

Rosenfield's "Zero" House Staff

Entire staff was rigged up in aviation outfits week ahead (see photo) and vacant store window contained display of airplane cockpit with all instruments visible plus stills from picture.

"Show of Showmanship Coming."

Two Gals, One Boy Bally "These Three"

As a ballyhoo on "These Three," Francis Deering, Loew's State, Houston, Texas, on opening day dressed usher in correct morning clothes and with two attractive girls, planted trio in front of theatre standing beside poster of the three stars in the picture.

For lobby, blow-brush and oil paintings of the stars were used singly and in groups of three together with large cutout overhead inside the entrance. Four shadow boxes were planted on mezzanine and another at main exit. Loudspeakers and announcers at wrestling matches and fights gave the film further advance notices.

"Show of Showmanship Coming."

"Pasteur" Week Proclaimed by Mayor

Harold Cummings, Warner Theatre, Lynn, Mass., called on Mayor Fred Manning when he received his "Pasteur" booking and secured from Hizonner a proclamation for a "Pasteur Week." Stories with picture plug ran in papers together with photos of the mayor presenting the proclamation to Harold.

Letters were mailed to all women's clubs, doctors notified by medical association and notices were posted on doctors' and nurses' boards of the Lynn and Salem hospitals.

Monty Salmon Sponsors Theatres' "Times" Drive

Sponsored by Monty Salmon, general manager Quaker Theatres, Philadelphia, the following campaigns on "Modern Times" were put on in cooperation with managers Joseph C. Dougherty at the Tower, Harry Knoblauch at the Nixon and George Fishman at the Roosevelt. Special displays were planted in all three theatres consisting of Chaplin shoes, cane and hat in glass cases with sign reading "The most famous outfit in the world." Clever lamps were constructed made with the shoes as a base, hat as the shade and cane for the stand, with globe painted to represent Charlie's face.

Theatre fronts were decorated with immense cutouts of Chaplin head, and accompanying photo showing Dougherty's clever use of derbies around marquee, each containing cutout letter of star name and title. These hats were illuminated at night.

Tieup with radio station's Melody Man program brought passes to first 25 sending in correct titles of songs sung and picture was given play in the broadcast. Chaplin impersonators, one for each house, covered streets, railway stations and schools distributing heralds, and special announcements were made from stages to kiddies at morning matinees. The boys wound up with special parades by the American Legion drum and bugle corps through principal streets and ending at respective theatres.

"Show of Showmanship Coming."

Richmond Plants Stories On Quins in Papers

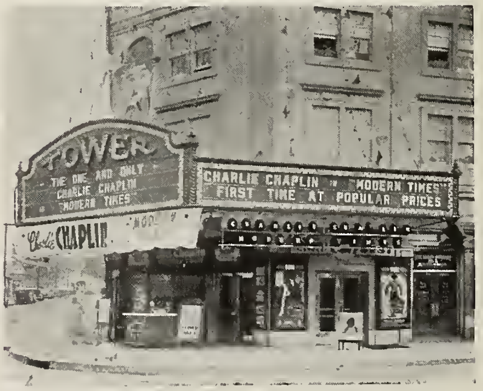
S. L. Richmond, Keith Theatre, Portland, Maine, planted a syndicated serial on the Quins for his "Country Doctor" date, with front page story first day and five days ahead, continuing through engagement. Merchants came through with full-page co-op in Sunday *Telegram* with streamer on picture and theatre. Cereal displays with picture and theatre credits were used in large food markets and window displays five and tens.

"Show of Showmanship Coming."

Hinks' Gag Stock Certificates

W. Hinks, New Alex Cinema, Paisley, England, for "Gay Lady" distributed leaflet prospectus certificates made out for "hilarity shares," inside carried cut of Lady Tubbs together with cast, theatre and film plug.

"Show of Showmanship Coming."


TOWER
THE ONE AND ONLY CHARLIE CHAPLIN "MODERN TIMES"
CHARLIE CHAPLIN in "MODERN TIMES" FIRST TIME AT POPULAR PRICES
Charlie CHAPLIN

Dougherty's "Times" Derby Marquee

SPRING SLANTS AND SUCHLIKE

TREPEL
"SUTTER'S GOLD"
RADIO CITY MUSIC HALL

New York Florist Tieup on "Gold"

(Left) One of the popular Rockefeller Center flower windows reported by Universal's JOE WEIL on the Radio City Music Hall date for "Sutter's Gold." Florist named narcissi after the title in recognition of the new color the picture is popularizing.

(Right) CARL ROGERS, assistant to MANAGER JOHN NEWKIRK, of Loew's Granada, Cleveland, promoted a "Rose Marie Rose" given to early matinee women patrons. In addition, floral decorations were also furnished to set off announcement, in exchange for mention on poster.

To the Ladies
ROSE MARIE
MacDONALD
NELSON EDDY
ROSE MARIE

It's a "Rose Marie" Rose in Cleveland

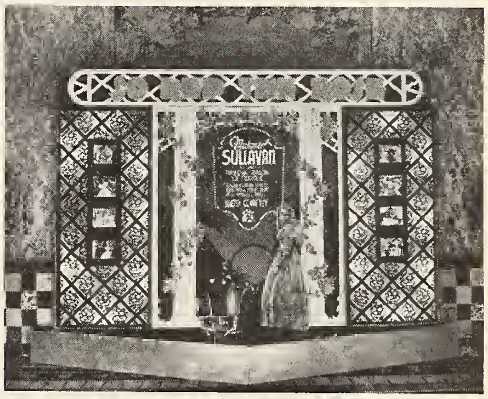
▽ ▽ ▽

Fauntleroy Blue

Providence Display on "Fauntleroy"

(Left) HOWARD BURKHARDT, manager, Loew's State, Providence, R. I., arranged for this striking millinery window on "Little Lord Fauntleroy" to advertise the new spring shade the title suggests on tiein made by United Artists' ad men. Note giant book effect to left.

(Right) VINCE WADE, manager, Tampa Theatre, Tampa, Fla., forwards another of his distinctive lobby setpieces created with the cooperation of house artists, the ANDY BEITERS. Display on "So Red the Rose" was in blue, lavender and red, lighted panels bearing stills.



A Wade-Beiters Lobby for Tampa

▽ ▽ ▽

Spencer Promotes Horse-Carriage for West

(Left) Another evidence of Spring is suggested by this horse-drawn carriage dug up by PERRY SPENCER, metropolitan Loew's Theatres district publicist, for exploitation on "Klondike Annie." Carriage is shown in the circuit's Spring Festival parade along New York's Grand Concourse.

(Right) Native in tails and top hat helps to put over "Top Hat" in front of the Capitol, Guatemala City, Guatemala. Stunt was part of the campaign put over on the picture by MAXIMO STAHL & CO., theatre owners and distributors in that sector for RKO Radio.

HOY MATINEE
TOP HAT
CAPITOL

Guatemalan Native Goes Very "Top Hat"

▽ ▽ ▽

LITTLE LORD FAUNTLEROY
BARTHOLOMEW
BARRYMORE
LOEW'S ROCHESTER

Les Pollock's Book Window on "Fauntleroy"

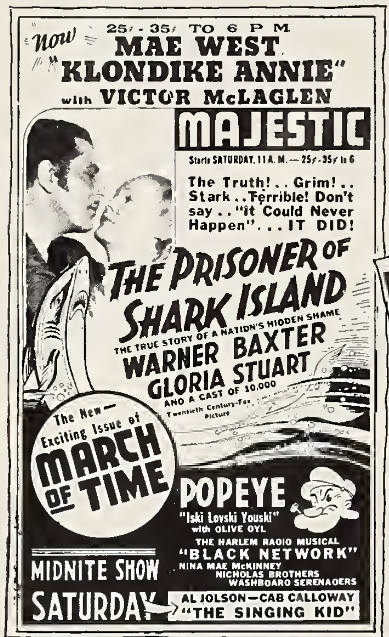
(Left) Compelling book window in prominent Rochester, N. Y., store planted as part of his campaign on "Little Lord Fauntleroy" by Manager Lester Pollock, of Loew's Theatre in that spot. Giant setpiece and stills were included in the display.

(Right) Another neat Easter lobby flash from Washington zone publicists FRANK LA FALCE and BILL EWING, to publicize coming date on "Singing Kid" and stage attraction. Display is another arrangement of the unit setpiece made popular by these Round Tablers.

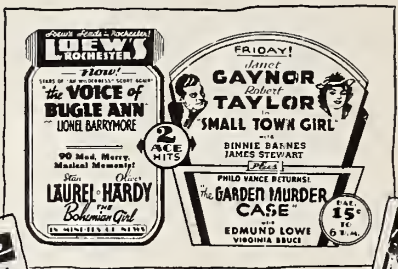
THE IDEAL EASTER WEEK ENTERTAINMENT
AL JOLSON
SINGING KID
INA RAY HUTTON
MELODEARS

La Falce-Ewing Setpiece in Washington

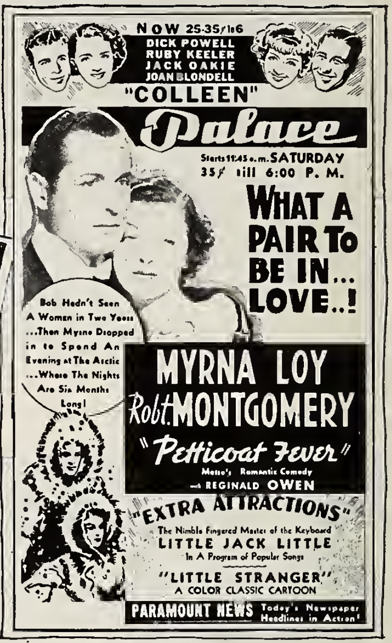
SOME RECENT NEWSPAPER ADS



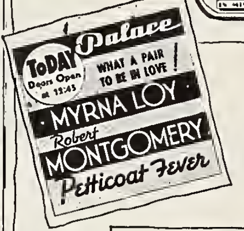
Now 25¢ - 35¢ TO 6 P M
MAE WEST
"KLONDIKE ANNIE"
with VICTOR McLAGLEN
MAJESTIC
Starts SATURDAY, 11 A. M. — 25¢ - 35¢ to 6
The Truth! .. Grim! .. Stark .. Terrible! Don't say .. "it Could Never Happen" ... IT DID!
THE PRISONER OF SHARK ISLAND
THE TRUE STORY OF A NATION'S HIDDEN SHAME
WARNER BAXTER
GLORIA STUART
AND A CAST OF 10,000
Twentieth Century-Fox Picture
The New — Exciting Issue of MARCH OF TIME
POPEYE
"Iski Lovski Youski"
with OLIVE OYL
THE HARLEM RADIO MUSICAL
"BLACK NETWORK"
NINA MAE McKINNEY
NICHOLAS BROTHERS
WASHBOARD SERENADERS
MIDNITE SHOW SATURDAY
AL JOLSON—CAB CALLOWAY
"THE SINGING KID"



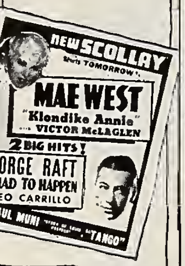
Loew's Leads in Rochester!
LOEW'S ROCHESTER
— now! —
STARS OF "AH WILDERNESS" SCORE AGAIN!
"the VOICE of BUGLE ANN"
with LIONEL BARRYMORE
90 Mad, Merry, Musical Moments!
Stan LAUREL · Oliver HARDY
THE Bohemian Girl
18 MINUTES OF NEWS
2 ACE HITS
FRIDAY!
Janet GAYNOR
Robert TAYLOR
in
"SMALL TOWN GIRL"
with
BINNIE BARNES
JAMES STEWART
Plus
PHILO VANCE RETURNS!
"The GARDEN MURDER CASE"
with
EDMUND LOWE
VIRGINIA BRUCE
BAL. 15¢ TO 6 P.M.



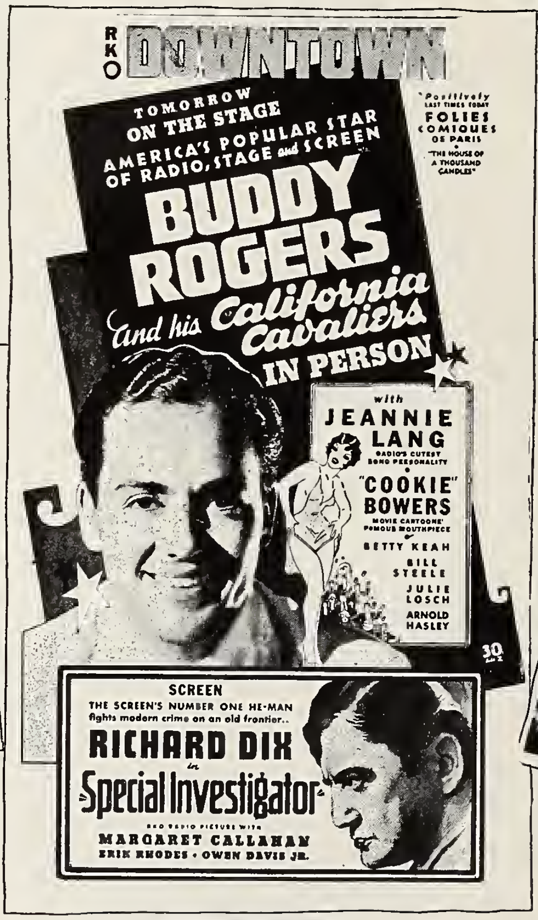
NOW 25-35¢ to 6
DICK POWELL
RUBY KEELER
JACK OAKIE
JOAN BLONDELL
"COLLEEN"
Palace
Starts 11:45 a.m. SATURDAY
35¢ till 6:00 P. M.
WHAT A PAIR To BE IN... LOVE..!
Bob Hadn't Seen A Woman in Two Years ...Then Myrna Dropped in to Spend An Evening at The Arctic ...Where The Nights Are Six Months Long!
MYRNA LOY
Robt. MONTGOMERY
"Petticoat Fever"
Metro's Romantic Comedy
with REGINALD OWEN
"EXTRA ATTRACTIONS"
The Nimble Fingered Master of the Keyboard
LITTLE JACK LITTLE
In A Program of Popular Songs
"LITTLE STRANGER"
A COLOR CLASSIC CARTOON
PARAMOUNT NEWS Today's Newspaper Headlines in Action!



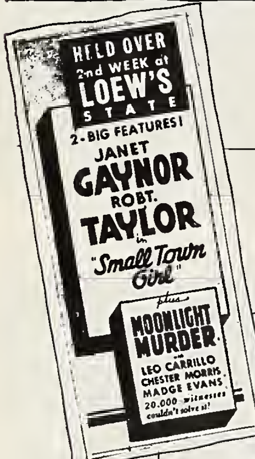
Palace
ToDAY Doors Open at 12:45
WHAT A PAIR TO BE IN LOVE!
MYRNA LOY
Robert MONTGOMERY
Petticoat Fever



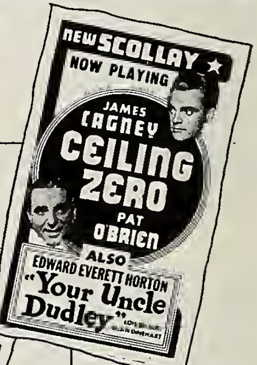
new SCOLLAY
Starts TOMORROW
MAE WEST
"Klondike Annie"
with VICTOR McLAGLEN
2 BIG HITS!
GEORGE RAFT
IT HAD TO HAPPEN
LEO CARRILLO
PAUL MUNI "TANGO"



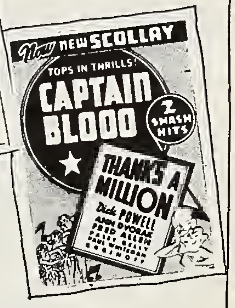
RKO DOWNTOWN
TOMORROW
ON THE STAGE
AMERICA'S POPULAR STAR OF RADIO, STAGE and SCREEN
BUDDY ROGERS
And his California Cavaliers
IN PERSON
with
JEANNIE LANG
RADIO'S CUTEST SONG PERSONALITY
"COOKIE" BOWERS
MOVIE CARTOONS' FAMOUS MOUTHPIECE
BETTY KEAN
BILL STEELE
JULIE LOSCH
ARNOLD HASLEY
"Positively LAST TIMES TODAY
FOLIES COMIQUES OF PARIS
"THE HOUSE OF A THOUSAND CANDLES"
30
SCREEN
THE SCREEN'S NUMBER ONE HE-MAN fights modern crime on an old frontier..
RICHARD DIX
in
Special Investigator
RKO RADIO PICTURE with
MARGARET CALLAHAN
ERIK RHODES · OWEN DAVIS JR.



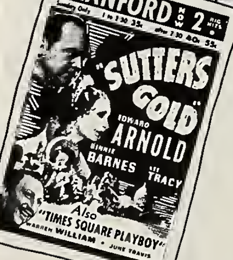
HELD OVER 2nd WEEK at LOEW'S STATE
2-BIG FEATURES!
JANET GAYNOR
ROBT. TAYLOR
in
"Small Town Girl"
plus
MOONLIGHT MURDER
with
LEO CARRILLO
CHESTER MORRIS
MADGE EVANS
20,000 witnesses couldn't solve it!



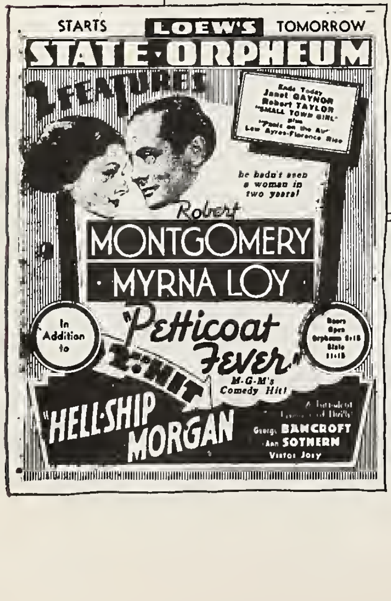
new SCOLLAY
NOW PLAYING
JAMES CAGNEY
CEILING ZERO
PAT O'BRIEN
ALSO
EDWARD EVERETT HORTON
"Your Uncle Dudley"



Now new SCOLLAY
TOPS IN THRILLS!
CAPTAIN BLOOD
2 SMASH HITS
THANKS A MILLION
Dick POWELL
ANN DVORAK
FRED ALLEN



BRANFORD NOW 2 BIG HITS
1 to 1:30 35¢
"SUTTERS GOLD"
EDWARD ARNOLD
BINNIE BARNES
LEE TRACY
Also
"TIMES SQUARE PLAYBOY"
WARREN WILLIAM · JUNE TRAVIS



STARTS LOEW'S TOMORROW
STATE-ORPHEUM
2 FEATURES
Ends Today
Janet GAYNOR
Robert TAYLOR
"SMALL TOWN GIRL"
plus
"Panic on the Air"
Lew Ayres-Florence Rice
he hadn't seen a woman in two years!
Robert
MONTGOMERY
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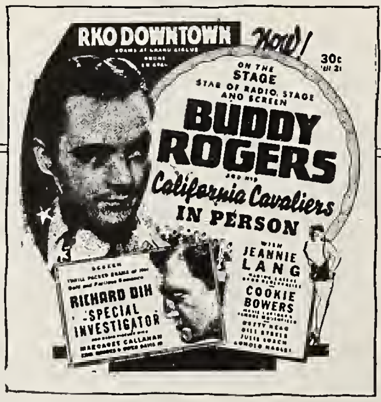

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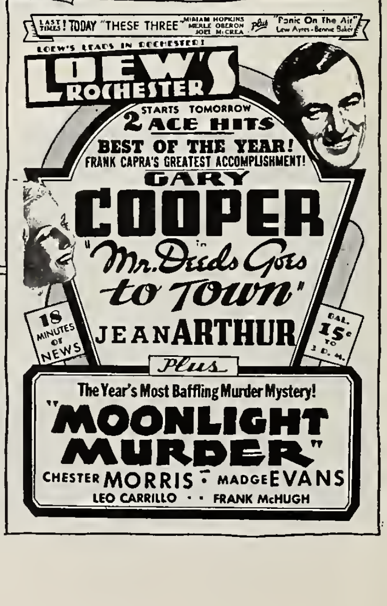

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder In Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMABASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Dct. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		June 15,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Robin Hood, Jr.		June 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		July 15,'36†		
Phantom of Santa Fe, The		May 15,'36†		
White Glove, The		June 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Cecilia Parker-Russell Hopton			
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†		
Blackmailer	William Gargan-Florence Rice	May 8,'36†		
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'38
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron	Richard Dix-Karen Morley	May 1,'36†	80	
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	*58	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather In Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	*68	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
Dne Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
She Couln't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
(Exploitation: Feb. 15,'36, p. 83.)				
Superspeed (G)	Norman Foster-Florence Rice	Sept. 1	57	Apr. 25,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 18,'36
Counterfeit	Chester Morris-Margot Grahame	May 25,'36†		
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Fer de Lance	Edward Arnold-Joan Perry			
(See "In the Cutting Room," May 2,'36.)				
Fugutive Sheriff, The	Ken Maynard-Beth Marion			
King Steps Out, The	Grace Moore-Franchot Tone	May 20,'36†		
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
San Francisco Nights	Marguerite Churchill-Ralph Bellamy			
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†		
Stampede	Charles Starrett-Finis Barton			
Trapped by Television	Lyle Talbot-Mary Astor-Lloyd Nolan-Jean Dixon			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 28	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Marla Tosnedl	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Until Death	Csortos-Deveny		90	

(THE RELEASE CHART--CONT'D)

DU WORLD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merie Oberon	Dec. 1†		
Coming				
Notre Dame			58	

EMPIRE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 18
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploiation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92.)				
Coming				
Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
(See "In the Cutting Room," Apr. 11,'36.)				
China Clipper	Pat O'Brien-Beverly Roberts			
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The 959	Bette Davis-George Brent	May 23,'36†		
(See "In the Cutting Room," Feb. 8,'36.)				
Hearts Divided 955	Marion Davies-Dick Powell	June 6,'36†		
(See "In the Cutting Room," Mar. 14,'36.)				
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull-	May 16,'36†	58	Apr. 18,'36
Mountain Justice	Bette Davis			
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	*62	Apr. 4,'36
Nowhere	Ross Alexander-Beverly Roberts			
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay			
Shrinking Violet	Ross Alexander-June Travis			
Stage Struck	Joan Blondell-Dick Powell			
White Angel, The 960	Kay Francis-Ian Hunter	June 20,'36†		

FRANK NORTON
(Greek Dialogue—English Titles)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 15†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Oct. 1†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct. 15	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				
Coming				
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	Constance Bennett-O. Homolka			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Rest Cure (G)	Reginald Denny-Esther Ralston	May 7,'36	64	Feb. 15,'36
Coming				
Captain Calamity	George Houston-Marian Nixon	June 7,'36	66	
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Song of the Andes				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	June 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	
Coming				
La Vie Parisienne	John Loder-Nancy Burns			
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†		

HOFFBERG

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Coming				
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA
(Hungarian Dialogue)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Czocke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

(THE RELEASE CHART--CONT'D)

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Hat	Frank Luther-Dorothy Dare	June 1,'36†		
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36†	71	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36†		
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
(Released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Rides Double				
Three of a Kind	Chick Chandler-Evalyn Knapp			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,36
Ah, Wilderness† (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Bishop Misbehaves, The (G) 613	Edmund Gwenn-Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
China Seas (G) 602	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16†	89	Aug. 5
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
O'Shaughnessey's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 8
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'36, p. 78.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79.)				
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 3
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14, '36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan.25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Callela	Jan. 24,'36†	77	Feb. 8,'36
Unguarded Hour (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. .Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				
Woman Wanted (G) 611	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fury	Sylvia Sidney-Spencer Tracy	May 29,'36†		
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
Kelly the Second	Patsy Kelly-Pert Kelton			
Neighborhood House	Charley Chase-Rosina Lawrence		58	
Our Relations	Laurel and Hardy			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 5,'36†		
(See "In the Cutting Room," April 4,'36.)				
Suicide Club 646	Robert Montgomery-Rosalind Russell	May 22,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Suzy	Jean Harlow-Franchot Tone	June 26,'36†		
Tarzan Escapes	Johnny Weismuller -Maureen O'Sullivan			
Three Wise Guys	Robert Young-Betty Furness	May 15,'36†		
Witch of Timbuctu	Lionel Barrymore-M. O'Sullivan	June 12,'36†		

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 8
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36. p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The	Madeleine Carroll-George Brent	May 8,'36†		
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36. p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Lorettta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 11
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Florida Special (G)	Jack Oakie-Sally Eilers	May 1,'36†	68	Apr. 25,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
F Man 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	
(See "In the Cutting Room," Jan. 11,'36.)				
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	*75	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(see news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugutive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87: May 2,'36, p. 99.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 10
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 10
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 10
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
This Woman Is Mine 3447	Gregory Ratoff-John Loder-R. Bennett-Kath. Sergrave	Aug. 9†	75	
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'36†	*66	Apr. 18,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 18
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death	Randolph Scott-Frances Drake	June 19,'36†		
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
Border Flight (G)	John Howard-Frances Farmer	May 29,'36†	*65	Apr. 25,'36
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Fatal Lady	Mary Ellis-Walter Pidgeon	May 15,'36†		
Forgotten Faces (G)	Herbert Marshall-G. Michael	May 15,'36†	*72	May 2,'36
Girl of the Ozarks, The	Virginia Weidler-G. Erickson	June 12,'36†		
Palm Springs	Frances Langford-Smith Ballew	June 5,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Poppy	W. C. Fields-Rochelle Hudson	June 19,'36		
Princess Comes Across, The	C. Lombard-Fred MacMurray	May 22,'36†		
(See "Concertina," "In the Cutting Room," Mar. 14,'36.)				
Return of Sophie Lang, The	Gertrude Michael-Ray Milland			
Rhythm on the Range	Bing Crosby-Frances Farmer			
Spendthrift	Henry Fonda - Pat Paterson			
Texas Rangers, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 26,'36†		
Yours for the Asking	George Raft-Dolores Costello Barrymore			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-George Houston		*67	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy- Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Tim McCoy-Joan Woodbury	Jan. 27,'36†	76	
Lightnin' Bill Carson	Ralph Forbes-Marion Schilling	Apr. 15,'38†		
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luana Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Fighting Fury	Kazan, Wonder Dog - John King	Sept. 1†	61	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	86½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†		
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	*70	Apr. 25,'36
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Mar. 2,'36†		
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 9	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Follow Your Heart 3509	Marion Talley			
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Lonely Trail, The 3561	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Navy Born 3516	William Gargan-Claire Dodd	June 20,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Singing Cowboy, The 3512	Gene Autry-Lois Wilde	May 11,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Song of the Six-Gun 3573	Gene Autry	July 6,'36†		
Untitled 3508	James Dunn-Mae Clarke			
(See "The Glory Parade," "In the Cutting Room," Apr. 25,'36.)				
Winds of the Wasteland 3562	John Wayne	June 15,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15: exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dancing Pirate 670	Charles Collins-Steffi Duna	May 22,'36†	85	
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36†	81	May 2,'36
His Majesty, Bunker Bean	Owen Davis, Jr.-Louise Latimer			
Last Outlaw, The	Harry Carey-Hoot Gibson			
(See "The Last of the Bad Men," "In the Cutting Room," Apr. 18,'36.)				
Marry the Girl	Gene Raymond-Barbara Stanwyck			
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss	Anne Shirley-John Beal			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels In White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls.	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* 640	Warner Oland-Keye Luke	Mar. 27,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	*67	Apr. 11,'36
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96.)				
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	*64	Feb. 29,'36
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 8
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'38†	62	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'38†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	*90	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	*60	Mar. 28,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 27
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 31
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	
(See production article, Mar. 14,'36, p. 16.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Patrolman* 650	George O'Brien	June 19,'36†		
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 22,'36†	*75	Apr. 18,'36
Girls' Dormitory	Ruth Chatterton-Herbert Marshall			
Half Angel 647	Frances Dee-Brian Donlevy	May 15,'36†		
(See "In the Cutting Room," Apr. 25,'36.)				
Human Cargo* (G)	Claire Trevor-Brian Donlevy	July 17,'36†	66	Apr. 25,'36
Jones Family in Once Every Year, The*	Jed Prouty-Spring Byington	July 10,'36†		
Little Miss Nobody* (G)	Jane Withers-Ralph Morgan	July 3,'36†	*72	Mar. 28,'36
Mercy Killer, The	Gloria Stuart-Robert Kent			
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†	79	
Private Number* 645	Loretta Young-Robert Taylor	June 5,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sins of Man 648	Jean Hersholt-Don Ameche	May 29,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
Thank You, Jeeves*	Arthur Treacher	June 19,'36†		
To Marry with Love	Warner Baxter-Myrna Loy			
Trouble Makers*	Brian Donlevy-Glenda Farrell	June 26,'36†		
White Fang 649	Michael Whalen-Jean Muir	June 12,'36†		
(See "In the Cutting Room,' May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 8
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84.)				
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Melody Lingers On, The (G)	Josephine Hutchinson-George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p: 92; May 2,'36, p. 99.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'38†	100	Jan. 25,'38
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
Last of the Mohicans, The	Randolph Scott-Heather Angel	June 19,'36†		
Moscow Nights (A)	H. Bauer-Penelope Dudley Ware	July 10,'36†	76	Nov. 30
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36. pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
She Gets Her Man (G) 8018	Zazu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan 9031	Jack Holt-Nan Gray	June 7,'36†		
Dracula's Daughter 9006	Otto Kruger-M. Churchill	May 11,'36†		
(See "In the Cutting Room," Mar. 21,'36.)				
My Man Godfrey	William Powell-Carole Lombard			
Nobody's Fool	Edward Everett Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole	Ann Preston-Henry Hunter	June 14,'36†		
Phantom Rider	Buck Jones-Marla Shelton			
Show Boat 8001	Irene Dunne-Allan Jones	May 17,'36†		
(See "In the Cutting Room." Feb. 1,'36.)				
We Found Love	Joel McCrea-Joan Bennett			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Kelly of the Secret Service

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 25,'36, p. 96.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse	Fredric March-O. De Havilland			
(See production article, Feb. 1,'36, p. 16.)				
Bengal Killer, The	Barton MacLane-June Travis			
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	*60	Apr. 25,'36
Cain and Mabel	Marion Davies-Clark Gable			
Case of the Velvet Claws, The	Warren William-Claire Dodd			
(See "In the Cutting Room," Apr. 18,'36.)				
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
(See production article, May 2,'36, p. 16.)				
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room." Jan. 11,'36.)				
Hot Money	Ross Alexander-Beverly Roberts			
(See "In the Cutting Room, May 2,'36.)				
Jailbreak	Craig Reynolds-June Travis			
(See "Murder in the Big House," "In the Cutting Room," Mar. 28,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Love Begins at Twenty	Warren Hull-Patricia Ellis			
(See "In the Cutting Room,' May 2,'36.)				
Lovely Lady	Kay Francis			
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94.)				
On Secret Service	Dick Foran-Paula Stone			
Sons O'Guns 911	Joe E. Brown-Joan Blondell	May 30,'36†	*85	May 2,'36
Two Against the World	Humphrey Bogart-Beverly Roberts			
(See "In the Cutting Room," Mar. 28,'36.)				
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Golden Tiaga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 18
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 18
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Royal Waltz, The (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 20
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Student's Romance, The (G)	Grete Natier	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Wittington's Cat	May 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Teched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		
Glee Worms		
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'36†	2 rls.
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Busy Bee, The	May 29,'36†	1 rl.
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May 1,'36†	6
Runt, The	May 15,'36†	6
Southern Horse-pitality	Nov. 29†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	11
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	2 rls.
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS **(Technicolor)**		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING **(Happy Harmonies)**		
14—Old Plantation, The	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The		

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
How to Sleep	Sept. 14†	11
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TODD-KELLY

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	
We Did It	Apr. 24,'36†	

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel	May 15,'36†	
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	10
No. 10—	Apr. 24,'36†	
No. 11—	May 22,'36†	
No. 12—	June 19,'36†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	
Rookie Fireman, The	Apr. 24,'36†	
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	5
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
Wimpy, the Waiter	May 29,'36†	

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	

SCREEN SONGS

Title	Rel. Date	Min.
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	
No. 25—Neptune's Scholars	June 5,'36†	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'36†	9

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

PATHE NEWS

Released twice a week

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Released once a month

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Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug. 9†	15
Returned Engageemnt, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Wholesailing Along	May 29,'36†	17

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Quebec	Aug. 2	9½
Roumania	June 26	11

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		8

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		18

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

SACK
(National Pict.)

Title	Rel. Date	Min.
Tubal Cain		15

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Three Little Wolves		10
20. Elmer Elephant		8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 6)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	1 rl.
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36†	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy- Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Day Henry Armetta- Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal Leroy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	2 rls.
When You're Single Cross and Dunn	May 16,'36†	2 rls.
Maid for a Day Grace Hayes	May 23,'36†	2 rls.
City Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16 Phantom Ship, The	Feb. 1,'36†	7
No. 17 Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	1 rl.

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	1 rl.
No. 20—I'd Love to Take Orders from You	May 30,'36†	1 rl.

SEE AMERICA FIRST

E. N. NEWMAN

Title	Rel. Date	Min.
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Days	May 16,'36†	11

PEPPER POT

Title	Rel. Date	Min.
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Pictorial Review	Apr. 18,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

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Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REGAL

Title	Rel. Date	Min.
Lost City, The Wm. Boyd-Claudia Dell	June †	2 rls. (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 episodes)		
Undersea Kingdom Ray Corrigan-Lois Wilde		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy In the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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COURT DEFINES STORY RIGHTS OF PRODUCERS IN THE PUBLIC DOMAIN

MGM Announces 44 to 52

VOL. 123, NO. 7 MAY 16, 1936

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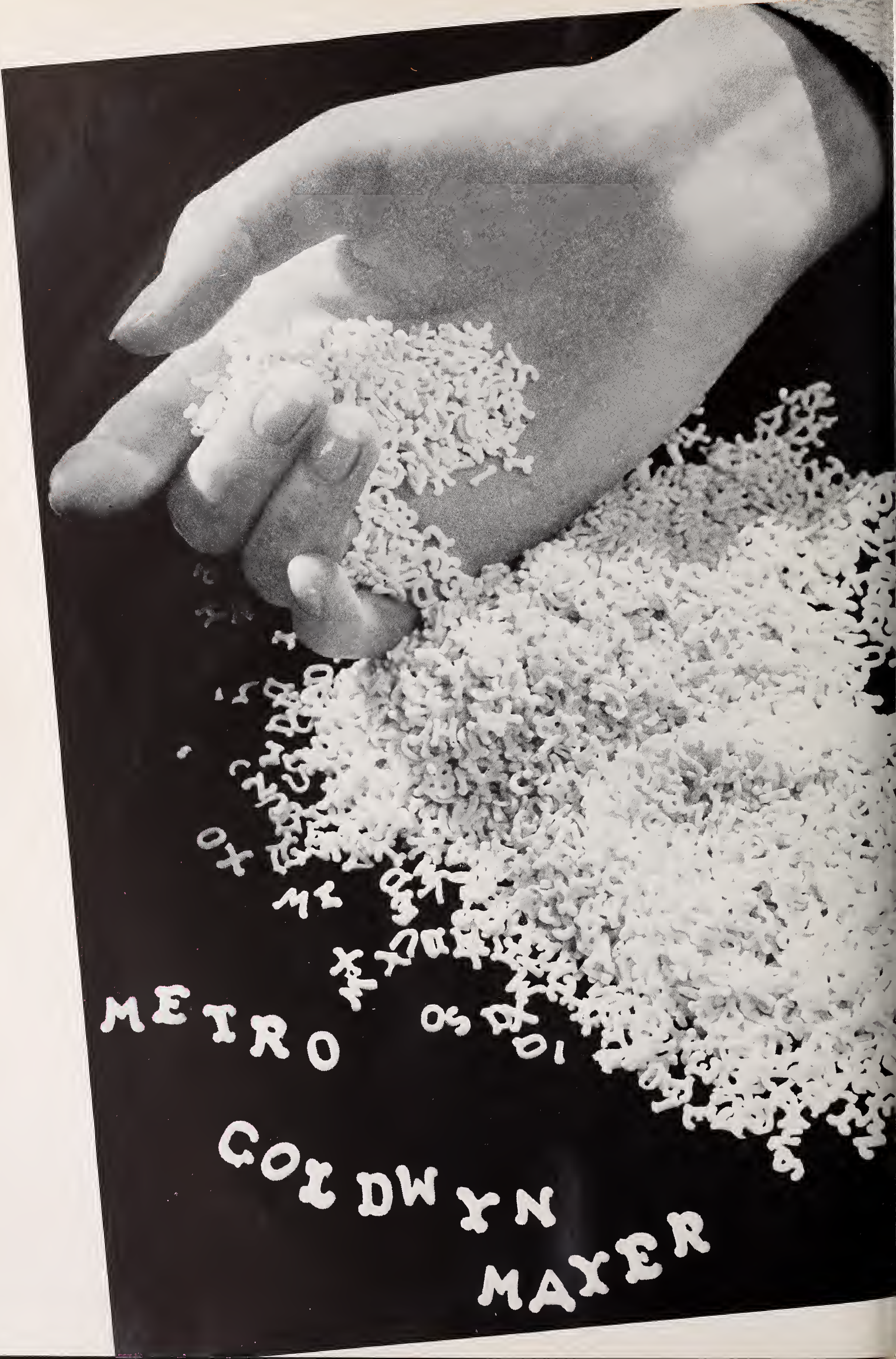
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MAYER

USE YOUR NOODLE!

The greatest National Convention of Leo the M-G-M Lion has just finished in Chicago. The greatest product in the history of M-G-M was outlined. You'll agree with the slogan of M-G-M in 1936-37: "*Glorifying the American Screen.*"

WARNER BROS PICTURES
CAUTION

The master prints of '**THE GREEN PASTURES**' and '**ANTHONY ADVERSE**' have arrived safely at the New York office of **WARNER BROS.** Their distribution will be guarded as closely as their transportation.

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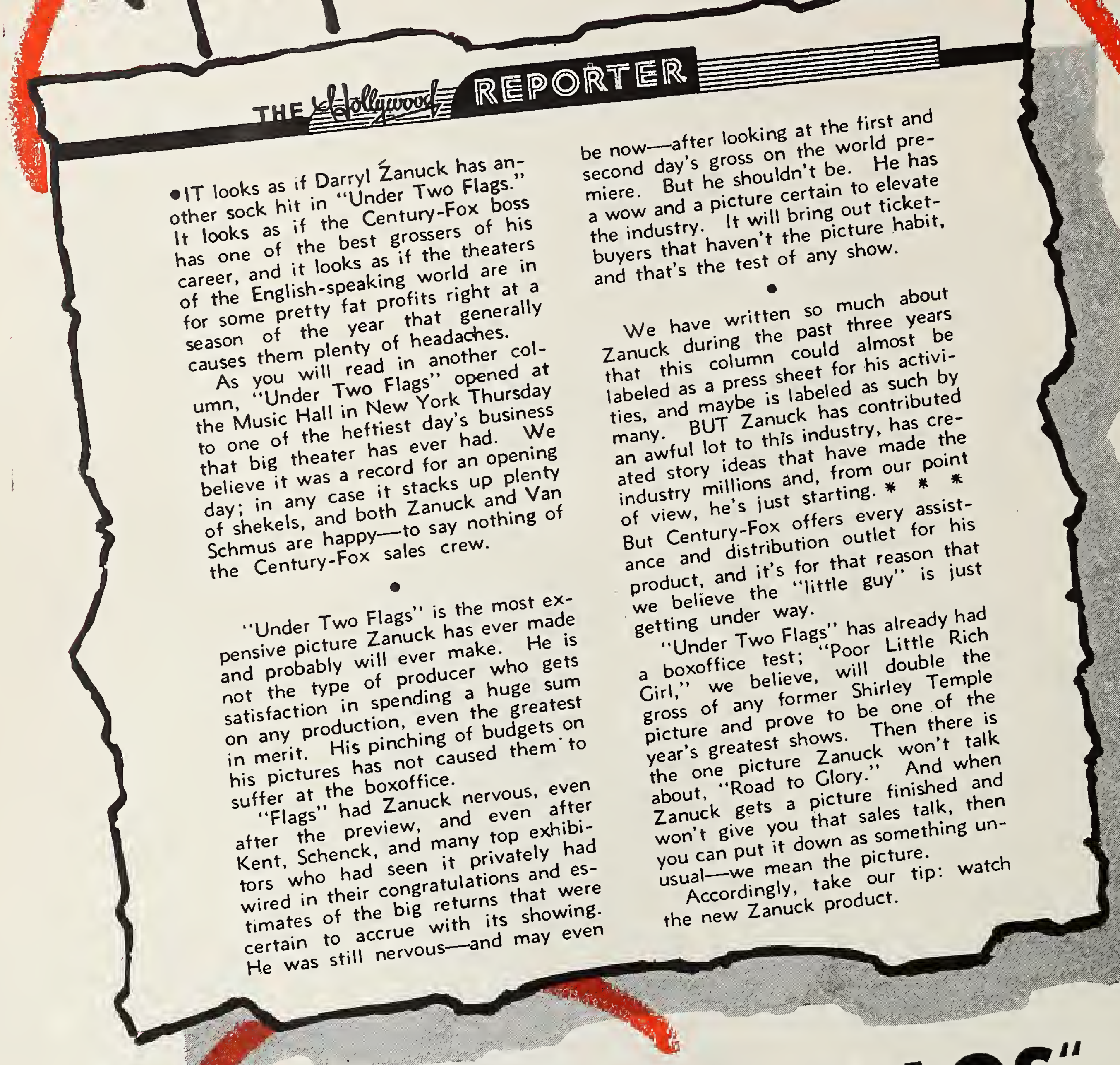
Right you are—Hollywood Reporter—



THE Hollywood REPORTER

•IT looks as if Darryl Zanuck has another sock hit in "Under Two Flags." It looks as if the Century-Fox boss has one of the best grossers of his career, and it looks as if the theaters of the English-speaking world are in for some pretty fat profits right at a season of the year that generally causes them plenty of headaches.

As you will read in another column, "Under Two Flags" opened at the Music Hall in New York Thursday to one of the heftiest day's business that big theater has ever had. We believe it was a record for an opening day; in any case it stacks up plenty of shekels, and both Zanuck and Van Schmus are happy—to say nothing of the Century-Fox sales crew.

•

"Under Two Flags" is the most expensive picture Zanuck has ever made and probably will ever make. He is not the type of producer who gets satisfaction in spending a huge sum on any production, even the greatest in merit. His pinching of budgets on his pictures has not caused them to suffer at the boxoffice.

"Flags" had Zanuck nervous, even after the preview, and even after Kent, Schenck, and many top exhibitors who had seen it privately had wired in their congratulations and estimates of the big returns that were certain to accrue with its showing. He was still nervous—and may even be now—after looking at the first and second day's gross on the world premiere. But he shouldn't be. He has a wow and a picture certain to elevate the industry. It will bring out ticket-buyers that haven't the picture habit, and that's the test of any show.

•

We have written so much about Zanuck during the past three years that this column could almost be labeled as a press sheet for his activities, and maybe is labeled as such by many. BUT Zanuck has contributed an awful lot to this industry, has created story ideas that have made the industry millions and, from our point of view, he's just starting. * * * But Century-Fox offers every assistance and distribution outlet for his product, and it's for that reason that we believe the "little guy" is just getting under way.

"Under Two Flags" has already had a boxoffice test; "Poor Little Rich Girl," we believe, will double the gross of any former Shirley Temple picture and prove to be one of the year's greatest shows. Then there is the one picture Zanuck won't talk about, "Road to Glory." And when Zanuck gets a picture finished and won't give you that sales talk, then you can put it down as something unusual—we mean the picture.

Accordingly, take our tip: watch the new Zanuck product.

"UNDER TWO FLAGS" HAS PROVEN ITSELF THE YEAR'S HOLD-OVER STAND-OUT!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 123, No. 7

May 16, 1936

SUNBATH SCHOOL

AND now the advertising world, due to considerable discussion breaking into the publications of the craft, is made suddenly aware of the prevalence of the nude in copy illustration. Just why a girl garbed mainly in discreet shadows, or mayhap strategically garlanded with gauzes, should have any relevancy to the merits of a magneto, a motor car, or a new brand of fruit juice, does not appear, but there she is.

The plea ever is that the purpose is to arrest attention. The effect is to suggest that everybody concerned should be arrested, too.

Just fancy for a moment finding the high-powered office of the president, or even the sales manager, of some of these august corporations decorated in the manner of their display copy in the Sunday papers and the magazines! Maybe they are but they do not print pictorial reports on that.

Meanwhile, of a certain relevancy to a not unrelated problem which sometimes more than delicately presents itself in our own graphic industry, *Advertising Age* editorially observes that the copywriters' alibi is "the trend" as evidenced by the dialogue of plays, revues, stories in fiction magazines and the like, but remarks:

> *True, this kind of copy gets attention—but after all that is merely the first phase of a successful advertisement. . . . And perhaps the shocker advertisement merely spurs a jaded appetite which demands more thrills. Contrasts with the advertising of ten years ago have revealed that most of it was in slower tempo, and most of it, likewise, was in good taste. . . . It would be a mistake, in our opinion, to abandon standards of good taste . . . merely because the public tolerates exhibitions of bad taste elsewhere. After all, most advertisers want acceptance and orders from the whole public, and not merely the liberals. There are still too many conservatives to disregard.*

That goes for motion picture copy, including lobby displays, too.

△ △ △

SERVICE

A FRIEND from Kodak Park related the other day a bit of a character story about the late George Eastman, bearing on the subject of discipline and policy. It seems that Mr. Eastman, fishing on a remote northern lake, chanced to drift past a boat containing another fisherman, who sat with a kodak in hand at which he was swearing softly but continuously, and inclusively covering in his imprecations the entire genealogy of the instrument.

Mr. Eastman stopped his boat. "Trouble?"

"Trouble!" the stranger exploded. "Why the ——, etc., ——, etc., shutter is busted —— —— and here I am with the best fish I ever caught ——, etc. I'd like to get hold of the guy that made this ——— !"

"Here, take my kodak," Mr. Eastman offered.

"No, I want my own; it's supposed to work."

Presently Mr. Eastman took the offending instrument ashore, sat on a log with a penknife for a tool kit and repaired the camera—in silence, without introduction or comment. He tested it, handed it over and rowed away.

△ △ △

"STRAIGHT NEWS"

WHEN the august House of Representatives of the Congress of the United States of America, in session assembled, greeted its Hon. Mr. Zioncheck of the State of Washington with a round of applause, it expressed something extremely significant about popular government that will not be set down in the Congressional Record. The official occurence, considered along with the decidedly unofficial record of Mr. Zioncheck, is something to smile about, if you can, while reflecting on the desires of the Administration to suppress columnist commentators and restrict reports from the nation's capital to "straight news." More and more it is becoming apparent that even the straightest of news is in itself sharp commentary.

△ △ △

LITTLE BLUE EAGLE

OF the encroachments of government there is seemingly no end. Just at the moment the special annoyance is the tidings of the introduction of a bill for amendment of the constitution of the State of New York for the creation of a state "Department of Commerce and Industry," the notion being a presentation of Mr. Joseph A. Esquirol, state senator. In a publicity release from his office it seems that this new department would tend to everything, from freight rates to employment. Industry possibly about now could do with an opportunity to tend to its problems itself. The supervisory attentions are getting a bit thick.

△ △ △

SAYS Maurice McKenzie, experienced of cinema and the garden, that whoever it was that made the pansy a symbol of effeminacy never saw how it can weather a Connecticut winter. It is really tougher than a film buyer—and much prettier than most.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Copyright

Changes in the existing International Copyright Union provisions which are believed to be subjecting American film producers to grave dangers are sought by the motion producers' copyright committee.

Furthermore, adherence of the United States in the world copyright union would practically repeal our copyright laws to the detriment of the film industry, the committee declares.

While the United States is expected to send a delegation to the Brussels copyright convention next fall, entrance in the international union is considered to have been delayed by wide opposition. See page 14.

Public Domain

The United States supreme court at Washington refused last week to give relief to Metro-Goldwyn-Mayer and the entire industry in its appeal from an action involving plagiarism of material that had been taken from the public domain. The supreme court's procedure caused quite some consternation in producers' ranks where much attention already has been directed to the public domain as a source of material. Now comes an explanation of the extent to which the industry may resort to that field as a channel of story supply. See page 17.

Writers' Fight

Developments in the Screen Writers Guild-motion picture producers fight in Hollywood were highlighted this week with the secession of more than 100 members of the Guild to form their own organization. Led by Rupert Hughes, the group pledged full cooperation with their employers. For particulars, see page 16.

Suits Dismissed

On application of Attorney General Roy McKittrick, the Missouri state supreme court in St. Louis on Tuesday dismissed anti-trust ouster proceedings against Warners, RKO-Radio and Paramount, removing the last obstacle to perfection of the agreement worked out by Sol Rosenblatt in behalf of all parties on April 30 and signed by Federal Judge John C. Knox in New York. On the same day the circuit court at St. Louis dismissed the attorney general's injunction proceedings against the same companies.

Papers transferring the Shubert-Rialto, Orpheum and Hi-Point theatres in St. Louis to Fanchon and Marco, in accordance with the stipulation approved by Judge Knox, are now being drawn. These will consummate, also, the transfer of Warners' 42 per cent interest in the St. Louis Amusement Company.

Marco Wolff is in New York with Harry C. Arthur, Jr., vice-president and general manager of Fanchon and Marco, to discuss details for the new line of local first run and second run houses involved in the federal anti-trust "peace pact" with Warners, Paramount and RKO, recently approved by Federal Judge Knox in New York.

The first definite result from the settlement of the legal warfare was the return of the Ambassador to a direct first run house.

"Ecstasy"!

"Ecstasy's" checkered career in the United States recorded another court chapter this week when the Baltimore city court reversed a ban of the Maryland censor board. The court ruled the film may be shown with the objectionable parts deleted. See page 40.

* * *

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French Trade

Stabilization of the situation existing in France with respect to American motion pictures is guaranteed in the reciprocal trade agreement with that country which goes into effect June 15th.

Under the terms of the agreement, France confirms the abandonment of proposals to control and restrict more severely the trade in foreign films and their exhibition in the country, and gives the assurance that present treatment will be continued.

The American companies may consider themselves "very fortunate" to get what they did, commented Major Frederick L. Herron, manager of the foreign department of the Motion Picture Producers and Distributors of America. See page 53.

New Trial

Reversing the lower court on a plea of prejudice, the Washington state supreme court on Monday handed a decisive victory to the American Society of Composers, Authors and Publishers when it ordered a new trial of the state attorney general's case seeking to oust the Society on charges of monopoly.

In the rehearing the society will ask that the receivership in which it was placed last year be dissolved. At the instance of broadcasters and other music users, the attorney general had obtained a court order declaring ASCAP in restraint of trade and restraining it from doing business in the state or collecting fees.

The supreme court upheld ASCAP's contention that the lower court was motivated by strong prejudice, as evidenced by what was termed a drastic decision.

ASCAP in New York this week said it was planning further legal maneuvers, which it expected would result in dissolution of the ouster suit and, hence, criminal proceedings against organization officials in the state of Washington on charges of intimation and conspiracy.

E. C. Mills, ASCAP general manager, returned Monday from a six-weeks' swing around the country, during which he con-

Clearing House

As a clearing house of information on motion pictures for the metropolitan New York area, and to provide machinery for voluntary cooperation among social, educational, and other agencies interested in films, the Metropolitan Motion Picture Council has been formed. Representatives of many community, educational and better films groups are the sponsors. Membership is barred to persons employed in the industry. Details on page 60.

NEWS SUMMARY COVERING THE SCREEN WORLD

Canon Chase Sued

Canon William Sheafe Chase, superintendent of the International Reform Federation, Inc., and who for years has been militantly campaigning to "reform" the industry via federal legislation, was sued this week in Washington, D. C., in the district supreme court by J. Raymond Schmidt, for $100,000, charging he was libeled.

In his suit, Mr. Schmidt described himself as an author, lecturer, editor and writer engaged in the business of publishing "moral reform papers." He based his suit on charges he alleged were made against him of embezzlement and larceny, both of which he denied. In addition to Canon Chase, the federation was also named as a defendant. The action, in two counts, charged both libel and slander and asked $50,000 on each count.

Letters allegedly written by the federation and remarks made by its officers, in both of which Mr. Schmidt was charged with either embezzlement or larceny, were cited in the complaint.

Merchandising

Some 36,211,395 Americans belonging to 16 national community, social and educational organizations comprise the market toward which MGM and the MPPDA are aiming a special merchandising campaign for "Romeo and Juliet," in line with the industry's efforts to call the public's attention to pictures which set a high standard. The campaign and its relation to the motion picture as a whole, are described on page 51.

Lincoln Trial

The trial date of the conspiracy action of Independent Theatres in Lincoln, Neb., against major companies has been set for May 18 in the federal court at Lincoln. Independent, through its principal stockholders, G. L. Hooper, Topeka, Kan., and Carl Bard of Lincoln, asks $1,353,000 in damages from United Artists, Paramount, Metro-Goldwyn-Mayer, Universal, RKO, Warners, Twentieth Century-Fox, Lincoln Theatre Corporation, its head, J. H. Cooper of New York, and Robert Livingston of Lincoln.

The defendants are charged with having controlled 90 per cent of all feature films while only operating half of the local theatres. Independent controlled the Rialto, Orpheum and Liberty and was the chief stockholder in State Theatres, Inc. State, after introducing a similar action, asking $440,000, caused its suit to be dismissed without prejudice early in April after a trial date had been set for May 11. Representing the plaintiff is Paul Good, former state attorney general, who obtained a $25,000 verdict for William Youngclaus in the protection case of several years ago.

State Aid

Creation by constitutional amendment of a department "chargeable with the responsibility of helping business" is the purpose of a senate bill introduced in the New York state legislature by Senator Joseph A. Esquirol. It would be known as the Department of Commerce and Industry and, to become a part of the constitution, would have to pass this year and next and be voted upon in the election of 1937 to become effective in 1938.

In a statement setting forth the motives of the bill Senator Esquirol this week asserted, "The wealth of the state depends upon healthy, thriving commerce and industry. Tax collection depends in a great measure upon the prosperity of industry and business. Therefore, it would seem that business should receive as much attention as any other activity or phase of the life of the state."

Exhibitors Elect

Highlighted by a pre-convention meeting of Allied States national leaders in Cleveland, exhibitor organization activities this week included the reelection of Ray Morrow as president of the Arkansas Motion Picture Theatre Owners and a legislative discussion by Allied of New Jersey.

Allied leaders held a conference Sunday at the Hollenden hotel in Cleveland to make final arrangements for the national convention of the organization, June 3-5, there. Among those who attended were Abram F. Myers, Sidney Samuelson, Nathan Yamins, H. M. Richey, Martin Smith, Peter J. Wood and local directors, including M. B. Horwitz, John Kalafat and Henry Greenberger.

At Little Rock, Mr. Morrow was reelected president of the MPTO of Arkansas. L. F. Haven, Forrest City, was chosen vice-president and J. F. Norman, England, secretary-treasurer. Ed Kuykendall, president of the national body, attended and delivered an address. Other speakers included Leo Nyberg, Helena; R. X. Williams, Oxford, Miss., and Eli Collins, Little Rock.

Meanwhile, in Trenton, Allied of New Jersey met at the Stacy-Trent Hotel and discussed pending legislation in the state in addition to the forthcoming annual conventions of the local and national units; the local to follow the national meet.

"One Union" Blow

Discussion of proposals for "one big union" of actors in all fields at the annual meeting of the Associated Actors and Artists of America in New York late last week disclosed the general sentiment that the time is not ripe for such a move. An Actors Equity Association spokesman said "developments may be expected next year."

Having effected a working agreement with the American Federation of Actors and with Equity, the Screen Actors' Guild is completing a similar arrangement with British Equity.

Ralph Whitehead, executive secretary of the American Federation of Actors, resigned as head of the newly created division of musical comedy, vaudeville and circuses of the WPA federal theatre project because of restriction of his vaudeville circuit plan to the New York area. He continues in an advisory capacity.

Frank Merlin, former stage manager, who succeeded Mr. Whitehead, said the plan is to put vaudeville into theatres.

Schiller Returning

E. A. Schiller, whom ill health compelled to suspend activities as a vice-president of Loew's, Inc., will resume his duties as operator of the circuit's theatres outside the New York area as his health allows.

Mr. Schiller has been recuperating for about two years. During that time Joseph R. Vogel, his assistant, has assumed full charge of theatre operations outside New York.

Share Holdings

Edward L. Alperson and associates have acquired 66,667 shares of Grand National Films, Inc., stock out of 200,000 shares now outstanding, it was disclosed in a notice to common stockholders of Pathe Film Corporation on Wednesday.

The remainder of the outstanding shares is held by Pathe, but 117,000 shares will be required for a stock dividend to Pathe stockholders, reducing Pathe's holdings to approximately 16,333 shares, the notice said. This would indicate that Mr. Alperson, president of Grand National, and associates subscribed approximately $266,000 of the company's capital, and Pathe approximately $535,000.

Provisions for additional capital will be made by offering Grand National stockholders subscription rights to additional shares. Under the provisions of Pathe's stock dividend, one share of Grand National will be issued for each five shares of Pathe stock, payable to holders of record May 22. Dividend certificates are expected to be available about June 5.

This Week in Pictures

STAGING CONVENTION. (Below) George Schaefer, vice-president of United Artists in charge of distribution, de-planing in Los Angeles, having flown West to lay plans for the UA sales meeting there next month.

MEET IN PARIS. European managers of Warner - First National (above) as they convened in Paris during the visit there of H. M. Warner and Sam E. Morris. With the latter in the front row are Robert Schless, European general manager, and George Bateau, Paris exhibitor. Forty-two European branches were represented.

LA TEMPLE DE PAREE. That is to say, Ginette Marbeuf-Hoyet, whom Paris Shirley Temple fans selected as the French miss most like the 20th Century - Fox star. Come to America to visit Shirley, she is shown here on a tour of Radio City with Leah Brooks and Marilyn Leffer, Girl Scouts appointed to escort her.

FILM PLANT VISITOR. (Leftt) Jean Hersholt, 20th Century - Fox star, now vacationing in the East, pictured at Kodak Park with Rochester friends and Charles F. Hutchison, Charles W. Burley, Kenneth M. Cunningham, I. N. Hultman and Edward Peck Curtis, Kodak Park and Eastman film division executives.

WINS PLAQUE. (Above) Sid Holland, manager of Elco theatre, Elkhart, Ind., receiving Quigley Silver Award, presentation being made at luncheon of Associated Theatre Owners of Indiana. Shown are Corbin Patrick, critic; R. R. Blair, ATOI head; A. Manta, owner of Elco; Holland, and Walter F. Morris, Herald correspondent.

AHOY, MATES! And attend below to Joan Blondell aboard her new cabin cruiser. That Pacific's terrific, so the Warner star assures herself that everything is in ship-shape. "Joan" is the boat's name, too.

ON HAND FOR PREMIERE. John Flinn, general manager of Pickford-Lasky Corporation, with Rowland V. Lee, director of "One Rainy Afternoon," first Pickford-Lasky production, upon latter's arrival in New York for opening of the picture at the Rivoli.

IN EAST FOR MATERIAL. A delegation from the Paramount studio arriving in New York to remain several weeks in quest of material and talent for "The Big Broadcast of 1937"—Francis Martin, Leroy Prinz, Mitchell Leisen, Mrs. Louis Gensler and Mr. Gensler, and Walter De Leon. The picture will go into production immediately upon their return.

HOLD EUROPEAN CONVENTION. Twentieth Century-Fox home office executives and foreign distribution heads conducting a session of a company meeting in Paris attended by 80 branch representatives. Shown are Earle W. Hammons, president of Educational; Ben Miggins, general European manager; Walter J. Hutchinson, general foreign manager; Joseph M. Schenck, chairman of the board; and Sidney R. Kent, president.

TO BE FEATURED. Lyda Roberti, whom Hal Roach has signed as Patsy Kelly's team-mate. They will be co-featured in "Girls Go West," full-length comedy which will be released through MGM.

HEADS BRITISH CAST. Sylvia Sidney ascending the gangplank of the Berengaria in New York, bound for England, where she will star in "The Hidden Power" for Gaumont-British. Robert Donat has been signed to co-star.

VACATION TRIPS. But here, upon arriving in New York, their ways part. Gilbert Adrian, MGM costume designer (left), elected to spend his vacation in New York. Hunt Stromberg, MGM producer, has sailed on a four months' tour of Europe.

[COSMO-SILEO PHOTO]

HONEYMOON VOYAGE. Began with this farewell party in New York for Ralph Cohn, Columbia associate producer, and his bride, the former Miss Laura Martin. The groom is a son of Jack Cohn, vice-president of Columbia (extreme right). Others pictured are Joseph Cohn, Vicky and Joan Martin, Mrs. Martin, Mrs. Cohn, James Martin and Robert Cohn.

WIDER CANCELING, LOCAL BOARDS VIRTUALLY SET

Distributors Unofficially Reported Ready to Grant Unrestricted 10 Per Cent Elimination of Films Under Contract

Warner Joining Conferees as Exhibitor Committee Meets with Individual Distributors; Doubt Score Charge Elimination

by JAMES P. CUNNINGHAM

Theatre owners representing majority exhibition interests of the country, and the large distributors finally sat down this week in New York to the serious business of adjusting sales policies and procedure in order to alleviate operating burdens complained of by exhibitors in their relations with exchanges, contractually or otherwise.

The exhibitors' spokesmen started on Tuesday morning to confer with each individual distributor, at the companies' home offices, to determine, after weeks of fencing in the preliminaries, exactly how far the companies will go in granting the concessions asked for by the Motion Picture Theatre Owners of America, on behalf of all owners in order to establish (1) voluntary self-regulation; (2) fair trade practices; (3) machinery for perpetuating harmonious relations between the buyers and sellers of motion pictures and among competitive exhibitors.

The MPTOA, led by its president, Edward L. Kuykendall, of Mississippi, would accomplish the desired results through a ten-plank platform constituted as follows:

1. **Removal of all restrictions on cancellation privileges, and an increase in the present 10 per cent elimination to 20 per cent.**
2. **Establishment of local conciliation boards for adjusting trade disputes.**
3. **Creation of fair and reasonable uniform clearance and zoning.**
4. **Elimination of unfair overbuying that reduces the product supply of a competitive owner.**
5. **Abolition of unfair "cut-rate" competition in the forms of premiums, giveaways, lotteries, two-for-one coupons, merchant and "advertising" tickets, pseudo-contests, double and triple featuring, unreasonably low admission prices, and such.**
6. **Control of unfair nontheatrical exhibitions.**
7. **Creation of a standard form of exhibition contract reduced to essentials in language and text.**
8. **Elimination of the score charge.**
9. **Discontinuance of arbitrarily designated playdates.**
10. **Elimination of the practice of forcing short subjects with features.**

The exhibitors' committee, composed of Mr. Kuykendall, Oscar C. Lam, of Georgia; L. C. Griffith, Oklahoma City; Jack Miller, Chicago, and Lewen Pizor, Philadelphia, started the series of sessions with Paramount, on Tuesday, meeting with Neil Agnew, general sales manager. From the Paramount Building at Times Square they next traveled, on Wednesday, to James R. Grainger's office at Universal Pictures, in Rockefeller Center. The itinerary from that point stood as follows, subject to change: Radio-Keith-Orpheum, meeting with Jules Levy, Friday; Columbia Pictures, Abe Montague, either Friday afternoon or Saturday morning; Metro-Goldwyn-Mayer, William F. Rodgers, Saturday; United Artists, George Schaefer, Monday; Twentieth Century-Fox Film, Tuesday.

BULLETIN!

An unofficial admission came late Wednesday from distributor spokesmen that there will emerge from the present exhibitor - distributor trade practice conferences (1) an unrestricted 10 per cent cancellation privilege, and (2) local conciliation boards for adjudicating trade practice disputes.

Warner Brothers, which previously had refused the MPTOA's bid to participate, "on advice of counsel," is now understood to be flirting with the idea of meeting the theatremen's committee. The company originally was understood to be reluctant to meet jointly with all companies because of possible anti-trust repercussions. The present procedure of meeting individually with each company would seem to eliminate that objection.

Republic Pictures, which did not sit in on the preliminary "round table" conferences, notified the committee last week that it would participate from this point.

Score Charge Elimination Doubted

Although both sides this week proceeded cautiously in bargaining, refusing to disclose publicly the extent of their concessions to the points at issue, the meetings barely had got under way before it became apparent that the distributors favored an unconditional 10 per cent cancellation privilege, and believed that most of the remaining demands could be adjudicated locally by the proposed conciliation boards in each territory—with the exception of the score charge and a new standard contract.

Elimination of the score charge undoubtedly will not be forthcoming, nor is a new contract form likely to result.

Score Charges and Grosses

Distributor spokesmen pointed out after the first exchange of proposals at this week's meetings that those distributors still charging for music scores felt their elimination would lop off too much in gross rentals.

Paramount, for one—and its attitude is understood to be held by other companies—is willing to accede to the unrestricted cancellation demands on the basis of a ten per cent elimination, on condition that the exhibitor buy all the pictures offered him by the distributor at the one time, with the exception of westerns and foreign pictures. The exhibitor would not be required to purchase either the westerns or importations in order to take advantage of the 10 per cent elimination. The privilege, however, would not apply to selective contracts after the contract is signed, this because of the obvious reason that the exhibitor in negotiating the selective contract makes his elimination before signing.

New Contract Opposed

Nor do the distributors feel they are in a position to write a standard form of exhibition contract, because of anti-trust conspiracy possibilities and the growing tendency of distributors to proceed differently on sales plans and policies.

Paramount, however, told the MPTOA committeemen, and the other companies are expected to do likewise, that they are willing to consider substitute clauses in the company's own present contract for those clauses which the exhibitors believe are not clear or are "tricky." The MPTOA delegates were told to return later with newly-phrased clauses for substitution, and thus the contract matter was returned to the laps of the petitioners.

Probably reflecting the attitude of a majority of others was Paramount's agreement to aid in establishing the local conciliation boards, not as a complete solution for the problems, but as the best idea advanced to date. The company agreed to give such boards a "fair trial" and to do everything within its power to develop their growth.

At the Universal meeting on Wednesday, Mr. Grainger, acting for his company, agreed to support the formation of local conciliation boards.

Would Be Distributor-Financed

The distributors, it is assumed, would finance the establishment and operation of the boards, which, in the opinion of most distributors, are the logical mediums for meeting the MPTOA's complaints on clearance and zoning, overbuying, "cut-rate" competition, nontheatrical exhibitions, designated playdate problems and the forcing of short subjects with features. However, at least seven of the nine companies participating (including Warner and Republic) probably would have to agree to the board's establishment in order to clear the way, financially, for their creation.

Concessions Next Year

The concessions would be made effective with the new contracts for 1936-37, with definite plans for the boards' operation coming almost immediately following the present conferences.

The negotiations were formally launched the afternoon of April 16, when the MPTOA committeemen met at the Cinema club in the Hotel Algonquin, New York, with sales managers of all large corporations, except Warner, who listened to the exhibitors' suggestions for effecting the desired self-regulation.

The conferences will proceed in New York, the while independent exhibitor organizations, principally Harry Brandt's Independent Theatre Owners Association, are "demanding" admission to the meeting chambers. The distributors are answering these demands by referring them to Mr. Kuykendall's group. It is unlikely that the present committee meeting with the distributors will be enlarged.

Samuel Goldwyn "Doing Nicely"

Samuel Goldwyn, operated on by Dr. Harold Meeker at the Doctors' hospital in New York for the removal of a partial obstruction of the small intestine, was reported as "doing very nicely" by the hospital staff on Wednesday.

U.S. INDUSTRY SEEKS COPYRIGHT CHANGE AS WORLD'S LARGEST USER

Wants Removal of Provisions Subjecting Producers to Lawsuits for Heavy Damages Over Foreign Material

The American motion picture industry, the largest user of copyrights in the world and with the largest investment at stake, is seeking changes in the existing international copyright laws to remove provisions which subject the producers to law suits for heavy damages and otherwise hamper the American industry with respect to foreign sources of material.

The producers' copyright committee, headed by E. P. Kilroe, attorney for Twentieth Century-Fox, is holding a series of meetings out of which are expected to emerge recommended amendments to the Berne copyright convention, in advance of the convention of the International Copyright Union to be held September 7th in Brussels, Belgium.

While the state department is exerting pressure for America's adherence to the Berne convention, such a move appears distant at the moment because of the wide opposition, but the United States is planning to send a delegation to the Brussels meeting.

Moral Rights Clause Attacked

The danger to the American industry from affiliation with the international union, Mr. Kilroe pointed out, is that our copyright laws then would be abolished, and there are features in the Berne convention which hold serious hazards for the American industry.

The clause governing the moral rights of authors is one of the main points in the existing international law attacked by the producers.

"The moral rights clause in its present form is obnoxious to the industry, and the industry could not operate at all if the new proposals are granted," Mr. Kilroe said this week. "For one thing, we could not possibly meet the censors' objections in the various countries of the world.

"Another new proposal to be offered at the Brussels convention would extend the moral rights clause to public domain material. If that passes, even Shakespeare's works could not be changed without violating the treaty.

"Enforcement of the present international provisions is according to the laws of the country where the right is sought to be enforced. Under the new proposals the rights must be enforced all over the world as set forth in the convention."

Placed Before Senate Committee

Mr. Kilroe and other industry representatives expressed the industry's position on this score before the committee on foreign relations of the United States Senate in 1934, and took a similar position before the House patents committee during the copyright hearings last month.

The moral rights clause, as revised at the Rome convention in June, 1928, provides that even after the author assigns his rights, he retains the right to claim the paternity of his work, "as well as the right to object to every deformation, mutilation or other modification" of the work, "which may be prejudicial to his honor or to his reputation."

In other words, the producers' copyright committee points out, the author's moral rights are inalienable. He may enforce these rights even after he has made an assignment of them for a valuable consideration.

MUSIC "CHASING" ATTORNEYS SCORED

Attorneys retained directly or indirectly by the American Society of Composers, Authors and Publishers who frequent places where music is used "with the hopes that they may hear a composition played upon which they can base a case and obtain a fee, and then take the witness stand to prove the alleged violation," were censured in a decision by Judge Frederick H. Bryant of the Northern New York United States district court at Syracuse.

The decision, given over the weekend, dismissed a suit against Elm Lodge, Inc., operators of a night club near Syracuse, filed by Gene Buck, president of ASCAP, and the Famous Music Corporation.

"Cases of this kind have received considerable adverse criticism," Judge Bryant said. "The method used by the plaintiff in the present case will not tend to allay the criticism."

The right to make changes in an author's work is of the utmost importance to the motion picture industry, the committee maintains. "A dramatic play or story is usually written with an appeal to a particular class, while a motion picture is intended to have entertainment value for the great masses and its financial success depends upon its mass psychology entertainemnt value; the wider the appeal the greater its value," the committee said in a recent statement.

Cites "Wonder Bar" Case

"A limitation on the right to change the plot, theme, sequence, and description of the characters in literary works would bring havoc to the film industry. An example of this danger will be found in the case of the production of 'Wonder Bar' by Warners Brothers. The company purchased the film rights to the story from a foreign publishing house to whom the authors had previously sold these rights.

"After paying a substantial sum to the publishing house, Warners paid an additional sum to the authors for the right to change the story and interpolate music. After the picture had been in distribution in the United States and ready for distribution in foreign countries, the authors made a demand for an exorbitant additional sum of money, $100,000, under the moral rights clause of the Rome convention, threatening that if they did not receive an adjustment of the claim they would enjoin the distribution of the picture in Europe and seek money damages."

Meanwhile, attendance of United States observers at the Brussels convention depends upon action by Congress on a joint resolution authorizing the participation of the state department and providing $6,500 for the delegates' expenses.

The resolution has been given a favorable report by the House committee on foreign affairs, but has not been acted upon by the Senate committee on foreign relations. However, there is seldom much opposition to the presence of Government representatives at international conferences on important questions, and the United States has been represented at previous copyright conventions in Europe. For these reasons it is expected that if the resolution is brought up no difficulty will be encountered in obtaining approval.

Moral Rights Clause Permits Author to Sue Even After He Has Made Assignment of Rights of Money

The state department, committed to a policy of internationalism, is anxious for both the enactment of the Duffy copyright bill, under which this country could join the Berne convention, and the approval of attendance of its representatives at the Brussels meeting. Wallace McClure, assistant chief of the treaty division, appeared before the House patents committee during its hearings on copyright legislation to press for the adoption of the Duffy bill, seeing no reason why the barring of American authors in some of the European countries and the discriminations practiced against American books, films and plays should preclude the United States from taking advantage of the benefits which he declared would accrue in other countries which are members of the convention.

Copyright Legislation Form

The future course of this country with respect to participation in the International Copyright Union depends upon, first, the enactment of copyright legislation and, second, upon the form such legislation would take.

The Duffy bill, as passed by the Senate last year, would permit adoption of the treaty. Amendments proposed at the House hearings, however, if adopted, would make adherence impossible, and a number of patents committee members themselves oppose adherence in the world copyright union.

If the necessary legislation is passed, it is believed immediate action would be taken by the Senate to ratify the treaty, which was sent to it by President Roosevelt Feb. 19, 1934. The treaty was favorably reported by the foreign relations committee on April 18, 1935, and was approved by the Senate without dissent the following day, but was subsequently put back on the calendar when it was found that changes in our present copyright law would be necessary to bring it into conformity with the union's regulations.

Such amendments as are necessary to bring the law fully into conformity with the treaty must be enacted contemporaneously with the entry of the United States into the copyright union, it was pointed out.

Automatic Copyright Issue

Of these amendments, the most important is considered to be the provision for copyright without formality, known as automatic copyright, but certain interests which would be affected consider other necessary amendments equally important, among them the elimination of the requirement for the domestic manufacture of books in this country.

While ratification of the treaty by the Senate is all that is necessary to make this country a party to the international copyright convention (no action by the House of Representatives is necessary or permitted), the amendment of existing law to permit such entry must be acted upon by both Houses.

Frank J. Rembusch, Pioneer in Exhibitor Organization, Dead

Shelbyville Showman Led First Successful Fight for Sunday Shows

Seventh son of a seventh son, and frequently a figure in affairs conceivably creditable to such a circumstance, Frank J. Rembusch died May 6th at his home in Shelbyville, Ind., city of his nativity and base of operations during the sixty years of a life vividly coloring and colored by the industry to which more than half of it was devoted, sometimes vitally, always vigorously. He is survived by a married daughter and son, Trueman Rembusch, who has been in active charge of his theatre interests for several years. Burial was on May 10th from St. Joseph's Catholic Church in Shelbyville.

Of "Indiana Frank" Rembusch the exhibitor politician and organization pioneer the trade knows much. He was long a headline personality—as prominent among the promoters of the first exhibitor organization, the National Exhibitors Association, as principally active in the formation of the National Association of the Motion Picture Industry, as a storm center in the councils of the MPTOA in 1926 with his "Monroe Doctrine" booking plan which was defeated at the great peace-pipe convention in Los Angeles that year.

Frank Rembusch was four years old when his mother died. His father owned a glass factory. The family lived next door to Charles Major, the novelist, and Mrs. Major mothered the boy. Decades later, widowed and in pressing circumstances, she entrusted the then exhibitor with the sale of picture rights to her husband's works—"When Knighthood Was in Flower," "Dorothy Vernon of Haddon Hall," "Yolanda" and others. Said Mr. Rembusch early this year, "Miss Beebe Davies, sister of Marion Davies, helped me to sell them to William Randolph Hearst; the sum total received was about $60,000."

Played Violin and Bass Drum

Mr. Rembusch's six brothers and his sister were musicians. Frank played the violin, indoors, and the bass drum on parade and at political rallies, where, marching tonight for the Democrats and tomorrow night for the Republicans with only a change of cap to mark the difference, he early sharpened the political wits he was to exercise generously in later years.

At adolescence the glass business summoned the bass drummer and life took on a more substantial significance. The young factory executive began to notice the Nickolo that had been opened on the local Broadway. Two more appeared shortly on Public Square and one of them, the Crystal, was operated by M. Switlow, a restaurateur, who didn't like to be bothered with rearranging his tables and chairs every evening. He offered the place to Mr. Rembusch to operate for a trial period of three weeks. It paid the proprietor *pro tem* a net profit of $80 the first week and Frank J. Rembusch was in the motion picture business.

FRANK J. REMBUSCH

Among the "firsts" claimed for this phase of Mr. Rembusch's career are the personal appearance of Francis X. Bushman at one of his Shelbyville theatres, and the first exhibition of a motion picture ("The Birth of a Nation") in a small town at $1 top. These are undocumented assertions, naturally, but there is ample substantiation of the fact that Mr. Rembusch was the spearhead of another "first" of vastly more import — the successful campaign by which was brought about the passage of the first state legislation legalizing the Sunday operation of motion picture theatres.

Prohibition had come to Indiana, as to certain other states, in 1915. Mr. Rembusch discussed the matter with a young lawyer of the town named Charles C. Pettijohn and both discussed it further with Robert Lieber of the Circle theatre at Indianapolis. Charles A. Olson and A. C. Zaring, then and now exhibitors of the same city, joined in. Out of these conversations emerged a proposal fully equipped with supporting logic and timely fixtures.

It was set forth that humanity, being what the demon rum had shown it to be, could hardly be expected to give up the alcoholic scourge happily if something suitable were not substituted, and why not good, clean amusement? There was more in the same vein. It became the basis of a bill presented to the Indiana legislature.

On the day the legislators were to vote aye or nay on this bill three barrels of red apples appeared magically on the state house steps, each bearing the sign: "These apples are wholesome and good for you on Sunday as well as the other six days of the week—and so are motion pictures." This type of exploitation might move a modern legislature to summary action. It moved the solons of 1915 to a swift passage of the bill, which was signed forthwith by Governor James A. Goodrich, famous as teacher of the world's largest Sunday school class.

Whatever the industry at large, and particularly the organized branches thereof, may have thought of Mr. Rembusch's latter-year activities in its professed behalf, this accomplishment was regarded highly and with not a little hope by the NAMPA. Wherefore its president, William A. Brady, invited the several gentlemen responsible to New York to attend a banquet given in observation of the 10th anniversary of *The Moving Picture World,* now a component element of this publication.

"Let Them Babies Walk Out!"

Mr. Pettijohn didn't go back to Shelbyville. He became general counsel for the Motion Picture Exhibitors' League of America, a step in the direction which was to lead him in 1922 to the corresponding post which he still occupies with the Motion Picture Producers and Distributors of America. But the hot summer of 1915 found the Rembusch delegation from Shelbyville attending a Chicago convention of the exhibitor body and opposing, with Harry Crandall, Jake Wells and others, the election of the late Lee Ochs, New York candidate for the presidency.

The steam roller had been geared to function for the New York delegation, which dominated the credentials committee. This body was quite stubborn about seating delegates who did not pledge themselves to vote the Ochs ticket, although there were no vacant chairs. Some said a good many of these were occupied by taxi-drivers more familiar with meter tricks than politics. There were rumors of a walkout and these stimulated Candidate Ochs to a rostrum defi that echoed for years in the trade—"Let them babies walk out!"

Many of "them babies" did, but Delegates Rembusch and Pettijohn sat tight, whereupon the chair made the mistake of inviting the Indiana delegation to address the convention and Mr. Pettijohn, pointing to an ornate chandelier that graced the scene, uttered his likewise to-be-echoed declaration, "You fellows remind me of a flock of dusty swans, flying around that chandelier, trying to kiss yourselves in the back of the neck." The Indiana delegation departed forthwith and joined with their kindred spirits in a rump convention which formed the American Exhibitors' Association, merged with the parent body 11 years later in the present MPTOA.

HUGHES LEADS WRITERS' REVOLT AGAINST GUILD'S "CLOSED SHOP"

Says Proposed Merger with Authors' League Would "Create Amalgamated Soviet of Writers" with Autocratic Powers

Revolt in the Screen Writers Guild ranks precipitated by the move for a closed shop and affiliation with the Authors League of America this week led to a definite schism among the writers and the formation of a new writers' organization in Hollywood.

The new group took form Monday night with a nucleus of more than 100 former Screen Writers Guild members attending an open meeting at the Beverly Wilshire hotel. Rupert Hughes, who led the revolt, as spokesman for the secessionists sketched the background of the Authors League and the Screen Writers Guild, of which he was one of the founders, and pointed out "prevalent evils" in these organizations which have cropped out in recent months.

Outlining plans for the new organization, Mr. Hughes disclosed it was formed as a protective group "devoted to furthering the interests of the motion picture industry and whole hearted cooperation, within all reason, with the producers."

Leeway for Other Writers

Although the association, which had not been named by midweek, will be made up of persons who do most of the writing for the industry, others who write or wish to write for the screen are invited to join as associate members and when they prove their worth will be made full-fledged members, it was announced.

The first step in the group's formation was the appointment of Mr. Hughes to draft a constitution. A committee of seven was named to draw up a code of fair practice and work out preliminary details. This committee consists of William Slavens McNutt, Frank Butler, Waldemar Young, Kubec Glasmon, Bess Meredyth, Tom Reed and William Conselman. Neil McCarthy, attorney, will serve as counsel for the committee and for the organization in meetings with the producers. Ratification of the proposed constitution and election of officers will be held at the next meeting.

An announcement said that the chief purpose of the organization was to protect writers from interference by the Authors League and the Dramatists Guild, a chief component of the League. The group would prevent no one from obtaining a job as a screen writer, it was said.

Critical of Guild Moves

Explaining the mass walkout from the Screen Writers Guild, spokesmen for the new group asserted that the Guild had acted in recent developments without proper authority.

Sharply critical of the Guild's moves for a closed shop, Mr. Hughes over the weekend charged that merger with the Authors League would create "an amalgamated soviet of writers, which, if it got mad on me, could forbid me every form of writing in every field."

PRODUCERS SQUELCH WRITERS' CLOSED SHOP

A move by organized writers to impose aspects of closed shop conditions on the Hollywood studios was scotched this week when all large producers banded together in a decision to refrain from purchasing material for the screen which carries any conditions governing the writer to be employed to prepare the material.

The producers said, in a statement, that they had agreed that no play or manuscript would be acquired now or in the future with restrictions as to who shall write the screen play.

The decision is understood to be an outgrowth of a plan by the Dramatists' and Screen Writers' Guilds to ban all but writers' Guild members from adaptations.

Of the 125 writers who severed their Guild connections within a week, a majority were employed by Twentieth Century-Fox, Metro-Goldwyn-Mayer, Paramount and Warner. Scattered secessionists are with Universal, Columbia, RKO and Republic. Those tendering their resignations generally explained that they felt the Guild no longer was acting in the best interests of the writers. The Guild membership is now reduced to about 800.

Sign Long-Term Contracts

Meanwhile, surprising members of the Guild, Allen Rivkin, long identified as one of the Guild leaders, and Leonard Praskins signed a new long-term contract with Twentieth Century-Fox, in direct contravention of the Guild's Article 12 which forbids the signing of contracts for services beyond May 2, 1938. Their contracts are for five years, with one year's option, calling for 40 out of 52 weeks of work. A number of other resigning members were reported accepting long-term contracts.

The controverted Article 12 was rescinded by the membership at a meeting over the weekend. The Guild lost considerable ground in its fight with the studios by the move, which was described as a "strategic retreat." It was not expected to affect the affiliation with the Authors' League, however, and it is understood the Guild has no idea of withdrawing its closed shop campaign.

Hollywood dispatches early this week said that as a test to determine how much power the Guild has over its members, William Rankin, Paramount writer and one of the first Guild members to resign, has instructed his attorney to file a suit for declaratory relief from his Guild contract, unless his resignation was immediately accepted.

New Organization To Be Protective Group for Cooperation, "Within All Reason," with Producers of Films

The Guild's membership contract specifies that if any member violates any provision concerning relations with the studios, the member would be liable to a fine of $10,000. There is a question concerning the validity of the penalty, which Guild leaders claim they can impose on resigning members.

The group of 19 high-bracket writers issuing the call for the formation of the independent writers' organization, to cooperate fully with the producers, consisted of Rupert Hughes, Bess Meredyth, Tom Reed, William Slavens McNutt, Frank Butler, Bert Kalmar, Herman J. Mankiewicz, Waldemar Young, John Lee Mahin, E. Richard Schayer, Grover Jones, Roy Chancellor, James K. McGuiness, Carey Wilson, William Conselman, Patterson McNutt, Kubec Glasmon, Leon Gordon and Howard Emmett Rogers.

Ernest Pascal, president of the Guild, asked William Koenig, Universal production executive, to participate in negotiations that might lead to a general settlement. Mr. Koenig rejected the overture within an hour.

Meanwhile, with the Guild officially acknowledging that 118 resignations had been received by Tuesday, the script situation was in turmoil, and it was feared that some production schedules would be delayed a month.

Dorothy Parker and Donald Ogden Stewart were elected to the executive board, succeeding James K. McGuinness and Patterson McNutt, resigned.

Roy Howard, head of the Scripps-Howard chain of newspapers, entered the fight when he wired Mr. Hughes, who will be asked to head the new group, commending him for his stand against the attempted "creation of a writers' Soviet." He said he had instructed his newspapers to keep close watch on the situation.

No Swope Successor Set On Metropolitan's Board

Although Herbert Bayard Swope resigned some time ago as chairman of the Keith-Albee-Orpheum board, he has not been replaced on the directorate of Metropolitan Playhouses. KAO owns 20 per cent of the Metropolitan Playhouses stock and because of this interest has had a representative on the board.

With the Metropolitan board scheduled to meet May 20, there is no certainty a successor to Mr. Swope will be named. Officially, the circuit has not been advised of Mr. Swope's resignation and until it is no moves will be made. If, and when, it is decided to replace Mr. Swope, directors of Metropolitan will ask Federal Judge Francis G. Caffey, who approved of the original setup, to officially sanction the new man. It is possible that Leo Spitz, head of the RKO circuit, will fill the Swope vacancy.

U.S. COURT SETS RIGHTS OF INDUSTRY IN "PUBLIC DOMAIN"

Not Entirely Free As Story Source, Is Ruling in Refusing to Uphold MGM in "Letty Lynton" Plagiarism Charge

The United States supreme court's refusal a few days ago to uphold Metro-Goldwyn-Mayer in the "Letty Lynton" plagiarism case against it, has a significance of industrywide import in determining the highly controversial question of the extent of the rights of the industry to use the "public domain" as a source of supply for screen entertainment.

By its decision the highest tribunal in the nation served notice on the whole industry that the public domain is not entirely free as a story source, that the material in that field is governed by certain restrictions.

Refusing to review a decision of the Second Circuit Court of Appeals awarding damages to playwrights Edward Sheldon and Margaret Ayer Barnes, against MGM, for alleged infringement of their play, "Dishonored Lady," in Metro's motion picture, "Letty Lynton," the supreme court left producers who have used or are now using public domain material in a serious quandary as to the legal standing of such themes until the companies' attorneys had thoroughly digested the court's opinion.

Virtually the entire industry, represented by all of the large producers and nine independent companies, had joined the defendant Metro in petitioning the high court for relief. The decision, therefore, was an upset to all. The case was considered one of the most important brought to Washington in recent years on the question of plagiarism, suits for which are filed against large companies with growing frequency.

See "Heavy Burden on Industry"

Among those signing the petition as *amici curiae* were Twentieth Century-Fox, Warner Brothers, First National, Paramount, RKO, Columbia, Republic, Liberty, Resolute, B. F. Zeidman Productions, Stage and Screen Productions, Spectrum, DuWorld, Academy, Talisman, Aeolian and Aladdin Pictures.

The refusal of the supreme court to grant a review in effect affirms the decision of the lower circuit court, regarding which these 17 petitioning companies said in their appeal: "If the decision below stands, it will impose a very heavy burden upon producers and distributors of motion pictures, upon the motion picture industry in general and upon the public which resorts to it for amusement."

The industry is particularly concerned in the interpretation of the law as it applies to the public domain, the interested companies explained to the high court. "If this source of material is restricted or its free use rendered hazardous or doubtful, the effect upon the industry will, indeed, be very serious. The law as it affects the rights of prior and subsequent adaptors of a public domain work is of immediate importance to them as producers of motion pictures."

The playwrights Sheldon and Barnes brought the action against MGM, charging plagiarism of their copyrighted play, "Dishonored Lady," in 1934, in the federal district court in New York. That court returned a verdict against the plaintiffs, in favor of MGM, but on January 17, 1936, the circuit court of appeals reversed the lower court, acting on the plaintiff's plea. MGM then petitioned the United States supreme court for a review, which last week was denied, leaving the case standing as a decision against MGM for plagiarism.

ACTION EXTENDED ON PLAGIARISM ACTIONS

Echoes to charges of plagiarism against large companies were heard this week on both coasts:

Zachary Zemby, New York dramatic writer, in a suit in Los Angeles, charged that Warner Brothers and George R. Bilson, a writer at the studio, used the theme of his play, "Alimony Nuts," for Warners' motion picture, "We're in the Money." Plaintiff Zemby desires to get "in the money," asking $2,990 damages and an accounting of the profits of the film.

Asserting that the motion picture "The Ghost Goes West" was a plagiarism, Wallace Irwin filed suit in federal court in New York Tuesday, asking an injunction and an accounting for damages against the London Film Productions, Ltd., United Artists Corporation and Robert E. Sherwood, author.

Federal Judge Murray Hulbert, in New York, directed United Artists and affiliated defendants in a copyright infringement action for $500,000, involving "Roman Scandals," to submit to examination before trial and provide the plaintiffs with a copy of the motion picture script and a positive print of the film. The order was in connection with an action brought by Mort Eisman, Clara Dellar and Robert Louis Shayon against Samuel Goldwyn, producer of "Roman Scandals," Eddie Cantor, the star, and United Artists, which distributed. The defendants this week denied the allegation.

Both the motion picture and the stage play were based upon an account in the public domain of a famous poisoning case and sensational trial in Scotland in the 1850's. In appealing the decision to the supreme court, Metro pointed out that the question involved also affected many other plays and pictures, all taken from the public domain, including such pictures as "Abraham Lincoln" and "David Copperfield." Many of the stories in the public domain have been picturized many times.

In its petition MGM also pointed out that on the minimum damage clause of the copyright law's penalties for violation, it might be subject to penalties running as high as $2,000,000 on the basis of a $250 fine per violation at each of the 8,000 theatres which played the picture.

Can't Excuse Use of Another's Dramatic Adaptation by Plea That Plaintiff Lifted the Material From Public Domain

"The questions decided are of great importance because they involve the construction of the copyright act, and their decision directly affects the purpose of said act as declared by the constitution, and because of their effect upon a great industry of international scope which through the medium of motion pictures is engaged in the dramatization of historical events and standard works in the public domain," MGM asserted in its petition. "They are of great importance in the trial of all copyright cases in the federal courts."

"The film industry could not long live nor progress without the free use of public domain material and treatments; nor do we think it was the purpose of the copyright act to restrict the legitimate use of the prior art nor the free and untrammeled use of existing dramatic rules and natural forms of treatment," the producers told the high court in their plea.

In their brief opposing the granting of the review, the complaining authors declared that, "if even a 'very modest grade of art has in it something irreducible which is one man's alone,' the apprehension of *amici curiae* seems unwarranted, and if authors can be secure for limited times to the exclusive right to their writing, the useful arts will be promoted and the dearth of material visioned by the petitioners and *amici curiae* will in some measure be alleviated by stimulating their own writers to individual effort and encouraging other authors by the protection thus afforded."

Based on Murder Trial Incident

The specific public domain incident on which both the motion picture and the play were based was the celebrated trial of Madeleine Smith in Scotland in 1857 for the murder of her lover, Emile Pierre L'Angelier.

Metro had purchased the play, written by Edward Sheldon and Margaret Ayer Barnes, but its production was banned by the Motion Picture Producers and Distributors of America in 1931. Thereafter, the producers obtained rights to a novel, written by Mrs. Belloc Lowndes, and based on the trial and filmed a picture acceptable to the MPPDA.

Madeleine Smith was a beautiful girl who charmed L'Angelier, a guitar-playing, handsome young Frenchman. Tiring of him, she became engaged to a young Scotsman. The lovers arranged a final meeting, at which he died of arsenic poisoning.

She was tried for murder, acquitted through false testimony by her new fiance and her sister. She spent the rest of her days, according to the play, in dishonor. The motion picture version has a happy ending, with the death of L'Angelier caused by his accidental taking of poison she intended to take herself.

Cite Confusion

Motion picture attorneys say that the new supreme court decision has caused considerable confusion within the industry. For an understanding of the case, it is important to note, as the circuit court of appeals pointed out, that *copyright* protection is different from *patent* protection, they said. A patent must not only be new and original and never be anticipated by anyone before its invention, but once obtained the patentee can for 17 years exclude any future inventor of the same device, no matter if the future invention is independently conceived with-

(Continued on following page)

COURT LIMITS USE OF "PUBLIC DOMAIN"

(*Continued from preceding page*)

out knowledge or copying of the first patented invention.

"Anticipation" is of no importance in the case of copyrights, they said. A copyright must be originally conceived by its author, but this does not mean that it necessarily has to be new or that it was not anticipated by other authors, whether in the public domain or subject to copyright. Hence, the copyright owner's protection is limited to preventing others from "copying" his creation. Therefore, a vital part of every copyright case is proof, circumstantial or direct, that the alleged infringer had "access" to the copyright work in order to accomplish the alleged "copying."

Negotiated for Play

Access was an undisputed fact in the "Letty Lynton" case, according to the circuit court of appeals, it being pointed out that J. Robert Rubin and Irving Thalberg, both Metro officials, had negotiated for the play and had various treatments of it, prepared by the authors, in their hands from time to time. Also, the MGM scenario writers assigned to preparing the play admitted that they had seen performances of the play, and one of the scenario writers had in fact read the manuscript of the play.

Metro-Goldwyn-Mayer, however, claimed that it did not use the play, but a novel, "Letty Lynton," written and published in England at about the same time the "play" was copyrighted in the United States, resemblances being due to the fact that both "novel" and "play" depended for source material upon the famous public trial in Scotland in 1857 which was in the public domain. The novel itself was admittedly not an infringement upon the play.

Differences of Interpretation

In the United States district court for the Southern District of New York, Judge Woolsey first dismissed the complaint upon the ground that the basic plot was in the public domain, and therefore it was not important to determine whether or not the defendants, having admitted access thereto, copied from the play. In other words, the basic plot not being part of the private domain secured by the copyright for the play, no objection could be voiced to any alleged trespass on such domain. Judge Woolsey pointed out that without such basic plot, but with merely the picture and play before him, together with the admitted access, he might have held for the owners of the play, because he felt there was a substantial taking of the plaintiff's "arangement" of literary material, particularly in the sequence of the threat scene, the poison scene, and the investigation scene.

Then, on appeal to the circuit court of appeals for the Second Circuit, Judge Woolsey's decision was reversed.

The attorneys said the circuit court of appeals held that, a copyright, being unlike a patent, a man might by some magic become an original author of and secure copyright for a work, such as Keats' "Ode to a Grecian Urn," which is, of course, in the public domain. Yet such author would be entitled to prevent others from "copying" his Ode although such infringers would have a perfect right to copy directly from Keats' work in the public domain. In other words, the public domain is only important to lend plausibility to the infringer's argument that his access was accomplished by direct consultation with the public domain material and not with the complaining author's copyright. The court cited the cases of copyrighted maps, charts, and encyclopedias, based extensively upon compilations or compendia of public domain materials, where it has been held that the infringer must not use the short cut of appropriating the copyrighting compiler's labor, but must directly consult the public domain source materials. The circuit court of appeals concluded that, since infringement of a play is not limited solely to the appropriation of its dialogue to the exclusion of other factors giving it dramatic meaning, there was evidence that Metro-Goldwyn-Mayer had lifted, "perhaps unconsciously," substantial parts from the play.

PUBLIC DOMAIN— WHAT IT MEANS

The term "public domain" may literally be considered to mean "public property."

All literary or musical works on which no copyrights exist are in the public domain, meaning that they may be put to any purpose, in any manner, without restriction.

The United States copyright laws provide that a work which is copyrighted is protected against infringement for 28 years. Upon expiration, the copyright may be renewed for an equal period. If not renewed, the protection expires and the work enters the public domain.

All works of foreign origin not copyrighted in the United States are in the public domain here, though they may be protected by copyright abroad. Works originating in countries with which we have no reciprocal treaty also are public property in this country.

The circuit court of appeals directed an injunction against the picture, together with a decree for damages and an accounting. The damages have not yet been calculated or assessed. This will be done by the lower court, probably after referring the same to a master for a report.

The plaintiffs have set forth in their complaint 84 causes of action for which damages of, at least, $250 for each exhibition of the picture are demanded, or a total of a minimum of $21,000. It has been stated that similar damages may be demanded for the exhibitions of "Letty Lynton" in approximately 8,000 theatres throughout the United States.

This does not necessarily mean that such a sum will be recovered, it was pointed out. While there is no limit as to the amount of actual provable damages, plus profits, which the copyright proprietor may recover from the infringer, "statutory in lieu of" damages are, as their name implies, an optional alternative for the copyright owner. Under a 1912 amendment to Section 25 of the United States Copyright Law, the entire sum of statutory damages recoverable by the copyright proprietor from an infringing maker of motion pictures and his agencies for distribution to exhibitors shall not exceed the sum of $5,000 nor be less than $250 where the infringer shows that he was not aware that he was infringing and that the infringement could not have reasonably been foreseen. After actual notice, however, there is no limitation as to amount.

The awarding of any amount above $250 is, however, wholly in the discretion of the trial judge, and as the supreme court held in 1935, (*Douglas* v. *Cunningham*, 294 U. S. 207), the circuit court of appeals has no power to review the trial judge's discretion. The hearings by the U. S. Patents Committee in 1912 on the Townsend bill which resulted in this amendment to the damage section, as well as the debate on the floor of Congress just preceding its enactment, are considered to indicate clearly that one of the purposes of this amendment was to avoid liability for statutory damages on the part of the thousands of innocent exhibitors who show the plagiarized picture, and to limit such liability to the maker and his agencies for distribution. Whether or not this intention of Congress was carried out by the language in the amendment has never been adjudicated, and there is a conflict of opinion among copyright lawyers.

Urge Distinction

In Metro's petition for the writ of certiorari to the supreme court of the United States, which has just been denied, the defendants claim that there should be a distinction between imaginative literary compositions and maps, charts, directories and compendia. In the latter type of case, say the defendants, the law merely protects the labor of compilation and requires the second comer to consult the original sources; thus, there can be no "unconscious" plagiarism. By failing to observe this distinction, the defendants claim the circuit court of appeals extended copyright protection to public domain material and denied to the defendants the right to make use of such material; and, further that the limitation of proof of the public domain only to those works actually consulted during composition sets an impossible standard which can only be made by the inexperienced who copy the works of the masters instead of drawing upon the old materials through their own knowledge and experience.

As the situation stands today in the case, the circuit court of appeals opinion would appear to be the law. Briefly this would be: (1) one cannot excuse "conscious" or "unconscious" substantial lifting of another person's dramatic adaptation of public domain material, where "access" is indisputed, by a defense that the complaining author himself lifted a portion of his material from the public domain and that he was preceded in time by similar materials in the public domain or subject to copyrights held by others; (2) that the only way one can bring in proof of such public domain or other copyrighted materials is to negative the fact, by direct evidence, that the plaintiffs' adaptation was consulted during composition of the alleged infringing work rather than the public domain or other materials.

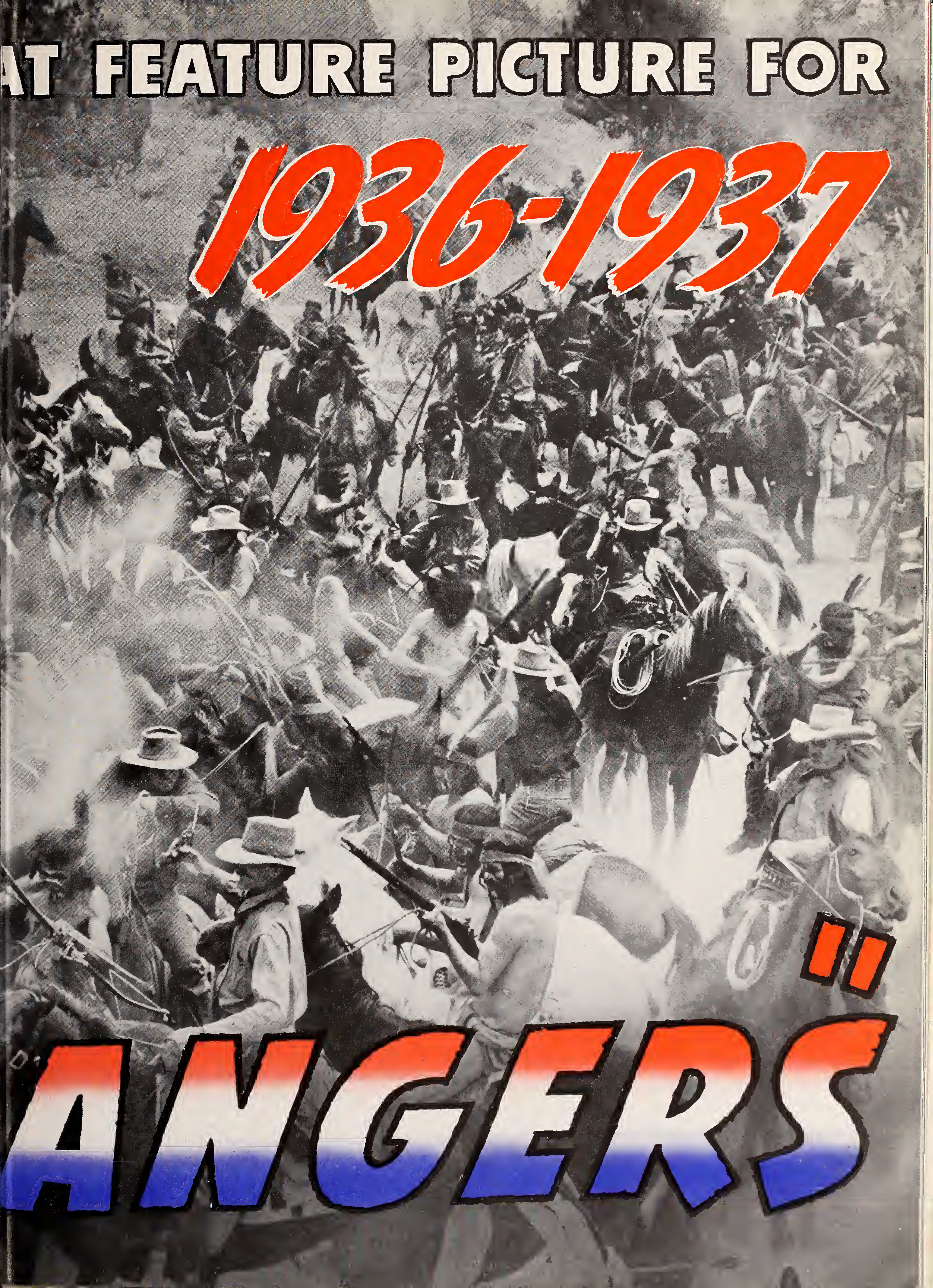
National Legion of Decency Classifies 10 New Pictures

In its list of new pictures for the current week, the National Legion of Decency has classified 10 pictures, four as unobjectionable for general patronage, four as unobjectionable for adults, and two as objectionable in part. The pictures reviewed and their classification follow:

Class A-1, "Unobjectionable for General Patronage": "The Cowboy and the Kid," "The Dancing Pirate," "Oberwachtmeister Schwenke," "Speed." Class A-2, "Unobjectionable for Adults": "The Case Against Mrs. Ames," "Florida Special," "The Golden Arrow," "Koenigin Der Liebe." Class B, "Objectionable in Part": "Forgotten Faces," "Frankie and Johnnie."

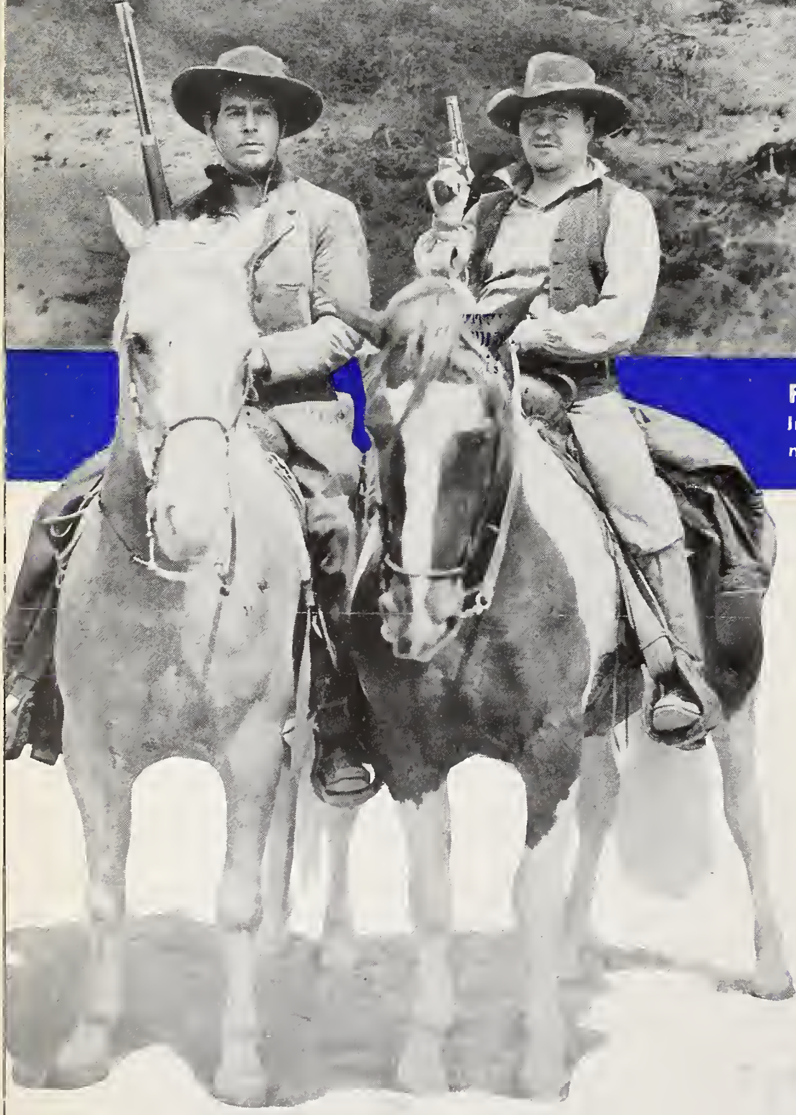
You asked
for another
"Bengal Lancers"
OK
here it is!
Paramount
Pictures
TURN PLEAS

PARAMOUNT'S FIRST GR
"THE
TEXAS R


AT FEATURE PICTURE FOR
1936-1937
ANGERS"

On location as Paramount's glorious epic of the Lone Star State thunders before the cameras!

FIGHT, FIGHT, FIGHT... They're at it . . a whole tribe of Indians . . the name is Navajos . . have it out in the old time manner with a couple of troops of Rangers . . Some battle!



"RIDE 'EM, RANGERS". . . Fred MacMurray and Jack Oakie, ready to do battle for Texas as the cameras crank.

"O. K. KING, LET 'ER GO" ...Governor Jim Allred of Texas gives the signal to King (Big Parade) Vidor out in Gallup, New Mexico, to start the picture. And King grabs the old megaphone and the boys leap into the saddles and the Texas Rangers are off in a cloud of dust.

THE TOAST OF THE RANGERS ...Lovely Jean Parker, star of the new Paramount production, gets ready to play the part of a Texas heroine.

CAMERA! King (Big Parade) Vidor, the lad with the sun helmet, directs one of the many spectacular battle scenes in "THE TEXAS RANGERS"

SITTING PRETTY ... Sure that's the name ... and why not ... Hasn't he got a job as one of the huge cast of Indian braves in "THE TEXAS RANGERS"?

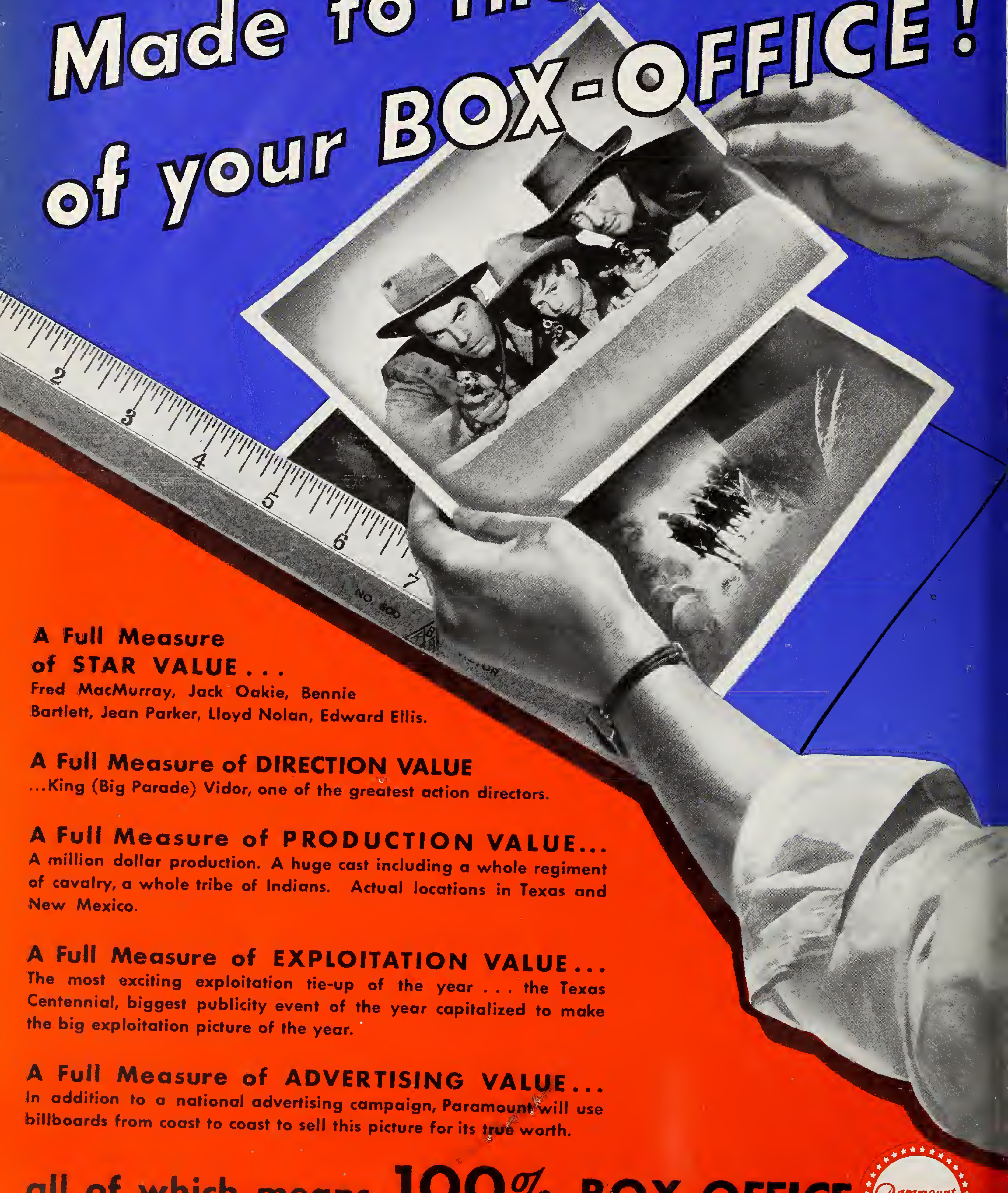
HI COWBOY ... Lloyd Nolan doing a boots and saddles, stops to talk it over with the cameraman.

TIME OUT FOR LUNCH ... Fred MacMurray and his Texas Rangers grab a few vitamins between takes of the big time action spectacle.

GET 'EM, RANGERS ... The candid camera catches just a small shot of one of the huge battle scenes to give you a rough idea of the kind of stuff this picture is made of...

AW, GAWAN, JACK... Brother Oakie spills a few tall ones to young Bennie Bartlett ... But Bennie looks pretty wise .....

Made to the measure of your BOX-OFFICE!



A Full Measure of STAR VALUE . . .
Fred MacMurray, Jack Oakie, Bennie Bartlett, Jean Parker, Lloyd Nolan, Edward Ellis.

A Full Measure of DIRECTION VALUE
...King (Big Parade) Vidor, one of the greatest action directors.

A Full Measure of PRODUCTION VALUE...
A million dollar production. A huge cast including a whole regiment of cavalry, a whole tribe of Indians. Actual locations in Texas and New Mexico.

A Full Measure of EXPLOITATION VALUE...
The most exciting exploitation tie-up of the year . . . the Texas Centennial, biggest publicity event of the year capitalized to make the big exploitation picture of the year.

A Full Measure of ADVERTISING VALUE...
In addition to a national advertising campaign, Paramount will use billboards from coast to coast to sell this picture for its true worth.

all of which means 100% BOX-OFFICE

Paramount Pictures

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Ten Films Start

With three credited to Warner Brothers and the balance spread over seven companies, ten pictures were started in the past week. Of the six finished, Paramount accounted for three; Columbia, MGM and 20th Century-Fox each contributed one.

Long delayed, "Stage Struck" finally got underway at Warner. A musical being produced on an elaborate scale, the cast includes Dick Powell, Joan Blondell, Jeanne Madden, Warren William, Frank McHugh, Craig Reynolds, Carol Hughes, Spring Byington, Johnnie Arthur, Henry O'Neill, Lulu McConnell, Hobart Cavanaugh, Moe Jerome and the Yacht Club Boys. Busby Berkeley is directing. The second feature, "China Clipper," a tropical adventure romance drama, presents Pat O'Brien, Beverly Roberts, Ross Alexander, Humphrey Bogart, Ruth Robinson, Henry B. Walthall, Joseph Crehan and Addison Richards. Ray Enright is directing. Kay Francis and George Brent head the cast in "Sweet Aloes," with Roland Young, Frieda Inescourt and Zeffie Tilbury are listed among the support. Direction is by Archie Mayo.

Twentieth Century-Fox started "Public Nuisance Number 1" with Jane Withers, Irvin S. Cobb, Slim Summerville, Ivan Lebedeff, Dean Jagger and Muriel Roberts in the feature roles. Eugene Ford is directing.

Under Lewis S. Milestone's direction, "Chinese Gold" went into work at Paramount. Gary Cooper and Madeleine Carroll are starred supported by Akim Tamiroff, J. M. Kerrigan and Porter Hall.

"San Francisco Nights" started at Columbia. The cast lists Margaret Churchill, Ralph Bellamy, John Gallaudet, Marc Lawrence, George McKay, Jean Howard and Arthur Rankin. Ross Lederman is directing.

At Hal Roach studio "Mister Cinderella" starred. It will present Jack Haley, Betty Furness, Arthur Treacher, Robert McWade, Edward Brophy, Monroe Owsley, Kathleen Lockhart, Rosina Lawrence, Toby Wing, Iris Adrian, Tom Dugan and John Hyams. Direction is by Edward Sedgwick.

Republic started "Guns and Guitars" in which Gene Autry, Dorothy Dix, Smiley Burnette, J. P. McGowan, Charles King, Tracy Layne, Wesley Warner and many other familiar western players will be seen. James Kane directs.

James Fenimore Cooper's famous Indian story, "The Last of the Mohicans," was started by Reliance for U A release. Calling for an extensive cast, players presently included are Randolph Scott, Henry Wilcoxon, Binnie Barnes, Heather Angel, Bruce Cabot, Robert Barrat, Phillip Read, Willard Robertson, Frank McGlynn, Sr., Lionel Belmore and Hugh Buckler. George B. Seitz is directing.

Under the tentative title "Parole," Victory Pictures is the sole independent represented in the starting group. Directed by Bob Hill the picture will feature Edward Nugent, Lucille Lund, John Barclay, Forrest Taylor, Monte Blue, Sid Saylor and John Elliott.

First of Paramount's complete trio is "Three Cheers for Love," comedy romance. The cast lists William Frawley, Roscoe Karns, John Halliday, Elizabeth Patterson, Eleanore Whitney, Granville Bates, Richard Cromwell, Catherine Doucet, Ralph Remley and Dewey Robinson. Ray McCarey directed. In "And Sudden Death," topical drama, Randolph Scott, Frances Drake, Tom Brown, Billy Lee, Fuzzy Knight, Charles Quigley, Terry Walker, Porter Hall, John Hyams, Joseph Sawyer, Oscar Apfel, Don Rowan and Jimmy Conlin will be seen. Charles Barton directed. The third picture, "Girl of the Ozarks," will feature Virginia Weidler and Henrietta Crosman with Leif Ericson, Eli Russell, Janet Young, Russel Simpson, Nora Cecil, Lois Kent, Louis Mason, and Arthur Aylesworth. William Shea directed.

Columbia finished "Fer de Lance." Listed in the cast are Edward Arnold, Lionel Stander, Joan Perry, Victory Jory, Nana Bryant, Dennie Moore, Russell Hardie, Walter Kingsford, Thurston Hall, John Qualen, Gene Morgan, Rita Cansino and Frank Conroy. Herbert Biberman directed.

"Fury," formerly titled "Mob Rule," was completed by MGM. Sylvia Sidney and Spencer Tracy are starred. The support lists Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan, George Walcott, Frank Albertson, Arthur Stone, Morgan Wallace, George Chandler, Roger Gray, Edwin Maxwell, Howard Hickman, Jonathan Hale, Leila Bennett, Esther Dale and Helen Flint. Fritz Lang directed.

"Private Number" was completed by 20th Century-Fox. Featuring Loretta Young, Robert Taylor, Patsy Kelly and Basil Rathbone, the cast includes Marjorie Gateson, Paul Harvey, Joe Lewis, Paul Stanton, Jane Darwell, John Miljan, Billy Bevan, Monroe Owsley, George Irving and Alexander Pollard. Roy Del Ruth directed.

Signs

B. P. Schulberg has signed a three year deal with Paramount to release eight pictures annually for the company. He will have headquarters at General Service Studios. . . . Will Hays and Tom Pettey of the Motion Picture Producers and Distributors of America left for the East on the Chief, concluding a lengthy stay on the Coast. . . . Jacob Karp, Paramount attorney, also went to New York on company business. . . . Twelve hundred dollars worth of damage was caused by a fire which swept a set at 20th Century-Fox. . . . Lou Lusty will produce at RKO Radio as well as continue his activities of Sam Briskin's assistant under a new arrangement. . . . John Hay Whitney, another traveler off for the East, planed to New York. . . . George Schaefer, United Artists sales chief, is here on company business. . . . A motion to amend the petition to reopen the Fox West Coast bankruptcy has been filed by T. L. Taily and Corbar Corporation. The motion contends that new evidence has been discovered. . . . Sol Lesser will release four feature productions starring the child actor-singer, Bobby Breen, through RKO. . . . Joseph P. Kennedy, new Paramount Advisor, and C. J. Scollard, his auditor, are here for a studio checkup. Adolph Zukor is also on the Coast. . . . David Loew is in town.

A New Day

When Edward Sedgwick, director of Hal Roach's "Mr. Cinderella," opened negotiations with the manager of the Coronado hotel, the manager was all smiles over the idea of his hostelry being used as a background for a film.

He offered full cooperation. Terms were easily arrived at, and Sedgwick felt that he was bringing delight to the southland until the name "Hal Roach Comedies" turned up.

The manager's face became a mask of horror.

"Never!" he cried. "I can't have all those people running over my flower beds, breaking my doors, jumping out my windows!"

And the argument lasted long, until Sedgwick finally convinced him that those comedy days were over.

The incident is funny in itself, but it also carries a strong hint to the exhibitor as to exploitation and advertising angles of the new Roach output.

Much more attention and time is being put upon production values in the forthcoming features. "Mr. Cinderella" boasts sets of modern charm that would not be excelled in a major studio production. And the cast reads like that of a major production, even the smaller parts being filled by wellknown players not commonly associated with the comedy field.

▽

William Ingersoll, well known stage actor, and who has been appearing in pictures lately, died suddenly in Hollywood late last week. He had been on the stage 55 years, and was 74 years old. His widow and a daughter survive.

▽

Charlie Chaplin is quoted in Hongkong as saying he may retire from acting before the cameras and confine himself to writing. He is returning to California shortly.

Universal Elects Cochrane, Cowdin, Rogers and McKay

At a meeting of the new board of directors of Universal Pictures Company, Inc., held last Thursday at the New York general offices of the company, the following officers were elected:

President, R. H. Cochrane; chairman of the board, J. Cheever Cowdin; executive vice-president, Charles R. Rogers; vice-president, Willard S. McKay; treasurer, Charles B. Paine; assistant treasurers, Eugene F. Walsh and William Koenig; secretary, Willard S. McKay; assistant secretaries, Henry E. Hughes and E. E. Muhl.

There were present at the meeting the following directors: R. H. Cochrane, for the second preferred stockholders; J. Cheever Cowdin, P. D. Cochrane, Budd Rogers, William Freiday and Paul G. Brown, for the common stockholders, and J. Myer Schine and Willard S. McKay, for the first preferred stockholders.

A report filed with the New York Stock Exchange by Universal Pictures shows that contracts entered into between the new officers and the company provide for the following:

A contract dated April 3, 1936, with Standard Capital Company (of J. Cheever Cowdin) provides that the company will lend the services of J. Cheever Cowdin, new chairman of the board, to Universal Pictures for five years.

A contract dated April 3, 1936, with Robert H. Cochrane, new president, employs him in an executive capacity for five years.

A contract dated April 3, 1936, with Charles R. Rogers, new vice-president, employs him as principal production executive for five years; one with Willard S. Mckay, new vice-president and secretary, provides he is to act as general counsel for three years; one with James R. Grainger provides he is to act as general sales manager in the United States and Canada for two years.

Industry Is Invited to Attend "Show of Showmanship" May 19th

Blanket invitation has been extended to members of the motion picture industry and allied crafts to attend the second annual "Show of Showmanship" sponsored by Motion Picture Herald *and the Managers' Round Table Club starting May 19th and running through four days. The show will be presented at the headquarters of Quigley Publications, 30th floor, 1270 Sixth avenue, New York. There is no admission charge and doors will be open from 10 a.m. to 6 p.m. daily.*

Exhibits to be displayed include campaigns winning Quigley Awards, Silver and Bronze Plaques, Certificates of Merit and other marks of distinction, as well as many unique, spectacular and specialized exploitation efforts received by the Managers' Round Table in normal course and contributed for this occasion by home offices of producers and major theatre circuits. Five thousand invitations have been mailed to members of the industry in its various branches, to advertising agencies and heads of advertising classes in various colleges.

Among those serving on the general committee are:

Film Executives: Neil Agnew, Eddie Alperson, Leon Bamberger, J. D. Clark, P. D. Cochrane, Jack Cohn, Hy Daab, Ned Depinet, Charlie Einfeld, Ed Finney, John C. Flinn, Bob Gillham, J. R. Grainger, Monroe Greenthal, Paul Gulick, John Hicks, W. Ray Johnston, Jules Levy, Al Lichtman, Charles McCarthy, Barret McCormick, Dan Michalove, Herman Robbins, George Schaefer, Si Seadler, Grad Sears, Andy Smith, Nate Spingold, Abe Waxman, Gordon White.

Theatre Executives: Carter Barron, Joe Bernhard, Mort Blumenstock, H. D. Buckley, Eddie Churchill, Oscar Doob, J. J. Fitzgibbons, Frank Y. Freeman, Louis Frisch, Irving Lesser, Arthur Mayer, C. C. Moskowitz, Martin J. Mullin, R. J. O'Donnell, Samuel Rinzler, Ted Schlanger, W. G. Van Schmus, George Skouras and J. R. Vogel.

Five-Year Pact on Film-Backed Plays Ends Controversy

The dispute between playwrights and the Broadway legitimate producing-managers ended Tuesday night when the League of New York Theatres and the Dramatists Guild of the Authors League of America came to terms on a five-year basic agreement which differentiates between plays produced independently and those backed with Hollywood money.

The settlement was described as a compromise, though the managers accepted many of the Guild terms which they have been fighting for two months. The Guild prevailed in its insistence on a 60-40 split of the proceeds from sale of plays to motion picture companies, with the playwright receiving the larger share and the playwright retaining title.

The League's membership approved the pact and the Guild members are expected to ratify it at a meeting on or about May 25. The councils of both organizations have given their blessings.

Protective provisions to safeguard the interests of film companies are to be worked out by a joint committee of producing managers and playwrights.

The provisions will be in the form of instructions for the guidance of Joseph P. Bickerton, who serves as negotiator in sale of film rights. These instructions will be subject to change in advance of expiration of the basic pact if they fail to work to mutual satisfaction.

Disposition of film rights to a play independently produced shall be negotiated in the open market. Safeguards are expected to be included to prevent the forcing down of bids for film rights by limitation of outside bidders.

"Both parties want picture money in the business and both parties want pictures to get a fair deal," said Brock Pemberton, chairman of the League's contract committee. "Neither party wants to give the film interests an edge on the independent manager."

Other Problems Settled

Other points of settlement are:

1. A manager participates in the sale of film rights after a play has had 21 performances, not more than five of which can be matinees.

2. A dramatist does not have to share the proceeds of film rights if they have not been bought within 10 years after production.

3. Date of the release of the motion picture version of a play shall be set by producer and author.

4. The director of a play must be approved by the author.

5. The title page of the pact is to note that this is a "basic agreement negotiated by the Dramatists' Guild, the League of New York Theaters and other producers."

6. The manager has a six months' period during which he can arrange for London production. For the seventh month, he must pay $100, and up to $400 for the tenth month, or a total of $1,000. He receives the option for the last two months of the second period free.

7. The producer can produce one British play a year outside of the Guild contract. Foreign plays may be bought outside the pact, but adaptors and translators must be Guild members.

8. The Guild can make managers post a bond, providing it is not done arbitrarily. The Guild will make public a list of league members exempt from being required to post bonds.

9. The league can sign contracts for managers, providing it has the manager's power of attorney. Contracts between the league and the Guild must be separate for each manager.

Cinema Club Board Induction Is Held

The board of governors of the recently-formed Cinema Club in New York was inducted into office last week without ceremony. Of the 20, a number are from out of New York, but those who attended were Willard S. McKay, Louis Nizer, Louis K. Sidney, Phil Reisman, Austin C. Keough, Sam Dembow, Jr., and Charles C. Pettijohn.

The governors also appointed a committee of seven to develop ideas for additional club patronage by members. It is composed of Jack Connolly, Louis K. Sidney, Robert M. Gillham, S. Barret McCormick, Jack Alicoate, Oscar A. Doob and Red Kann and meets for the first time this week. The governors will also hold their second meeting.

Polaroid Demonstrated to Motion Picture Engineers

George Wheelwright, 3rd, of the Land-Wheelwright laboratories, was to lecture upon and give a demonstration of polaroid, the material for polarizing light, at the final meeting of the season of the Atlantic Coast section of the Society of Motion Picture Engineers scheduled for May 13 at the Hotel Pennsylvania, New York.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The Poor Little Rich Girl

(20th Century-Fox)

Whimsy Comedy

This forthcoming Shirley Temple feature is being looked upon by studio officials as not only the best entertainment in which the little star has appeared but also as a picture that will be crammed with showmanship material. The basis for their opinion is the popularity of the star, quality of the story which is continually light, happy and gayly carefree, the production settings, the worth of music and dancing as included, and the strength of the supporting cast, providing practically all that is necessary to back up their anticipations.

It's a story of a rich girl who went on an unplanned vacation from her palatial Long Island home, met up with an organ grinder and his family of kids, became associated with a pair of at-liberty vaudeville and radio hoofers, and as her father is frantic in his fears that she has been kidnaped, causes a situation that brings him a highly favorable commercial and romantic merger.

From title, theme of story, star importance, quality of supporting cast, prestige of director down to music and dance credits, the picture seems to have more than enough showmanship leads to suit the fancy or desires of anyone. Names in the cast are Alice Faye, Gloria Stuart, Jack Haley, Michael Whelan, Sara Haden and Jane Darwell all of whom have appeared recently in important 20th Century-Fox features. Additionally there is Henry Armetta, prominent in many recent pictures and whose work in the soon to be released "Let's Sing Again" will enhance his popularity, Claude Gillingwater, Paul Stanton, Arthur Hoyt and John Wray. Additionally there are about a dozen more players.

Based on stories suggested by Eleanor Gates and Ralph Spence, screen play being credited to Sam Hellman, Gladys Lehman and Harry Tugend, direction is by Irving Cummings, who made "Curly Top." Music and lyrics are by Mack Gordon and Harry Revel and the dances were arranged by Jack Haskell and Ralph Cooper.

Fatal Lady

(Paramount)

Drama and Mystery

Aptly titled, this is the story of a woman in whose trail followed tragedy and death. It features Mary Ellis, noted grand opera star, who made her screen debut in "All the King's Horses." Though romantic love interest is the motivation for its drama, the reaction to this quality is melodramatic mystery. The men who sought to find favor in the affections of the fatal lady met sudden and violent deaths. Everywhere she went tragedy followed. Built of essentials that have definite dramatic appeal, the story provides but little comedy contrast, but in the place of this supposedly necessary ingredient is an atmosphere of song and music that the producers are counting upon as being sufficiently strong to assure the contrast.

Locales of the story are the Argentine and Paris. Miss Ellis, an aspiring singer, joins a small time touring operating troupe. Eventually playing a dual role, the first meets Allan Mowbray, a rich rancher, who falls in love with her. He uses his influence to have the company booked into more prominent theatres. There is romantic conflict as the girl meets and falls in love with Norman Foster. Mowbray is mysteriously killed and Miss Ellis is tried and exonerated. Against the wishes of Walter Pidgeon, Foster follows the fatal fascination to Paris and he is killed. As Pidgeon falls in love with her both combine their efforts to uncover the mysterious assassin in the climax.

Based on a play by Harry Segal, the adaptation is by Samuel Ornitz and Horace McCoy. Edward Ludwig is the director. In addition to the names mentioned, the cast includes John Halliday, Ruth Donnelly, Guy Bates Post, Samuel Hinds, Edgar Kennedy, Albert Conti, Irene Franklin, Otto Hoffman and Jean Rouveral.

On Secret Service

(Warner)

Action Romance Drama

Being geared to a thrill action, dramatic suspense key, here is a story of espionage and guerrilla warfare during the Civil War. A combination western-war story, it is full of those elements presumed to be appealing to those who like their entertainment plenty exciting.

A young operative is commissioned by President Lincoln to get information about a guerrilla band that is playing havoc with the Union cause in the Midwest. Breaking up a stage coach robbery he falls in love with a charming young woman passenger. Robbed of his credentials, he gets a job in a saloon gambling house and is amazed to find the girl also working there as an entertainer. Various depredations ensuing with the fraudulent possessors of his credentials taking full advantage of them, the operative is arrested on a robbery charge. About to be executed, he overhears information, and making his escape he turns the tables on the guerrillas and during the ensuing melee also learns that the girl is a government operative. Back in Washington, he is rewarded with a higher ranking commission and marriage.

The story is an original screen play by Anthony Coldeway and is being directed by Noel Smith.

It features a familiar list of players with Dick Foran and Paula Stone in the leading roles. Others are Gordon Elliott, Joseph King, Addison Richards, Eddie Shubert, Frank McGlynn, Sr., Stuart Holmes, Henry Otho, Frank Prince and Milton Kibbee.

And Sudden Death

(Tentative title)

(Paramount)

Topical

Several months ago *Reader's Digest* published an article, subsequently it was picked up and made the subject of news and editorial comment by a great number of newspapers and magazines, the public reacted to it in a manner seldom approached from a point of interest and action, March of Time made it a subject of its pictorial release, and Paramount was quick to realize its value as screen material that would be highly educational. Primarily the forthcoming "And Sudden Death" (tentative title) looms as a sensational exploitation feature. Nevertheless a sincere effort is being exerted to assure that the picture shall also be entertaining drama.

The theme of the picture is death on the highways, tragedies and heartbreak directly attributable to careless and criminal automobile driving. For romantic and dramatic purposes the picture is built around a situation in which a speeding auto with a maniacal driver at the wheel almost ruins the life of a beautiful girl. That instance is the awakening of a civic warfare that enlists the cooperation of every organization in the perils of reckless driving.

Bringing the graphic action story to screen realism is a cast that numbers many prominent names. It lists Randolph Scott, Frances Drake, Tom Brown, Billy Lee, Fuzzy Knight, Charles Quigley, Terry Walker, Porter Hall, John Hyams, Joseph Sawyer and Oscar Apfel, and others.

Regardless, however, of screen name, director, writers or other credit values, the picture is concerned with a topical theme that is always of supreme interest in any community. On its merits as an educational feature, as it continually stresses carefulness and consideration of rights of others, it merits a chain of civic contacts seldom available to picture exploitation.

Guns and Guitars

(Republic)

Action Romance Drama

The title and the name of its leading player Gene Autry, identify this production's character. It is a western, retaining all the thrill action, romance, dramatic menace and conflict elements, but it does not follow formula. In line with the new style of making outdoor action pictures different, it has a musical content which, as presented instrumentally and vocally, gives the feature a refreshing departure.

Based on a story by J. P. McGowan, with Joseph Kane, who has handled several recent Republic pictures and director here, the music presented is credited to Autry, Smiley Burnette and Oliver Drake, the last two of whom also appear in the picture.

Photographed almost entirely outdoors, the locale being Texas and the time when it was a great cattle breeding state, the action precipitates Autry and his troubador cowboy cohorts into the midst of a dramatic cattleman's war. Coming to the rescue of a girl whose father is believed to have been slain by outlaws, a truce is declared while the cattle folk prepare to settle their differences by vote rather than by gunfire. As the woman's vote prevails over the forces of the outlaws, the stage is set for an action packed gun fight, in which the desperadoes are overcome, brought to justice and proved guilty of rustling and murder.

As Autry and his horse Champion are starred, he shares the romantic context of the story with Dorothy Dix. The supporting cast is made up almost exclusively of players who specialize in westerns. Included are Burnette, Tom London, Charles King, Earle Hodgins, Frank Marvin, Jack Rockwell, Ken Cooper,

MAYOR ON SIDELINES IN OPERATORS' CLASH

Mayor Leaves Handling of Revived Issue of Rival Unions to Police Commissioner

Determining that the public is not seriously involved, at least for the time being, Mayor F. H. LaGuardia of New York City is pursuing a policy of inactivity in the current operators' union fight, which last week brought from Harry Brandt, president of the Independent Theatre Owners Association, an urgent appeal to the mayor to intercede.

A spokesman for the mayor said this week that the chief magistrate had referred Mr. Brandt's plea to Police Commissioner Valentine, inasmuch as the situation was one that the police department was fully capable of controlling.

"If the commissioner asks for the mayor's help or if the situation gets out of hand, the mayor will then probably step in," the spokesman said. "The fight is an internal one between unions, and right now is purely a police matter."

In respect to Mr. Brandt's request that Mayor LaGuardia use his influence to effect peace, the mayor's office recalled that last summer he appointed as arbitrator Frank Tichenor, publisher, who recently withdrew after unsuccessful negotiations.

"There is more in this situation than appears on the surface," the mayor's spokesman said.

Meanwhile picketing by Local 306, International Alliance of Theatrical Stage Employees and Motion Picture Operators, continues full force at 46 theatres in metropolitan New York, with cross picketing by Allied Motion Picture Operators' Union in the Times Square section and in the Bronx.

Charges and counter-charges are rife on all sides, and observers consider the situation deeply muddled.

Mr. Brandt's intimations, in his letter to the mayor, that at a time when Local 306 complained of an unemployment problem it advertised in the newspapers for prospective members with a view to using them as pickets, brought the explanation from the union that it seeks additional members to replace the Allied and Empire State operators' union men "when they are ousted in the drive of Local 306 to create one powerful union in New York City."

The local said that with two men in a booth and "decent working conditions" at all houses, there would be sufficient jobs for the city's 5,000 licensed operators, other than those who have not practiced their trade for some time.

Picketing Is Peaceful

While Local 306 anticipated considerable disturbance, the picketing, which is on a schedule of from 11 A. M. to 10 P. M., generally has been peaceful. At each of two houses in Brooklyn, the Parkway and Mapleton, both non-union, Local 306 posted 50 men over the week-end for mass picketing.

The ITOA has taken the position that it will not participate in any peace moves or further negotiations toward a merger of the three unions unless George E. Browne, international president of the IATSE, takes charge.

The amenities of labor warfare as conducted in the Brooklyn section of New York City came to light this week with the granting of a temporary injunction by Judge Alonzo G. McLaughlin in New York supreme court against Mollie Bender and 26 others who had banded together as a "women's auxiliary" seeking the rehiring of three operators.

The men, members of the Empire State Motion Picture Operators' Union, were discharged for inefficiency at the Midwood, Patio and Sheepshead Bay theatres, according to the plaintiffs' attorneys, and were replaced by others from the same union. Thereupon, the wives, mothers, sisters, other relatives and friends of the discharged operators, calling themselves a "women's auxiliary," launched a picketing campaign against the Oceana theatre, operated by the Triad Holding Corporation, in the same neighborhood.

The burden of their demand was that Rugoff and Becker, operating agents of the Triad corporation, use their influence with the Century circuit officials to reinstate their relatives. The true names of some of the defendants were not known, and aliases were given.

The court ruled that since the Oceana was in no way connected with the other theatres and not involved in any labor trouble, it would be unjust to permit the picketing, which created a false impression that a strike was underway.

Holding that this was not a labor dispute within the meaning of the civil practice act, Judge McLaughlin ordered that the defendants and "their members, agents, confederates, associates, servants and employees," and all persons acting in concert or conspiring with them, be restrained, within an area of two blocks from the Oceana, from interfering with the operation of the house, intimidating prospective patrons, distributing handbills containing untruthful statements, holding mass meetings near the theatre or displaying signs such as "Protest the firing of three union operators by the owners of this theatre" and "Do not patronize until the fired men are reinstated."

The case is scheduled for a hearing in the fall.

Brennan Reelected

All except one of the incumbent officers of Theatrical Protective Union No. 1 were reelected Sunday at an all-day meeting. This is the New York stagehands' union, affiliated with the IATSE.

James J. Brennan was chosen president for the sixth time. Others elected were: vice-president, Joseph L. Meeker; secretary, John C. McDowell; treasurer, John J. Garvey; business managers, Vincent Jacobi and Frank Powderly; board of trustees, William F. Hall, chairman, and Morris Fox and Joseph Gehlman; sergeant-at-arms, Charles S. Murphy.

Elizabeth Cherry Is Dead at Age of 67

Elizabeth Cherry, first to withdraw from the variety act known the world over as The Cherry Sisters, died this week in Cedar Rapids, Iowa, at the age of 67. Her sisters, Effie and Addie, survive. Jessie, the youngest, died in 1903.

Rothackers Observe Anniversary

The 26th wedding anniversary of Douglas D. and Nancy Rothacker was to be observed on Friday at a cocktail party given in the new quarters of the Rothacker company, educational film distributors, on the fourth floor at 729 Seventh avenue, New York.

PADEREWSKI SIGNS FOR MOTION PICTURE

The latest of the world's really famous folk to sign a motion picture contract is Ignace Jan Paderewski, distinguished Polish pianist. The picture will be made in London by the Pall Mall Company, a new producing unit.

According to George Engles, the pianist's American manager, Mr. Paderewski had been approached to broadcast a concert. He had never been heard on the radio and again declined, but added that he might be interested in a motion picture. The Pall Mall company immediately signed him.

Attorneys Deny Barrymore Charge

Attorneys Maurice Hotchner and John F. Finn, Jr., responded on Tuesday to a suit brought by John Barrymore April 1, denying in federal court that they had refused to give him an accounting of funds entrusted to them. They asserted that they have made an accurate accounting and also entered a counter-claim for $3,500 which they allege is due them under a contract dated September 1, 1935, engaging them for a year for $9,100, payable at the rate of $175 weekly.

Consolidated Reports $290,249 Quarter Net

Net earnings of $290,249 for the quarter ending March 31 after deducting all charges are reported by Consolidated Film Industries and subsidiaries. This is equal to 50 cents per share on 400,000 shares of preferred stock outstanding and 17 cents per share on 524,973 shares of common.

Fox Theatres Show Loss for Six Months

Fox Theatres Corporation, now in process of reorganization under section 77-b of the bankruptcy law, reports a net loss for the six months ending December 31 of $46,749. This is after expenses, depreciation, amortization and other charges.

"U" Accepts New Reel

Universal has agreed to accept, effective August 1, the 2,000-foot reel recommended by the Academy Research Council and previously accepted by all other major companies.

Joseph Dusenbury Dies

Joseph W. Dusenbury, formerly owner of the Southern Colonial, Grand, State and Vernon theatres in Columbus, Ohio, died unexpectedly on Sunday at 78.

Halpin Ends Tour

Dan D. Halpin, general sales manager of Acousticon, has returned to New York after a six weeks tour of mid-western and western cities, accomplished principally by plane.

Hanower Resigns

Irving Hanower, assistant manager for Columbia in the New England territory, has resigned. No successor has been named.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Sins of Man

(20th Century-Fox)

Drama

"Sins of Man" is a class picture. In theme, as acted and in morale it points its primary appeal at those who understand and appreciate fine things. In content it is a somber toned, sympathy-inspiring, human interest drama. Bare of embellishing details, it is the character drama of a man, his joys and disappointments, his hopes and his disillusionments, his tragedy and his triumph. There is no romance, as that quality is commonly understood, in the picture. There is, however, a love interest, the affection of a father for his sons, the drama this love precipitates, and the happiness it finally brings that transcends by far the potency of banal love affairs in its power to play upon the more tender emotions. The picture will not be an easy one to sell. Though it presents Jean Hersholt, star of "The Country Doctor," in a magnificent role, introduces Don Ameche, popular radio favorite, to the screen, and has many accomplished actors in its cast, name value as judged by ordinary standards is not very impressive. The title, furthermore, is hardly one that seems capable of inspiring quick interest. The character of the story is such that it is not easy to explain to average audiences. But for the exhibitor who seeks something apart from the formula standbys to sell, "Sins of Man" provides plenty with which to exercise his showmanship ingenuity.

In all its phases, even where comedy predominates, the picture is pitched to an impressive key. Greyman is a simple and deeply religious peasant. His great loves are his home, family and the church in which he is the bell-ringer. His dream is that his first son, Karl, will follow in his footsteps. His first tragedy is the death of his wife upon the birth of the second son, Mario. As years pass his lot becomes drearier. Karl is interested only in aeronautics. No pleas that Freyman can make can change the boy's ambitions. Mario is deaf and dumb, an affliction forever debarring him from taking his father's place.

Leaving home, Karl goes to New York. Temporary success leads him to invite his father to join him, to the end that together both can acquire the finances necessary to cure the younger son's affliction. Karl is killed in a crash. Freyman is told that Mario has been killed in an air raid at the outbreak of war. Discouraged, disillusioned, clinging only to his simple faith, Freyman, a stranger in a strange country, is reduced to the status of a bum, acceptor of any menial task, living in a flop house, butt of rude jokes and befriended only by Crusty.

Years pass. Janitor in cruel, unfeeling Twicheleska's pawn shop, Freyman hears a phonograph record. Over the strains of a symphony, he hears the melody he once played on his church chimes. With Crusty he attends a concert which the famous musician Singarelli is conducting. Again he hears the old notes. He knows that there must be some connection between himself and the great maestro. The world conspires to keep them apart, but a man who has suffered much cannot be denied. Singarelli learns of the old man who has been bothering his retinue. Seeking him out, father and son are reunited. Dreams that the vicissitudes of years have shattered come true. His boy, who was believed dead, has become the great musician that was the hope of Freyman's life.

Because of its character, "Sins of Man" is that kind of worthy entertainment that may prove difficult to sell. Ordinary procedure is hardly applicable in connection with it. As the picture is different from any late or current trend, it is necessary that different methods be attempted in selling it. Concentration of attention on the depth of feeling and drama of the picture undoubtedly will arouse the interest of the class patronage. But in most cases, where it probably is not possible to devote much time or money to exploitation, the stunt of showing the picture to the community's opinion-makers may prove effective in stimulating word-of-mouth advertising based upon their comments to create interest among the average theatregoers.

Previewed in Chinese Theatre, Hollywood. The audience watched the showing with much attention. The work of Hersholt impressed it greatly. Unon conclusion it demonstrated by applause that it appreciated entertainment that is distinctly different.

—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Directed by Otto Brower, Gregory Ratoff. Associate producer, Kenneth Macgowan. Screen play by Samuel G. Engel. Based on a story by Joseph Roth. Adaptation by Frederick Kohner and Dr. Ossip Dymow. Photographed by Sidney Wagner. Art director, Hans Peters. Settings by Thomas Little. Assistant director, Robert Webb. Film editor, Barbara McLean. Costumes by Royer. Sound, Bernard Freericks and Roger Haman. Musical adaptation, Alexis Archangelsky. Musical director, Louis Silvers. P. C. A. Certificate No. 2153. Running time, when seen in Hollywood, 85 minutes. Release date, May 29, 1936. General audience classification.

CAST

Christopher Freyman	Jean Hersholt
Karl Freyman Mario Singarelli	Don Ameche
Crusty	Allen Jenkins
Anton Engel	J. Edward Bromberg
Anna Engel	Ann Shoemaker
Twicheleska	DeWitt Jennings
Father Prior	Fritz Lieber
Town Drunk	Frances Ford
Fritz	Christian Rub
Singarelli's Butler	Adrian Rosley
Karl Freyman (as a boy)	Gene Reynolds
Gabriel Freyman (as a boy)	Mickey Rentschler
Mr. Hall	John Miltern
Minister	Paul Stanton
Austrian Army Doctor	Edward Van Sloan
Doctor	Egon Brecher
Town Bully	Fred Kohler, Jr.
Bella Twicheleska	Maxine Reiner
Frieda Freyman	Ruth Robinson

Three Wise Guys

(MGM)

Comedy Drama

Comedy, romantic love interest and light menace drama are the ingredients of this picture. Following the style of its author, Damon Runyon, it is well put together. For the field in which it is likely that it will be most played, it affords the advantages of better than usual production values, an attention holding story and an adequate group of cast names, all of whom play their parts with sincerity and conviction.

The premise of story is unique. Wise guy trio Clarabelle, Doc and Blackie believe in making their living by their wits. Breach of promise suits with Clarabelle as the lure is their standby racket. They try it on Joe, son of railroad magnate Hatcher, but Clarabelle falls in love with him and an elopement marriage ensues. Joe disowned by his father and Clarabelle in wrong with her partners who think she has double-crossed them, move east. The boy gets a job, but always there is the menace of Doc and Blackie around who can't believe that Clarabelle wants to go straight. The pair pull a robbery job for which Joe is arrested. Convinced that that's vengeance enough on Clarabelle, the duo go to an old barn on Joe's farm to recover the loot. They find Clarabelle there awaiting childbirth. Doc reverts to his old profession as a doctor to save her life. At it's Christmas season, their hearts are touched, the bonds are returned, the little family is reconciled with Hatcher, and Doc and Blackie pass out of Clarabelle's life forever.

The show is nicely paced, situations move to the tune of engaging dialogue and action, and a spirit is created that gives the picture an unusual amount of human interest.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapf. Directed by George B. Seitz. Screen play by Elmer Harris. From the story by Damon Runyon. Assistant director, Art Smith. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Eddie Imazu and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Jackson Rose. Film editor, Frank E. Hull. Running time, when seen in Hollywood, 70 minutes. Release date, May 15, 1936. General audience classification.

CAST

Joe	Robert Young
Clarabelle	Betty Furness
"Doc"	Raymond Walburn
Hatcher	Thurston Hall
"Blackie"	Bruce Cabot
Gribble	Donald Meek
Baumgarten	Herman Bing
Ambersham	Harvey Stephens
Yegg	Harry Tyler

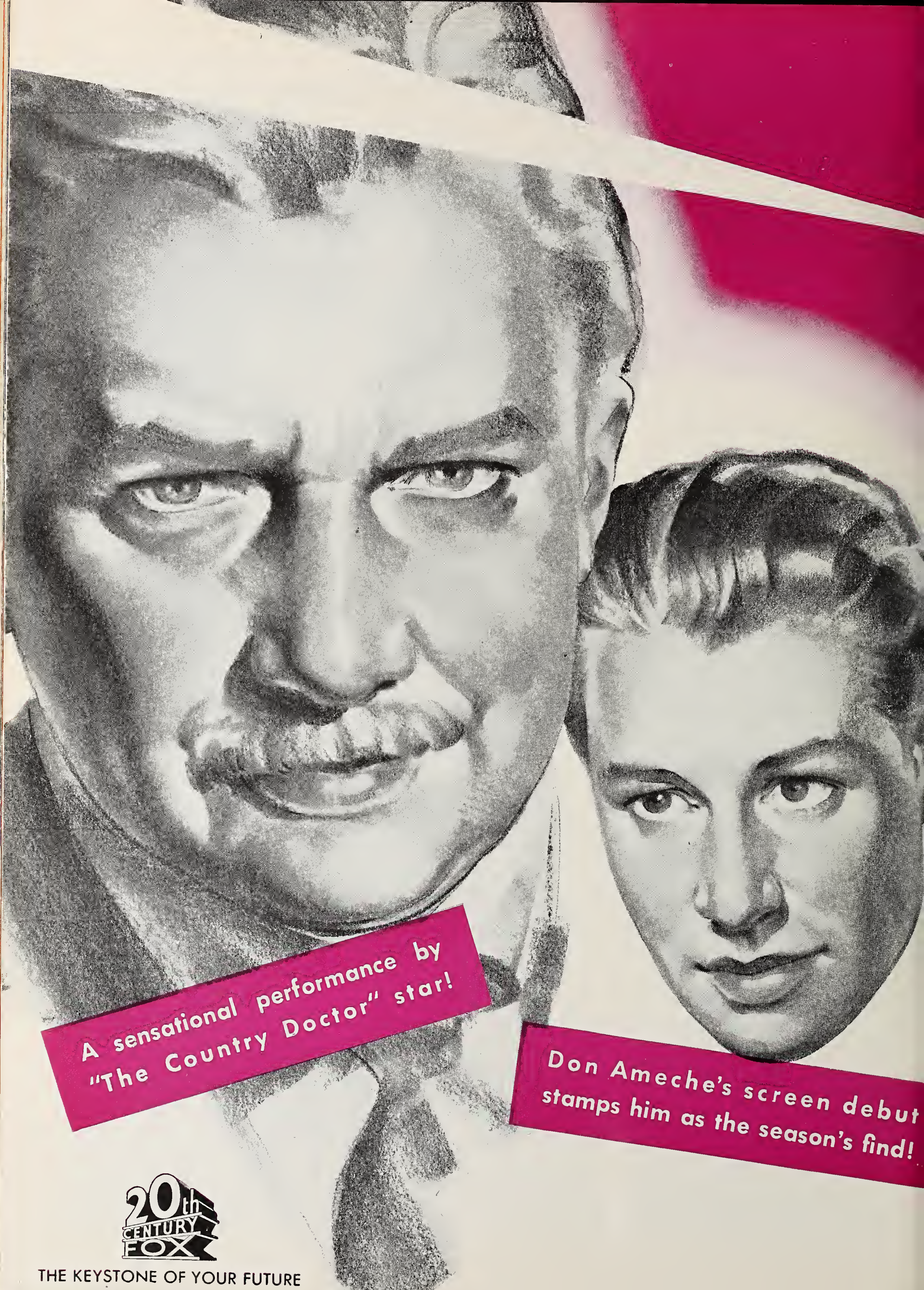
The Princess Comes Across

(Paramount)

Comedy Drama

A mixture of farce comedy, differently concocted love interest and murder mystery melodrama, this picture provides much to engage the attention of both exhibitor and show-goer. Fresh in concept, played against an atmosphere of easy gayety, its amusement quality is a worthy follow-up to "Hands Across the Table," in which its stars recently appeared. The story character, though sometimes seemingly complicated, particularly in the melodramatic chapters, carries a quickly interest-creating appeal. Well acted and directed, produced against good looking settings, moving to the pitch of smart dialogue and rapid action, it makes available for commercial purposes the exploitation worth of a popular screen team, an amusing yarn in which there is no lack of variety and a list of supporting players, name worth of which is high ranking.

Humor is the picture's keynote. There's fun in the situation that brings show-girl Princess Olga, masquerading as a Swedish noblewoman, and her companion Lady Gertrude, likewise a shamming trouper, into romantic conflict with bandleader King Mantell and his handy man Benton. Hitting a satirical pitch as Olga burlesques a wellknown screen star, the atmosphere of fun continues into the melodramatic murder mystery sequences. As Darcy indulges in a little blackmailing and the escaped convict, The Stranger, supplies menace, a murder is committed. Aboard the liner where all the action


A sensational performance by "The Country Doctor" star!
Don Ameche's screen debut stamps him as the season's find!
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

THE Hollywood REPORTER

"Here is a magnificent performance that will literally tear your heart. It is a picture that once seen will never be forgotten. **RECORDS SHOW THAT HEART DRAMAS OF A SIMILAR NATURE HAVE SCORED TREMENDOUS SUCCESSES,** to name but a few—'HUMORESQUE,' 'SORRELL AND SON,' 'STELLA DALLAS.' 'SINS OF MAN' is every bit as good as any of these names! Performance of Jean Hersholt is unquestionably the triumph of his career. Don Ameche makes a really auspicious screen debut."

—*Jack Grant in The Hollywood Reporter*

JEAN
HERSHOLT

in

Sins of Man

with

DON AMECHE • ALLEN JENKINS

A DARRYL F. ZANUCK 20th Century Production • Presented by Joseph M. Schenck

DIRECTED BY OTTO BROWER AND GREGORY RATOFF. Associate Producer Kenneth Macgowan. Screen play by Samuel G. Engel. Based on a story by Joseph Roth. Adaptation by Frederick Kohner and Dr. Ossip Dymow.

happens are a group of old world police officials. With the murder, they are beseeched by Captain Nicholls to capture the criminal and prevent further killings. As Olga is drawn into the case as principal suspect, Mantell takes a hand not only to protect the girl with whom he has fallen in love, but also to aid the famous sleuths.

Purposely complicating the action in order to maintain suspense, permit the comedy contrast to continue and forestall advance solutions, dramatic tempo approaching the finale has an attention arresting smash until in a farcical way Mantell tabs the killer and sets himself in solid with the Brooklyn princess.

The kind of picture that affords something to sell in addition to routine leads, it is one that can be expected to benefit by word of mouth advertising. Introduced to audiences as a comedy worthy of their attention, the prestige of the Carole Lombard-Fred MacMurray popularity can be looked upon as an initial lead to stir primary interest. Directing efforts to getting a good audience for first showings should result in word of mouth advertising advantageous to subsequent presentations.

Previewed in Fox Village Theatre, Westwood. Inattentive audience found much to appreciate in the picture's comedy and plenty to hold the attention in the mystery melodrama.
McCarthy, Hollywood

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by William K. Howard. Assistant director, Harry Scott. Screen play by Walter DeLeon, Francis Martin, Frank Butler and Don Hartman. Based on a story by Philip MacDonald. Adapted from a novel by Louis Lucien Rogger. Music and lyrics by Phil Boutelje and Jack Scholl. Costumes by Travis Banton. Sound, Harold Lewis. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Ernst Fegte. Photographed by Ted Tetzlaff. Special photographic effects by Farciot Edouart and Dewey Wrigley. P. C. A. Certificate No. 2130. Running time, when seen in Hollywood, 75 minutes. Release date, May 22, 1936. General audience classification.

CAST

Princess Olga	Carole Lombard
King Mantell	Fred MacMurray
Lorel	Douglass Dumbrille
Lady Gertrude Allwyn	Alison Skipworth
Benton	William Frawley
Darcy	Porter Hall
Captain Nicholls	George Barbier
Cragg	Lumsden Hare
Steindorf	Sig Rumann
Morevitch	Mischa Auer
Kawati	Tetsu Komai
The Stranger	Bradley Page
Ship's Bellhop	Bennie Bartlett

Devil's Squadron

(Columbia)

Aviation Drama

Modern aviation has been pretty well covered, cinematically, during recent months, but this is not just another aviation picture. It deals with those men without whom there would be no ships to fly and who are the real unsung heroes of flying—the test pilots.

The picture is a gripping, although too often grim, affair with romance and comedy relief shoved into the background by the stern and dramatic business of testing a new airplane—the film's villain. Drawing the women may be the exploitation job; appeal is there for the men, particularly those who appreciate a good fight against what appear to be unsurmountable odds.

Showmen are presented with excellent exploitation material, for the picture goes behind the scenes, pushing aside all the thrills, frills and glamour of flying, and shows how planes are made and tested before the general run of flyers are allowed to even see them. More than that, the men usually unknown who build them and make them safe are glorified by a pictorial record of their too often short-lived existence.

For name values there are Richard Dix, Karen Morley, Shirley Ross, Henry Mollison and Gene Morgan. Dick Grace, glorified by numerous fan magazine stories and former premier stunt flier for pictures, wrote the story.

Against the background of a commercial airplane plant, and adjacent flying field, the tragic air parade goes on, with one experimental plane cracking up after another through some fault of design, killing the pilot or maiming him for life. Into this comes Dix, ex-Marine living under another name in an effort to hide an unfortunate experience of the days when he was a soldier. Dana Kirk, chief engineer on the new job, and former Marine pal of Dix, is giving him another chance as chief test pilot of the new ship.

The first of the series of fatalities at the field, after Dix arrives, is the sudden death of Colonel Dawson, designer of the plane, in its first test flight. The colonel's daughter, Martha, tries to make Kirk, her fiance, and her brother give up the whole thing.

More tragedy stalks into the midst of the fast dwindling group when Martha's brother loses his nerve and commits suicide on the eve of tests before Army officials. Dix, to save the family from such a stigma, places the dead boy in the plane, takes him up and bails out after setting it afire. He is tried by the Department of Commerce for leaving his ship before the copilot and at the hearing the story of his similar experience in the Marines comes to light. Dix loses his flying license and the respect of Kirk and the woman he loves, Martha.

He exonerates himself, however, by taking Kirk's place for the final test, the dangerous power dive at terminal velocity, and successfully putting the plane through its paces to the amazement of the Army officers. Before he reaches the ground, however, another pilot tells of the suicide and the true version of the Marine affair. Thus Dix is cleared all around and wins Martha for his wife.

Interspersed through the story are scenes in which a speedy Northrop plane does amazing stunts all over the sky in a most authentic fashion.

Reviewed at the Globe, Broadway Class B house, where an early afternoon audience, mostly men, sat thrilled to silence by the flying scenes and dramatic sequences of the picture.
—Baehler, New York.

Produced and distributed by Columbia. Story by Dick Grace. Screen play by Howard J. Green and Bruce Manning. Director, Erle C. Kenton. Assistant Director, Cliff Broughton. Cameraman, John Stumar. Sound engineer, Lambert Day. Film editor, John Rawlins. Musical director, Howard Jackson. Costumes, Samuel Lange. Running time, 75 minutes. P. C. A. certificate, 1901. General audience classification. Release date, May 1. 1936.

CAST

Paul Redmond	Richard Dix
Martha Dawson	Karen Morley
Dana Kirk	Lloyd Nolan
Eunice	Shirley Ross
Forrester	Henry Mollison
Barlow	Gene Morgan
Tex	Gordon Jones
Ritchie	William Stelling
Major Metcalf	Thurston Hall
Lulu	Gertrude Green
Colonel Dawson	Boyd Irwin
Butch	Billy Burrud
Mary	Cora Sue Collins

We Are from Kronstadt

(Amkino)

Russian Drama

Produced by Mosfilm, Moscow, and supplied with English titles that interpret the moderately apportioned Russian dialogue, "We Are from Kronstadt" depicts at length and in detail the fighting between the Red and White armies in 1919. The part played by the sailors from Kronstadt is emphasized and a slender love interest is sharply subordinated to the war theme.

Early footage graphically establishes the historical setting with dialogue held at minimum. Humor is used briefly in a recruiting sequence leading up to the grim scenes of fighting, execution and rescue which make up the major portion of the picture. The end comes abruptly and violently.

Artem Balashov, a sailor of Kronstadt, is the principal character. At the start of the picture he is rebellious against discipline. When his company marches to the defense of Petrograd the White army surrounds them, kills all but a few and throws these from a cliff into the ocean. Balashov is the sole survivor. He returns to Kronstadt, tells of the condition of the Red army, which is outnumbered by the Whites, and leads the remaining members of the garrison to the rescue, ultimately driving the Whites over the same cliff to death.

Reviewed at the Cameo theatre, New York, which exhibits Russian films exclusively, where a May Day audience of near capacity received the picture without audible manifestation of reaction. Weaver, New York.

Produced by Mosfilm, Moscow. Distributed in North and South America by Amkino. Directed by E. Dzigan. Scenario by Vsevolod Vishnevsky. Photographed by N. Naumov-straj. Music by N. Kriukov. No P. C. A. certificate. Release date, April 30. Running time, 93 minutes. Audience classification, general.

CAST

Commissar Vasily Martinov	V. Zaichikov
Artem Balashov	G. Bushuev
Vasily Burmistrov	N. Ivakin
Y. Draudin	O. Jakov
Valentin Besprozvanny	P. Kirilov
Anton Karabash	E. Gunn
Yunga	Misha Gurienko
White Guard	F. Seleznev
Liven von Vitten	P. Sobolevsky

The Singing Cowboy

(Republic)

Western Comedy Drama

Gene Autry's singing of western ballads, with which this picture opens and closes and to which approximately half of the screening time is given over in between, is its dominant exploitation factor. Another unusual angle consists of the presentation of television as a realized, commercially practiced and generally accepted medium for the dissemination of entertainment and advertising sales copy. Nevertheless, the setting is the west and there is lots of riding, shooting and a reasonable amount of murder, arson and related villainy. The performance of Lon Chaney, Jr., as the bad man in the plot, may serve as a focal point of incidental copy in certain cases.

The story is about Gene Autry, cast as Gene Autry, top cowhand in a ranch outfit owned in partnership by one Stevens and his partner, Martin. Stevens catches Martin stealing their own ponies and is murdered, fire destroying the barn and escaping horses trampling upon Lou-Ann, Stevens' small daughter, whose guardian Autrey becomes by terms of Stevens' will. Her injuries require an expensive operation and Autry organizes his fellow cowboys into a radio feature which he sells to Covered Wagon Coffee to earn money to pay for it. Martin, knowing there is gold on the ranch property, seeks to break the program, which has been joined meanwhile by Helen Blake, missing daughter of the Covered Wagon Coffee Company president. Autry is given reward money offered for discovery of her whereabouts, finances the operation, marries Helen, saves the ranch, effects arrest of Martin and makes everything come out even without missing a broadcast.

Reviewed at the Republic Pictures trade showing.

—Weaver, New York.

Produced and distributed by Republic Pictures. A Nat Levine production, supervised by Armand Schaefer. Directed by Mack Wright. Screen play by Dorrell McGowan and Stuart McGowan. Original story by Tom Gibson. Photographed by Bill Nobles. P.C.A. certificate, 2617. Release date, May 11. Running time, 56 minutes. General audience classification.

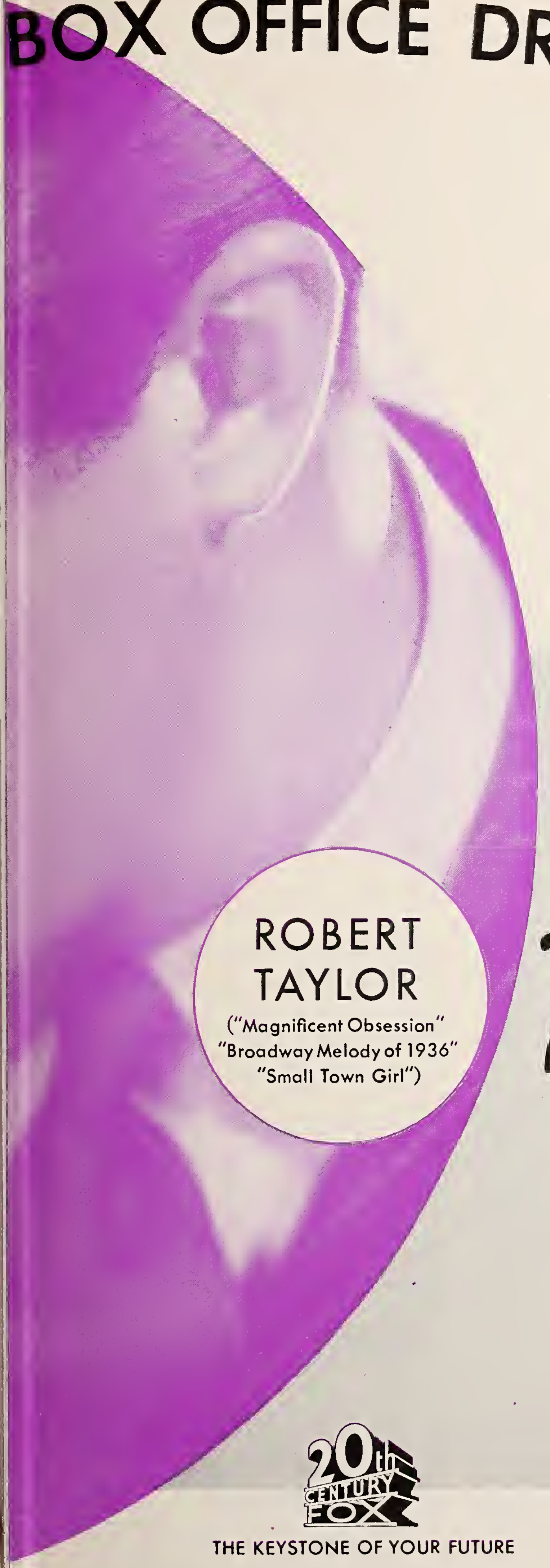
CAST

Gene	Gene Autry
Frog	Smiley Burnette
Helen	Lois Wilde
Martin	Lon Chaney, Jr.
Lou-Ann	Ann Gilles
Champion	Champion
Stevens	John Van Pelt
Prof. Sandow	Earl Hodgins
Trenton	Earl Eby
Bill	Ken Cooper
Mayor	Harrison Greene
Jack	Wes Warner
Sheriff	Jack Rockwell
Kirk	Tracy Layne
Entertainer	Snowflake
Tom	Oscar Gahan
Shorty	Frankie Marvin
Lane	Jack Kirk
Pete	Audrey Davis
Dr. Hill	George Pearce
Johnson	Charlie McAvoy

(Reports continued on following page)

BOX OFFICE DREAMS COME TRUE!

The screen's most exciting sweethearts! . . . A new combination, a new sensation! Brought together for your profit by the shrewd show-sense of 20th Century-Fox. *And when they kiss!!!*



ROBERT
TAYLOR
("Magnificent Obsession"
"Broadway Melody of 1936"
"Small Town Girl")

ROBERT TAYLOR
LORETTA YOUNG

in

Private Number

with

PATSY KELLY • BASIL RATHBONE
MARJORIE GATESON

A FOX PICTURE
Darryl F. Zanuck in Charge of Production
DIRECTED BY ROY DEL RUTH
Associate Producer Raymond Griffith
Screen play by Gene Markey and William Conselman
Based on a play by Cleves Kinkead

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

a supposed test for the service, which he passes with embarrassing ease, whereupon Hogan tells him he is F-man No. 1 and instructs him to stay away from the department headquarters.

Believing this, Johnny traps and captures the man he believes to be Kramer, a desperado sought by the department, but his captive turns out to be Cartwright, head of the department in the area. Later, as Hogan is about to apprehend the real Kramer, Johnny enters the scene with Molly, tries to help and exposes Hogan's identity. Kramer locks him in a closet and abducts Hogan and Molly, but Johnny escapes and blunderingly rescues them, effecting Kramer's capture.

Reviewed at the Globe theatre, New York, a Broadway house, where an afternoon audience received the picture quietly.

WEAVER, New York.

Produced and distributed by Paramount. Directed by Edward F. Cline. Associate producer, Val Paul. Screen play by Eddie Welch, Henry Johnson and Paul Gerard Smith. Story by Richard Connell. P. C. A. certificate No. 1930. Release date, March 13. Running time, 72 minutes. General audience classification.

CAST

Johnny Dime	Jack Haley
Hogan	William Frawley
Evelyn	Grace Bradley
Molly	Adrienne Marden
Shaw (Kramer)	Onslow Stevens
Cartwright	Robert Middlem

Pension Mimosas

(Franco-American)

French Melodrama

The unusual if not unnatural love of a matron for her godson turns out, after much detail pertaining to the influence of environment upon a boy reared by a professional overseer of roulette tables, appears to be the principal theme of this importation. It is not a kind of subject matter in use in American pictures and the production has been supplied with English titles that make clear but do not emphasize the nature of the affection that prompts the godmother to extreme material sacrifices in behalf of the young man. A secondary implication is that professional gamblers always lose money, but a hard-pressed amateur is likely to do quite well at the wheel. A decidedly loose woman tress who turns cinema star. tress who turns cinema star. The picture ends

The story: Mons. and Mme. Noblet are godparents of Pierre, son of an old friend, who shares his godfather's love of roulette, which his godmother, who operates a small hotel near the casino, opposes. Pierre goes to Paris, falls in with members of a gangster's mob and enters upon an affair with the gangster's mistress. He is beaten up and returns to his godparents, his godmother concealing the facts from her husband. When Nelly, the gangster's mistress, wants to join him, Mme. Noblet pawns her jewels to obtain required funds, encourages the association and misrepresents the nature of it to her husband. Pierre obtains employment and Nelly acquires paying suitors whose attentions Mme. Noblet conceals from both Pierre and Mons. Noblet. Pierre gambles away his employer's money and comes home to find Nelly has left him. His godmother steals the funds of a hotel guest, goes to the casino and wins enough money to repay her godson's defalcations, but not before he kills himself.

Reviewed at the Cinema de Paris, Fifth Avenue, New York, a little theatre devoted to the exhibition of French pictures, where a number of people in the audience, evidently not dependent upon the English titles for comprehension, laughed, giggled or sniggered for reasons not quite clear to Anglo-Saxon eye or ear.

WEAVER, New York.

Distributed by Franco-American. Directed by Jacques Feyder. No. P. C. A. certificate. Release date, May 5. Running time, 93 minutes. Audience classification, adult French.

CAST

Louise Noblet	Francoise Rosay
Pierre Brabant	Paul Bernard
Nelly	Lise Delamare
Gaston Noblet	Alerme
Little Pierre	Bernard Optal
Carlo	Paul Azais

Jail Break

(Warner)

Murder Mystery

A drama of murder and mystery in jail, generally moving to the tune of tense suspense, many of its sequences packed with thrill action, this is geared to sate the appetites of the sensation seekers. Mainly melodrama that has definite novelty, the picture also tells a romantic story of more than ordinary interest. Though the cast contains no outstanding names, the various players perform their allotted parts with convincing realism. Direction, likewise, demonstrates a constant intent to make the attraction vivid.

The picture opens to the tune of straight gangsterism. Ex-racketeer Big Mike, rather than get mixed up with criminals again, commits a minor crime on the advice of his secretary, Jane Rogers. He lands in a penitentiary, but for a stretch longer than he had expected. Really in jail as a matter of self-protection from crooks led by Slayden, who know he has a large fortune cached away and who have been rounded up and sentenced to the same jail by reporter Williams, Mike finds himself in a dangerous predicament. During a jail riot, his life is menaced. Follows a series of killings, climaxed by the escape of Slayden's gang. As detective Rourke comes into jail to investigate the killings, romance picks up between Jane and Williams. Convinced that someone other than Slayden, or his mob members, is guilty, he combines with Rourke to solve the mystery, with the comedy relief assitance of sob sister Gladys Joy. The solution, alive with all the elements to make it stand up, is totally different from what might be expected. Told to audiences it might spoil their interest in the picture.

Authentically portraying dangerous criminal characters and the dynamite-packed atmosphere of desperate men in prison, the picture has plenty of quality to suit the average thrill action devotees.

Previewed in Warners Hollywood Theatre. Following "Golden Arrow," the preview audience reaction indicated that the show should prove acceptable contrast to any kind of romantic dramatic feature.

—MCCARTHY, Hollywood.

Produced and distributed by Warner Bros. Directed by Nick Grinde. Assistant director, Wilbur McGaugh. Supervisor, Bryan Foy. Story by Johnathan Finn. Film editor, Harold McLernon. Dialogue director, Harry Seymour. Screen play by Robert D. Andrews and Joseph Hoffman. Photographed by Arthur Todd. Art director, Hugh Reticker. Gowns by Orry-Kelly. P. C. A. Certificate No. 2072. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Ken Williams	Craig Reynolds
Jane Rogers	June Travis
Detective Captain Rourke	Barton MacLane
Ed Slayden	Richard Purcell
Dan Varner	Addison Richards
Weeper	George E. Stone
Sig Patton	Eddie Acuff
Big Mike Eagan	Joseph King
Warden	Joseph Crehan
Dan Stone	Charlie Middleton
Gladys Joy	Mary Treen
Pop Anderson	Henry Hall
City Editor	Robert Emmett Keane

Ourselves Alone

(Wardour)

Comedy Drama

This story of the Irish Revolution of 1921 is very reminiscent of "The Informer." It is a gripping story, very well directed, scenically beautiful, and well interspersed with comedy.

Acting honors go to John Lodge, as County Inspector Hannay of the Royal Irish Constabulary, and John Loder, as Captain Wiltshire, Intelligence Officer attached. Harry Hutchinson's work as the informer is excellent, and Jerry Verno as Private Parsley supplies the comic element very satisfactorily. Antoinette Cellier as Maureen Elliott has a sympathetic role which she plays quite well.

The story deals with the search of the Constabulary for the rebel leader, Michael O'Dea, who turns out to be the brother of Maureen, to whom Hannay is engaged, but with whom Wiltshire is also in love.

The informer tells of a meeting of the Rebels to take place at deserted Ballyfinnon Castle. Not knowing that her brother is the Rebel Leader, but suspecting that he is going to the secret meeting Maureen motors after him, but is caught by the Patrol who arrest her for being out after curfew.

The Rebels are surrounded at the Castle and O'Dea in trying to escape is shot down by Wiltshire, the man Maureen loves. In the excitement two other Rebels escape and going to Maureen's home force her at the point of a gun to decoy Wiltshire to them so that they can revenge the death of their leader. Maureen manages to get a code message through to Hannay, which was previously arranged between them in case of trouble, and Hannay and his Patrol arrive in the nick of time to save Wiltshire who is being taken away to be shot. Although Maureen loves Wiltshire she cannot forget that he is responsible for the death of her brother and Hannay realizing the situation releases her from her engagement to him and takes the blame for killing O'Dea, so that they may live happy ever after.

This picture would appeal to the same type of audience as "The Informer."

Trade-shown at the Piccadilly Theatre, London. Well received. Got good laughs and gasps.

HOPE WILLIAMS, London

Produced and distributed by Associated British Pictures. Directed by Brian Desmond-Hurst and Walter Summers. Adapted from the play "The Trouble," by Dudley Sturrock & Noel Scott. Camera, Walter Harvey and Brian Langley. Running time, 70 minutes. General audience classification.

CAST

Maureen Elliott	Antoinette Cellier
Terence Elliott	Niall MacGinnis
Nanny	Maire O'Neill
County Inspector Hannay of the R.I.C.	John Lodge
District Inspector Sullivan of the R.I.C.	E. J. Kennedy
Captain Wiltshire (Attached)	John Loder
2nd Lieut. Lingard (Attached)	Bruce Lister
Private Parsley (Attached)	Jerry Verno
Sergeant Halloran	Pat Noonan
Commandant Connolly of the I.R.A.	Clifford Evans
Hogan	Paul Farrell
Malony	Tony Quinn
Hennessey	Harry Hutchinson
The Publican	Fred O'Donovan
The Singer	Cavan O'Connor

Lady Jane Grey

(Gainsborough-Gaumont British)

Historical Drama

The romance of history, rather than the romance sometimes forcibly imported into historical pictures, is offered in this British production. It is, artistically, one of the best yet sent over from London; it definitely succeeds in creating the atmosphere of Tudor London and, in presenting a tragedy in which the leading actors are historical figures, it makes them flesh and blood women without caricaturing history. Since "Henry VIII," nothing quite so colorful, so fresh and so picturesque in its settings, or so effectively grim in its incident, has been offered to American audiences from this side.

Acting, production and art direction are all cultured, vivid and convincing. The sixteenth century is, in fact, really made to live again in this true story of rival ambitions, intrigues, and violence, which surpasses in suspense value the efforts of most fiction writers and which transports one, in pictorially outstanding scenes to a London dominated by the Tower—and the execution block on Tower Hill. In these facts lie many exploitation possibilities; centralizing them all is the fact that it is the historical story of the life, love and tragedy of England's "nine day's Queen," Lady Jane Grey.

The film opens with the deathbed of Henry VIII and his curse on any of his ambitious nobles who shall interfere with the order of succession his son Edward, his daughters Mary and Elizabeth and, only if they should die, the Lady Jane Grey. The short reign of the boy King, Edward VI, opens with the Protectorate of his uncle Edward Seymour and the attempt of the Protector's brother, Thomas Seymour, to make a protegée of the innocent young Lady Jane Grey, whom he brings to Court to await the moment when the ailing Edward shall die, in the expectation that Mary will be barred from the throne as a Catholic and Elizabeth as illegitimate, leaving the way clear for Jane.

The Protector discovers his brother's plans and executes him. The Earl of Warwick heads a rising, sends Somerset to the block, and forces Lady Jane into a marriage with his son, Lord Guildford Dudley. She falls in love with him.

The young Edward VI dies. Warwick has Lady Jane proclaimed Queen, but the nation rejects her. Mary Tudor's troops easily defeat Warwick and enter London in triumph. Warwick goes to the block and, after an ineffectual plea to Mary, the innocent Lady Jane follows her husband to Tower Hill.

It is history, told by the re-creation of a series of historical crimes; overshadowing every episode is the raised ax of the headsman, the boom of cannon announcing another violent death and the sense of innocent lives hopelessly in the toils of plots of which they know nothing. In the creation of that atmosphere almost all is due to the brilliant direction of Robert Stevenson and the excellent acting of Nova Pilbeam as Lady Jane Grey, John Mills as Dudley, Desmond Tester as Edward VI and Gwenn Ffrancon-Davies, Leslie Perrins and Felix Aylmer. Art direction has added magnificent reproductions of old house-lined London Bridge, palace interiors and costumes all perfect of their kind.

You can sell this as authentic history (though minor liberties with fact have been taken) or as glamorous, colorful costume-drama.

Press-shown at the Tivoli, London; prior to a New Gallery run, it had high praise for its atmosphere, settings, and characterization and for the exceptional level of all the acting. "A good one for America" was a common expression from those who should know.

ALLAN, London

Produced by Gainsborough Pictures and distributed by Gaumont-British. Directed by Robert Stevenson. Running time, 78 minutes General audience classification.

CAST

Lady Jane Grey	Nova Pilbeam
Earl of Warwick	Cedric Hardwicke
Lord Guildford Dudley	John Mills
Edward Seymour	Felix Aylmer
Thomas Seymour	Leslie Perrins
Henry VIII	Frank Cellier
Edward VI	Desmond Tester
Mary Tudor	Gwenn Ffrancon-Davies
Jane's parents	Martita Hunt Miles Malleson
Ellen	Sybil Thorndyke

Speed Mad

(Columbia)

Vehicular Review

From camel-back to Cadillac was a somewhat longer step than it is made to seem in this brisk review of human conveyances, but amusing shots of pioneer motors and motorists build up effectively to the dramatic automobile racing sequences and these register strongly, without preachment, the always commendable suggestion that speed and safety are things apart. A number of speedway crashes, obviously although unannouncedly resulting in death, are graphically pictured. The presentation is adroit and there is no emphasizing of moral by narrator or by closeup of maimed and dying, a technique which adds conviction to the point that cannot be too forcibly and widely made. The subject warrants widespread exhibition.—Running time, 10 minutes.

The Undersea Kingdom

(Republic)

12-Episode Serial

The "lost continent" of Atlantis sank gradually instead of instantly into the sea, according to the story employed as basis for this serial, and the inhabitants had time to wall off the encroaching waves and have lived and developed their own civilization under the ocean bed ever since. But one of the monarchs competing for supremacy seeks to destroy the earth-surface civilization we know and has rigged up scientific apparatus for doing so; it is he who causes our earthquakes. Ray "Crash" Corrigan is cast as a naval officer who accompanies a scientist and a girl reporter and others on a submarine voyage to this sunken continent and at the end of the first episode the party is in plenty of trouble.

The futuristic gadgets popular in contemporary comic strips, ray-guns, disintegrators, etc., are utilized early and often in working out the action, but the star's physical prowess is not overlooked at any time and even the advanced citizens of the nether world still use bows and arrows, chariots and horses, so physical conflict figures prominently in the general strife.

The serial is directed by B. Reeves Eason and Joseph Kane from a screen play by John Rathmell, Maurice Geraghty and Oliver Drake based on a story by Tracy Knight and John Rathmell. Among the members of a big cast are Lois Wilde, Monte Blue, William Farnum, Jack Mulhall, Boothe Howard, C. Montague Show, Lon Chaney, Jr., Lee Van Atta and Smiley Brunette. The first episode runs 26 minutes.

Share the Wealth

(Columbia)

Political Comedy

Bearing directly upon an economic doctrine still receiving considerable public attention, and keyed by content to contemporary interest in the ballot, Andy Clyde's latest comedy has a good deal in its favor as a commercially vendible product. It would have a good deal more if a certain amount of incidental, offside, extraneous and ineffective gag material were deleted. The story presents Andy as a small town candidate for mayor on a share-the-wealth program. The day before the election he inherits $50,000 and tries to leave town but is restrained from doing so by his gangster backer. He is elected and the pleased citizens share his possessions with him to the extent of wrecking his store and creating a riot. The picture ends with him telephoning the president to say he has tried the share-the-wealth plan and it didn't work. Unfortunately, the action is slowed up in spots and stopped in others for the gag purposes mentioned. Probably the damage isn't fatal.—Running time, 17½ minutes.

Dick Whittington's Cat

(Celebrity)

Color Cartoon

Chiefly juvenile as to point and performance, this ComiColor cartoon sets forth the adventures of a feline which escapes death twice by fortuitous circumstances and wins for its baker's-boy master a chest of gold, reward for ridding an Oriental potentate's palace of mice. The subject is especially suitable for children, adequate for adults.—Running time, 9 minutes.

Screen Snapshots No. 9

(Columbia)

Excellent Fan Food

The consistently high average of entertainment value maintained over a long period in Screen Snapshot releases is substantially exceeded in this number. The entire subject is given over to the photographing of the Santa Anita race track, with preliminary shots presenting the magnificent course, the major portion of the footage devoted to closeups of thirty or forty stars in attendance, and a satisfactorily dramatic conclusion showing the running of a race. Widespread interest in the track augments the normal attraction of personalities pictured and suggests special exploitation of the picture. It is sound material in every sense and well qualified for program inclusion with any type of feature-length production.—Running time, 10 minutes.

Changing of the Guard

(Warner)

Color Musical

Several years back, in 1931 to be exact, Florence Ziegfeld produced his last "Ziegfeld Follies" at the theatre bearing his name in New York. Perhaps the most spectacular, and certainly the best remembered, ensemble number of that production was Bobby Connolly's "Changing of the Guard," featuring Mitzi Mayfair and Hal LeRoy. Warner's, here, in Technicolor and again under Connolly's direction, bring that scene to the screen in two reels. The manner in which it is done, on a broader scale in this version, should prove more than satisfactory to audiences.

As the film opens it is New Year Eve in London and a retired army officer is amusing his young granddaughter with stories of his glamorous past. Excitedly, the child says she will be a King's Grenadier when she grows up. She marches up the room giving orders and the scene fades to the front of Buckingham Palace as the royal guardsmen are to change watches. The youngster, played by Sybil Jason, sings and dances her way through the scene, leading some thirty chorus girls. Throughout are interspersed several other excellently handled musical numbers.

The cast also has Halliwell Hobbes and Sidney Bracey.

The combination of the cast's performances, the brilliant colors and songs and dances makes this short subject worthy of a good spot on practically any program. Running time, 20 minutes.

Major Google

(Columbia)

Color Cartoon

In common with contemporary custom, the producers of this color short borrow copiously from the popularity of Major Bowes' amateur hour and, again in common, extract quite a bit of practical humor from their burlesque of the same. Barney Google is the microphone maestro, of course, and Snuffy, Little Bunkie Hill and others do their stuff, the whole affair ending somewhat madly but not unamusingly in a takeoff on a marry-me-or-pay-the-rent melodrama. The short is above average technically and is without age restriction as to interest.—Running time, 7 minutes.

Football Bugs

(Columbia)

Color Comic

The theory underlying manufacture of this item seems to have been that a football game between teams made up of bugs would be very funny because bugs have so many legs. Accordingly, gaudily colored distortions of divers insects were devised and sent through dizzily paced and uninspired conflict against a gridiron setting. When it didn't seem to be getting anywhere, resort was had to the veteran gag about the alcoholic stepping up of the drinking water and after that it didn't much matter what was done, anyway, so came the end. There may have been something in the theory, but it didn't work out.—Running time, 8 minutes.

Midnight Blunders

(Columbia)

Frankenstein Stuff

Tom Kennedy and Monte Collins, cast as dumb detectives, do what they can with a slapstick revival of the familiar Frankenstein monster idea, and there are Chinese cutthroats tossed into the thing for good measure, but nothing very funny comes of it. Maybe the Frankenstein idea is dead for comedy purposes, or maybe the idea of detectives being stupid isn't as funny as it used to be before J. Edgar Hoover began exploding the myth on front pages, but probably the chief fault of the comedy is its extraordinary lack of humor. For whatever reason, it's very dull.—Running time, 17 minutes.

Horse Operas Found Ridin' Back To Favor in Hell-a-Mile Fashion

Edwin C. Hill, the "Globe-Trotter," Reports the Rebirth of Early Screen Favorites

"Horse operas" are recapturing popular favor in the motion picture houses the country over—those good old-fashioned "westerns," slam-bang, six-gun, hell-a-mile screen "mellers" of rangeland and cattle country that have truly delighted the more judicious ever since the days of the old shooting galleries.

Thus does Edwin C. Hill, the "Globe-Trotter" of Hearst Metrotone News, report, in his Hearst-syndicated editorialization, the rebirth of one of the motion picture's earliest institutions.

Mr. Hill confesses "without the faintest glow of a blush," that horse operas are his favorite dish when it comes to screen entertainment. "And now," he says, "they are going back to the old formula, with better story material, better writing and, on the whole, better acting."

Early studies of product schedules proposed for the new 1936-37 season appear to verify Mr. Hill's reportings on the subject of extended activities in the "western" market, and, too, that more attention now is directed to that type than in many a recent year. Musical backgrounds are being added to western stories of popular-novel rating.

"You can take your problem plays," observes Mr. Hill, and "you can have those weird conjunctions of matter and spirit which we saw in Mr. Noel Coward's last effort; you can have your big, splendiferous De Millish billion-dollar historical pageants, and you may take all your blue-eyed, golden-haired, satin-skinned cuties.

"But for me," he declares, "the tall, lean, bronzed chap under the six-gallon hat, with a .45 in his holster, a good horse under him, all set to hang the rustlers on that big cottonwood over the gulch, and to save the gal and her father's ranch from the dirty wiles and machinations of the sleek, black-haired, smooth-spoken scoundrel who has been pursuing and persecuting her.

The "Stuff" of Real Dramas

"That's the stuff! That's the stuff of which real dramas are made.

"Westerns are coming back," Mr. Hill reports, "because there are several million people in the United States who want to see vital aspects of the old west, when the country was in the making, preserved.

"The hard-riding upholding of law and order, the punishment of villains, rescue of maidens in distress—all against a background of desert and mountain—constituted a form of screen entertainment which often may have been crude, but which was always clean, vigorous and exciting.

"Seldom did we see in any western pictures the stuff that hurts moral fiber. For some years westerns receded in popularity because impatient producers demanded new situations. They grew weary of the same old situations, demanded new angles and even fancy dress.

EDWIN C. HILL

"They got away from the authentic western story. They failed to realize, perhaps, that this type of picture was actually preserving a phase of American life which was truly heroic, and which could not be transplanted or twisted out of its natural environment.

"And now they are going back to the old formula, with better story material, better writing and on the whole, better acting. The formula for a good western is fairly simple. Along comes the hero on his paint horse, his palomino or his blood bay.

"He is probably a stranger in the land 'riding the chuck line'—not a saddle bum but a young fellow out to see new country, to find out what lies on the other side of the desert.

"And so he rides into the tough town, the outlaws' hangout. He clashes with the No. 1 bad man, endeavors to prevent this scoundrel from annoying the young school teacher or perhaps the ranch owner's daughter, just back from school in the east. And presently he finds himself involved in a range war over sheep or water rights or rustling. And in the end, virtue and manliness triumph against vice and failing, as always these things should be.

Elements "Startlingly Primitive"

"The elements of a good western are startlingly primitive. There are no fine psychological shades, or should there be, love is love and hate is hate, goodness is white and badness is black.

"The hero, the he-man of the picture, has no important vices. He rolls his own, but his thirst is cared for by nothing stronger than an occasional glass of beer. As a matter of fact, Tom Mix, for example, never smoked and never drank.

"His influence upon the small boys of the land has been more profound, I think, than that even which Buffalo Bill exerted in his day. I have seen Tom in this country and abroad literally surrounded by hundreds of idolatrous kids who looked up to him as a symbol of manly virtues.

Cost Not Excessive

"The cost of a good Western picture is about what the studios care to spend. One can be made, I believe, for $50,000 or $60,000 with reasonable economy in time and paraphernalia. But if they go into epics like 'The Covered Wagon' or 'The Iron Horse,' where immense herds of cattle are used, or long trains of covered wagons; where long and extensive journeys and location stays must be had and a very large cast, the cost may run to four or five times this figure.

"Anyway, they are coming back. Competent players are at a premium. The story departments are eagerly seeking good yarns; directors, who formerly would have scorned the use of their megaphones over a horse opera troupe, are now glad to get the chance. They are coming back and more power to 'em."

Mr. Hill knows about "horse operas" because he made them "in the distinguished company of Mr. Tom Mix of Tennessee, Oklahoma, Arizona and California. There was a day in the not-too-distant past when I went through the motions of supervising the esteemed and highly talented Mr. Mix in some of the choicest horse operas ever filmed in or around Hollywood.

Did Own Supervising

"A supervisor with Mr. Tom Mix," he added, "was just so much excess baggage. Thomas used to do his own supervising—does it now, for all I know. Of all the horse opera stars I have ever known, he was the most thoroughly efficient.

"A superb horseman whose ascent to the saddle was a joy to watch—for all the world like a bird rising from the ground—alive and alert in every physical expression; no bad actor, either. He was, besides, a first-class organizer, and always able to do the job of anybody in his troupe a little better than that person himself.

"Tom, spurring his famous horse, Tony, through the plate glass window of the Last Chance Saloon in a tough cattletown, with shattered glass showering about his head and shoulders, was a sight to see. To see him corral a flock of assorted rustlers, deftly roping them one by one, stringing them together like fish on a line and driving them off to the sheriff was also a sight to see."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The annals of literature, in the opinion of Odd McIntyre, contain no record of a writer so successfully changing his pace as did Willard Huntington Wright. The new pace has since meant much to the motion picture, as we shall presently see.

Outside his editorship of *Smart Set* when its appeal was solely to the intelligentsia, he was little known. Nor was his existence publicized greatly by his works on art, music and literature. Came a severe nervous collapse, setting him to bed for two years. Then, his physician, to joust him out of his lethargy, got him reading detective and mystery, starting him off with Gaboriau. To kill time and in the hope of replenishing a flat purse, Wright finally began to write mystery. A bit ashamed of the stuff, he used the nom de plume S. S. Van Dine. Today he is known throughout the world almost entirely by that name and is reputed to be the world's highest paid writer of mystery fiction, with a home in New York, a hacienda in California, a hobby of breeding Scotties and almost every one of his stories already made into motion pictures.

▽

Robert Taylor and Janet Gaynor have concluded their run in "Small Town Girl" at Loew's Midland in Kansas City, so John McManus, manager, can stand dignifiedly in the lobby again without fear of nausea.

Mr. McManus reports that the women's raves over Mr. Taylor the other week really got him down.

"They would come in the front door," he narrated to Landon Laird, photoplay editor of the Kansas City Star, *"and if the door to Aisle Two was open, they could see the picture on the screen from a point well out in the lobby. If Taylor was acting, the girls, particularly those around the high school or college age, would gasp, flutter, put their hands to their throat, and go through performances such as I never saw before in my life. I couldn't take it."*

Mr. McManus says he hasn't seen similar feminine manifestation since the first crush for Clark Gable started several years ago. The women are very matter of fact about Gable now, John adds.

Mr. Gable is a Loew-Metro star. Mr. McManus is a Loew-Metro manager. Mr. Gable will immediately strike Mr. McManus from his list of favorite Loew-Metro managers. Mr. Taylor, however, will not act so hastily, preferring to ponder the while he determines whether Mr. McManus really meant that he (Taylor) gave him (McManus) a pain in the neck.

▽

"Studio people are extremely thoughtful of each other. Every last man, from director to lowliest 'grip,' goes out of his way to make things more comfortable and enjoyable for the company."—Henry Fonda.

Paging James (In-a-Huff) Cagney, Marlene (Walk-Off-the-Lot) Dietrich, Mae (I'm-Not-Appreciated) West, et al.

▽

"The Soviet drama is now passing through a new phase—a phase of yet more pointed ideological and essential militant sharpness—logical, natural and rich in fertilizing possibilities for the cinema," declares Sergei Eisenstein, as reported by Film Daily.

Over here the best bets are Mickey Mouse and Shirley Temple. They'll fertilize any American box office.

▽

F. W. Hinchliff, British composer, contends that modern music is responsible for a marked increase in deafness.

It's a cinch deafness is responsible for a lot of modern music in modern musical motion pictures.

Johnny O'Donnell, political writer in Washington, observes that this Administration, from F. D. R. down the line to minor executives and stooges, has been the most photographed Government in the history of the Republic. The prints of President Roosevelt, members of his Cabinet and New Deal executives filed away in the libraries of picture syndicates, newspaper offices and newsreel storage vaults run into the thousands. And that, Mr. O'Donnell informs us, has given the master minds of the G. O. P. publicity department a really bright idea:

They figure that in these thousands of speed shots, candid camera pictures and newsreel films taken of the New Dealers there must be dozens of prints in which the subjects appear in embarrassing postures or wearing foolish expressions. And the story in Washington is that the Republicans have gathered an elaborate collection of such New Deal pictures for publication in rotogravure in their campaign newspaper, "On Our Way."

Meanwhile, the President remains a deep student of the newsreel; has them shown at the White House once a week, usually Thursday evening. He sees all sound pictures in which he appears and studies them for the public effect. F. D. R., better than any of his associates, can stand the ordeal of the glaring newsreel lights.

▽

On the side of a rather old structure in the Indiana town of Marion, there has been standing for years an institutional advertisement for a theatre housed within. Recently the place was vacated, and the landlord posted a to-let sign under the institutional message, so that now the wall reads:

Healthful. Comfortable.
Grant County's Most Popular
Amusement Center
THIS BUILDING
FOR RENT

▽

At a special meeting of the board of directors of the Screen Actors' Guild, in Hollywood, Robert Montgomery, Junior, aged four days, and still reposing in a Cedar of Lebanons hospital maternity crib, was elected to honorary life membership, in recognition of the work that has been done for the Guild by his father. Following is Baby Montgomery's letter of acceptance:

> DEAR BOARD OF DIRECTORS:
>
> May I take this opportunity of extending my gratitude to you for the honor you have bestowed on me in electing me the first honorary life member of the Guild.
>
> Since my advent into this world at the Cedars of Lebanon Hospital, I have in my small way done a certain amount of work which may be of interest to you. I have organized the children in the nursery into the Junior Junior Junior Guild, and we now have pickets outside of the door bearing placards, "Cedars of Lebanon nurses are unfair to union babies."
>
> You may be interested to learn that we discovered here one child who claims to be related to a producer in the motion picture business. We took care of him!
>
> Sincerely yours,
> X (His Mark).

▽

The motion picture need not fear any immediate appearance of television on the American market. Television is said to be nearly ready, but we understand that David Sarnoff and his RCA manufacturers, anxious to make as favorable an impression as possible on the public, are holding back until the Presidential campaign speechmaking is over. One look at some of the candidates and television will be a dead issue forever.

Missouri prison officials and jailbirds are sore as pups over Metro's "Voice of Bugle Ann."

Hollywood cameramen, assistant directors, flunkeys, technicians and dog-robbers arrived at Jefferson City, Missouri, six months ago to make "prison sequences" for the film story of an old man and his foxhounds. No local or Missouri State photographer is ever permitted inside the prison walls, but, after listening to the urgent and flowery pleas of Hollywood's most glib talkers, the prison board concluded that it would do no harm to permit a large coterie of Hollywoodites to spend several days inside, filming whatever struck their fancies.

Prison officials and others shined up their brass buttons the other day and made themselves spic and span for the showing of "Bugle Ann" at Jefferson City. When the picture was screened, however, they witnessed but a second's flash of a dark corridor in B cell-house, and that was all.

The Jefferson City Chamber of Commerce, too, had gone overboard in indorsing the production because they believed it would show Cole County courthouse. In the completed picture the courthouse appears as the Carroll County courthouse.

▽

Detective Derby claims the distinction, in Yakima, Wash., of being the first to apprehend a culprit and solve a mystery by the use of tooth prints. Someone had hurled a chocolate bar through the screen at Yakima's movie theatre, causing $150 damages. Several persons were questioned by police, but all denied the act. And there the case stood, until Detective Derby noticed the peculiar teeth marks in the candy bar. The toothprints on the half-eaten bar fitted when the policeman made a 16-year-old boy suspect set his teeth thereto.

▽

In which Leonard Lyons speaks: Rian James, former columnist, who became a Hollywood director, writer and producer, tendered a party recently on the Coast in celebration of his forthcoming marriage. He invited 32 guests to dinner, and found that his maid and second-man were not enough for proper service. James therefore hired a butler for the evening. And proceeded at the event to act swanky under the influence of the new acquisition. After the soup was served, the pseudo-faithful employee-butler answered a ringing telephone. "Yes?" he asked into the mouthpiece, and then turned his head toward the guests, to inquire, "I say, is there a Mr. Rian James here?"

▽

Everybody-Yawn-Department:

"In case of some municipal emergency, when every officer, honorary or otherwise, might be needed, movie stars who have received police badges would join the less highly paid regular officers and go to work."—*Chief of Police Davis, of Los Angeles.*

▽

Advance publicity on a talker produced in a studio in the shadows of the Pyramids says that the film differs from those previously produced in Egypt, in that "the dialogue has been cut down to essentials and the action has been speeded up."

The result of the innovation will be studied with interest by Hollywood producers.

▽

The Texas Centennial is paying for its advertising, instead of asking the press agents to get it for nothing. In expositions, as in other respects, Texas is proving once again that it is indeed the Lone Star State.

NEW FIGHT OVER 'MORAL' ASPECTS OF "ECSTASY"

Baltimore Judge's Order Overrules Censor Board's Banning of Czech Production

Continuing its stormy career, which began in Europe several years ago, "Ecstasy" this week was the center of another court battle when Judge Joseph N. Ulman in Baltimore city court issued an order overruling the Maryland censor board which had banned the Czechoslovakian picture on the ground of immorality.

At the conclusion of the testimony, Judge Ulman, who sat in the case for two days, ruled the board should designate the objectionable sections and that the "tailored" version then could be shown.

The New York office of Eureka Productions, Inc., the American distributor for the film, charged that the state censors had decided to reject it "even before seeing it," basing its judgment on the widespread notoriety it had received, as a result of its banning by the United States customs officials and others.

Returning from Baltimore on Wednesday, Samuel Cummins, Eureka's general manager, said that following the court's decision the company refused to accept the eliminations ordered by the censors. He said Eureka would continue its fight against the censors, and the case would be tried once more.

In his decision, Judge Ulman pointed out that he did not concur necessarily with the ideas of censorship as laid down by the Maryland legislature, but that as long as these ideas existed the board was obligated to interpret them.

Orders Cuts Only

He ordered the censors not to ban the film as a whole, asserting that most of the scenes in the picture, which he saw at a special screening, are not objectionable. He indicated that in ordering elimination only of objectionable parts rather than the whole film, he was sticking to the board's own practice.

Miss Marie W. Presstman, defending the action of the Board of Motion Picture Censors, of which she is secretary, told the court that some films were "too frank in their presentation for children's minds." She cited Paramount's "I'm no Angel," with Mae West, as an example of the "very objectionable" variety. The board at first banned the Mae West film, but later approved it.

Miss Presstman said on the stand that she was the member of the board who had stood most firmly against the exhibition of "I'm No Angel," but that she had waived her objections when she saw that the weight of other censorship boards was against her.

In making its decisions, Miss Presstman said, the board did not lose sight of the artistic value of certain productions and thus scenes that otherwise might be objectionable were admitted if they contributed to the artistic content. She said that "Ecstasy," devoid of the scenes objectionable to the censors, would have no artistic value. She added that in certain scenes "I don't think anything is left to your imagination."

An appeal from the board's decision was taken by Herman G. Weinberg, Baltimore representative of Eureka Productions and formerly manager of the Little Theatre in that city.

Lee I. Hecht, counsel for Eureka, attempted to draw the issue between Miss Presstman and Samuel Cummins, general manager of the distributing company. He said that Miss Presstman controlled the board, and that in the instance of "Ecstasy" she had gone beyond her official duties in seeking to prevent its exhibition. Mr. Hecht asked why, if Miss Presstman was arbiter of Baltimore morals, she did not object to the presentation of "Tobacco Road," dramatic production, which has been banned elsewhere.

In closing his argument, Mr. Hecht said, "This lady (Miss Presstman) has made up her mind, and thus the mind of the board, to prevent the showing of a film here by Samuel Cummins."

Awaits New York License

Meanwhile, "Ecstasy" still awaits a license from the New York state censors, where application has been pending for weeks, and it was indicated that the board probably will not give its approval. The picture however, is showing in Boston and Washington, and has been booked by the Little Theatre, Newark, N. J.

Another round in "Ecstasy's" court history was set for argument Friday in the New York supreme court, involving the right to the picture's title. Eureka is the plaintiff, appealing from a decision of Julge William T. Collins denying a temporary injunction to restrain Metropolis Pictures, Inc., from appropriating the title for a release of its own known as "Ecstasy of Young Love."

Seeks Permanent Injunction

Henry Pearlman, Eureka's attorney, in a brief filed with the supreme court, requests a permanent injunction on the following points:

1. A second print of "Ecstasy" was admitted entry into this country and "has never been declared obsene or immoral by any court."

2. The use of the title "Ecstasy" as part of the title of the defendant's film, "Ecstasy of Young Love," constitutes unfair competition, inasmuch as "Metropolis has injected itself into the situation and has attempted to gain for itself the benefit and prestige that has come to the plaintiff's picture."

3. Eureka was entitled to the temporary injunction to protect the title of its film even though the picture had not been exhibited in this country.

The defendants repeatedly asserted in their affidavit that "Ecstasy" is obscene and immoral and was seized by the United States collector of customs, Eureka's brief points out, declaring further:

"If the film of the defendants-respondents represents a portrayal of innocence and simplicity, and if the plaintiff's film, as repeatedly claimed by defendants-respondents, is the embodiment of obscenity and immorality, then it is hard to understand why the defendants-respondents deliberately changed the title of their film and adopted the plaintiff's title, as part of their title, and permitted its film of 'purity' and 'innocence' to be besmirched by the plaintiff's alleged odious title."

BETTER FILM MUSIC SOUGHT BY CLUBS

One of the objectives for this year of the National Federation of Music Clubs will be "the introduction of better music and more of it into screen shorts and news reels," Mrs. E. H. Cahill, chairman of the national motion picture committee of the organization, announced in New York.

Mrs. Cahill asserted that producers will be urged to pay special attention to this phase of production activities. "The right musical films," she said, "with their appeal to the eye as well as to the ear, constitute one of the most valuable forms of musical education, for adults as well as for young people."

Charges Aim Was to Mislead

Referring to the claim that the film released by Metropolis won a prize at the Second International Motion Picture Exposition at Venice, the brief contends:

"If the film of defendants-respondents has won the Universal Gold Medal under the name of 'Reka,' or 'Young Love,' and was proclaimed by that name as the finest film of European folk life, then it is hard to understand why the defendants-respondents did not continue to use that title, instead of changing it, by including as part of its title the name of 'Ecstasy' that has been condemned as obscene and immoral, as repeatedly claimed by defendants-respondents.

"It is evident that the motive and purpose of defendants-respondents in changing the title of its film, so as to embrace the plaintiff's title, was to mislead the public into believing that its film, under the title of 'Ecstasy of Young Love,' is the same as plaintiff's film under the simple title of 'Ecstasy,' and thereby profit by the false impression and confusion that would be created in the mind of the public."

Eureka Loses $5,300 Suit

Meanwhile, Judge John C. Knox in federal district court in New York on Monday denied a motion by Eureka Productions for judgment on pleadings in its suit against Raymond J. Mulligan, former United States marshal, to recover $5,300, the value it put on the first print of "Ecstasy" brought into this country, which was destroyed last July 27th.

Eureka contended that Mr. Mulligan knew that an appeal had been taken from a jury verdict in the federal court branding the picture obscene and immoral. Mr Mulligan denied this.

Plan 200 Day-Date Openings

Warner Brothers expect 200 day-and-date opening for "Sons o' Guns," the Joe E. Brown musical comedy with a marital setting, on Decoration Day, the release date.

ALL DRESSED UP TO GO PLACES ON

DECORATION DAY!

★ THE CROIX DE GAG ★

Awarded by Film Daily

"SONS O'GUNS" IS MUSICAL COMEDY KNOCKOUT RICH FOR B. O. HILARIOUS SITUATIONS, SWELL CAST.

Joe E. Brown's comedy riot is a knockout for laughs. The Jerry Wald and Julius J. Epstein screenplay from the Fred Thompson and Jack Donahue play is loaded with hilarious situations, a wealth of gags, and dialogue that is brisk and clever. Directed by Lloyd Bacon, everything possible is obtained from the laugh situations and the piece moves rapidly. The material allows Brown to run the gamut of his many abilities, among them being singing, dancing and control of a funny English and "Dutch" dialect, all being outstandingly funny. He has been surrounded with an especially competent cast, in which Joan Blondell and Eric Blore stand out. Joan sings and dances, besides furnishing the main romantic interest in a very appealing French manner. Blore, in a style that only Blore can handle, furnishes a wad of laughs. Harry Warren and Al Dubin's music is very catchy and fits the story well.

FOR 'A' TIME IN MAY TIME*

Warner Bros. Give You This Big Star Team in 'Bright Lights'' Successor from a Famous Musical Stage Hit—'Definitely Joe's Best Picture', says Literary Digest

JOE E.

BROWN

SONS O' GUNS

JOAN BLONDELL

BEVERLY ROBERTS
ERIC BLORE
WINIFRED SHAW
CRAIG REYNOLDS
JOSEPH KING
ROBERT BARRAT
Directed by Lloyd Bacon
New Song Hits by Warren & Dubin

***Released May 30th by**

WARNER BROS.

PRINTED IN U.S.A.

Paramount Film Subsidiary Elects; Cohen Deal Set

Corporate activities of Paramount Pictures this week brought a ratification of a contract with Emanuel Cohen's Major Pictures to produce eight features, and was followed by the reelection of officers of Paramount Pictures, Inc., producing subsidiary of the parent Paramount Corporation.

At the same time, Joseph P. Kennedy, arriving in Hollywood in his new position as Paramount advisor, commencing with a study of the studio, announced the personnel of his personal staff.

In the courts, Paramount was involved in an authorization vested by Federal Judge Alfred Coxe in Charles D. Hilles, as trustee, to conduct a hearing of dealings by stock brokers in Paramount issues.

Emanuel Cohen's contract to produce eight pictures annually for Paramount for three years was approved by the board of directors of Paramount Productions, Inc., at a meeting held late last week in Jersey City.

Mr. Cohen will produce four "A" and four "B" pictures annually at General Service Studios in Hollywood under the pact. Mae West, Bing Crosby and Gary Cooper, under contract to Mr. Cohen for pictures outside their Paramount contracts, will be used in the "A" group of pictures.

The Board also reelected all officers, but the expected election of Adolph Zukor to the presidency did not take place. Mr. Zukor, it is thought, will be placed in office upon his return from Hollywood where he is now studying production problems. Officers of the company are Mr. Zukor, chairman; John E. Otterson, president; Henry Herzbrun, and Neil Agnew, vice-presidents; Austin Keough, vice-president and secretary; George L. Bagnall, treasurer; Eugene Zukor and Edwin A. Brown, assistant treasurers; Walter Cokell, Norman Collyer, Frank Meyer and Jacob H. Karp, assistant secretaries, and Fred Mohrhardt, general auditor.

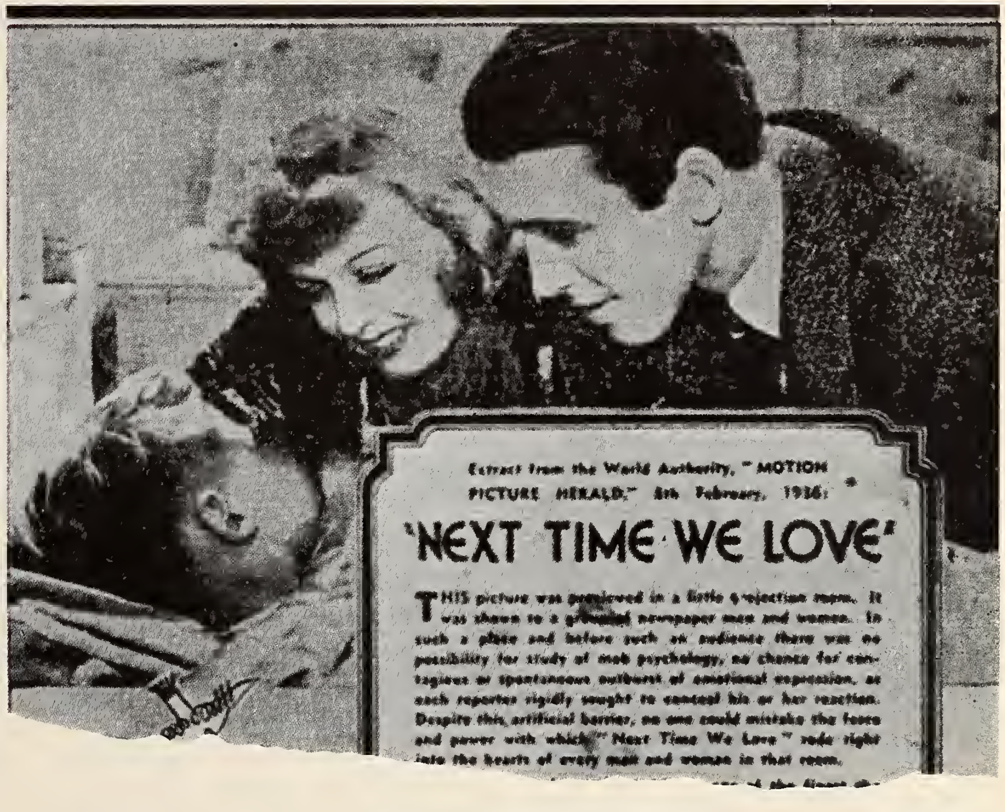
Joseph R. Sheehan, administrative coordinator of the Securities and Exchange Commission in Washington, and William C. Hickey, member of the commission's utilities division, have resigned their government posts to become associated with Mr. Kennedy, former SEC chairman, in his new capacity of special adviser to Paramount.

Subpoenas for books and records of several stock brokerage houses which dealt in Paramount Publix securities prior to the company's bankruptcy have been issued under an order signed by Judge Coxe authorizing the holding of hearings before Special Master John Joyce.

No date has been set for the hearings, which are designed to inquire into the Paramount Publix stock transactions of former officers and directors of the company who are defendants in a suit for recovery brought on Paramount's behalf by the company's trustees in bankruptcy some time ago. The subpoenas were issued for the books and records of Harry Content and Company; E. F. Hutton and Company; Stern, Kempner and Company; Sterner, Rouse and Company; Ralph A. Kohn and three unnamed employes of Kuhn, Loeb and Company, former Paramount bankers.

Judge Coxe also signed an order reducing the claim of Allied Owners Corporation against Paramount from $23,644,255 to $5,000,000 and at the same time disallowed entirely a parallel claim by the Manufacturers Trust Company for approximately $5,000,000.

From the "World Authority" Into the Press of Australia



Extract from the World Authority, "MOTION PICTURE HERALD," 8th February, 1936:

'NEXT TIME WE LOVE'

THIS picture was previewed in a little projection room. It was shown to a group of newspaper men and women. In such a place and before such an audience there was no possibility for study of mob psychology, no chance for contagious or spontaneous outburst of emotional expression, as each reporter rigidly sought to conceal his or her reaction. Despite this artificial barrier, no one could mistake the force and power with which "Next Time We Love" rode right into the hearts of every man and woman in that room.

Writing from Leichardt, Sydney, Australia, this week, G. W. Gadd enclosed a tearsheet from the Sydney Sun *containing the advertisement reproduced in part above, in which the management of the Liberty theatre there quoted a* Herald *Showman's Review under the heading "Extract from the 'World Authority,'* Motion Picture Herald."

Pointing out that he sent the clipping as "an example of where Motion Picture Herald *reviews are used for selling a 'big picture' to the public, Mr. Gadd said:*

"What a credit they are to you and Motion Picture Herald. *Therefore it goes without saying, 'Where would the exhibitor manager be without* Motion Picture Herald?' "

C. V. Hake Reaches New York from Orient

C. V. Hake, formerly manager for Twentieth Century-Fox in Japan, has arrived in New York to take over the post of foreign sales manager at the home office, to which he was appointed two months ago by W. J. Hutchinson, foreign manager.

Texas Circuit Active

Five theatres have been added to the Robb and Rowley theatre circuit, Dallas, with acquisition of Jack Pickens' interest in the Rialto, Tivoli and Royal theatres at Laredo and a half interest in the Auditorium and Texas at Crockett.

Business Men Building Theatre in Farmville, Va.

A group of local business men of Farmville, Va., have purchased a large lot on Main Street and are going to build a modern 750 seat motion picture theatre. The plans call for the completion of the building not later than the 15th of August of this year. Farmville contractors will have charge of the construction.

While Farmville now has a first class theatre it is thought by those interested in the new undertaking that there is a public demand for lower cost entertainment and it is their intention to have lower admission prices than the admission prices now charged by the present theatre.

RKO Convention in New York

The annual sales convention of RKO will be held in New York June 15-17, company officials announced this week. Leo Spitz, president; Ned E. Depinet, president of RKO Distributing Corporation, and Sam Briskin, vice-president in charge of production, will attend and reveal production plans.

MGM OPENS CONVENTION SEASON; ELASTIC PROGRAM OF FROM 44 TO 52

33 Titles Announced at Chicago Meeting of 24 Home Office Executives and 209 of Field Force

The motion picture's 1936-37 season is on! Metro-Goldwyn-Mayer Pictures Corporation, on Monday, at Chicago, officially launched the new year when William F. Rodgers, general sales manager, sounded the gavel at Chicago's Palmer House to start the annual sales convention, first to be held by the major companies.

Some 24 home office executives and 209 of the sales force from the field heard the announcement that the company's new program will consist of from 44 to 52 features and 194 short subjects, to be produced by 21 stars and feature players, 60 contract players, six producers, 21 directors and 103 writers.

The elasticity of the feature schedule, giving the corporation a leeway of eight productions, is unusual for any of the majors. Thirty-three titles were announced. Actually the fiscal year starts September 1st, but selling has been under way for weeks, and for the most part will be completed long before the end of the summer, at least insofar as important group contract deals are concerned.

Two-score properties from which the balance of the program will be selected were also outlined to the delegates.

The convention started on Monday morning when Mr. Rodgers called for a silent tribute to the late Felix F. Feist, formerly sales manager, who died last month.

M. N. Wolf, of Boston, speaking for the field forces, commended Mr. Rodgers in his new position as Mr. Feist's successor.

The program and sales policies for 1936-37 were explained by Mr. Rodgers, who followed with a discussion of the remainder of this season's releases.

Colonel E. A. Schiller, representing the theatre division of Loew's, and Howard Dietz, advertising and publicity director, addressed the delegates, and were followed by explanations of the activities of other departments from their respective chiefs.

Al Lichtman cited numerous instances where the producers had been so active and so interested in getting their pictures out in the manner they wished that they had even injured their health. It was this type of devotion to duty that made the production end so strong, he added.

Hal Roach also made a short talk to the men on Monday. He told htme he was planning to make better pictures than ever before as well as funnier ones. James A. FitzPatrick, producer of travel shorts and features also spoke to the men.

Joe Vogel of the theatre department spoke to the group and told them about the exhibitor problems and revealed a number of facts concerning the big receipts of M-G-M pictures.

24 Executives, 209 from Field

Twenty-four executives attended the convention from the home office, and 209 division and branch managers, salesmen, bookers and auditors from the field. The home office contingent included:

William F. Rodgers, general sales manager.
Al Lichtman, assistant to the president.
T. J. Connors, eastern sales manager.
E. M. Saunders, western sales manager.
Howard Dietz, director of advertising and publicity.
Silas F. Seadler, advertising manager.
William R. Ferguson, exploitation manager.
Fred C. Quimby, short subjects manager.
Jay Gove, sales development manager.
C. K. Stern, assistant treasurer.
Alan F. Cummings, exchange operations manager.
Edward Aaron, eastern sales division.
Charles Deeson, contract department manager.
Colonel E. A. Schiller, theatre division.
J. S. Mac Leod, exchange maintenance manager.
C. J. Sonin, purchasing department manager.
Harold Postman, assistant in the eastern sales division.
Joel Bezahler, assistant in the western sales division.
Arthur Lacks, newsreel bookings manager.
Joseph Vogel, theatre division.
Horold Goldgraben, assistant in exchange operations.
C. B. Fogle, traveling sound technician.
Ernest Morrell, transportation division manager.
M. L. Simons, editor of MGM's "The Distributor."

LITERACY CALLS FOR ACTION, SAYS FROHMAN

Widespread literacy is the chief reason for the change from the playwriting of Shakespeare and his day to modern dramatic authorship, according to Daniel Frohman, dean of Broadway theatrical producers.

"Shakespeare wrote long soliloquies and speeches in his plays for a good reason," Mr. Frohman said. "There were about 9,000,000 people in Great Britain then and many of them could not read. They had to see the play and to hear the beauty of the poet's line spoken.

"Now we can all read, and in the plays we see we want action, movement, and not the story."

21 Stars on Roster

Metro's salesmen were informed that the company already has assigned some 21 stars and feature players to 1936-37 product, as follows:

Freddie Bartholomew—Starred in "Captains Courageous"; "Kim".
Wallace Beery—Starred in "The Foundry" and one untitled.
Charles Boyer—Co-starred with Greta Garbo in "Beloved."
Joseph Calleia—Featured in "The Longest Night" (tentative).
Joan Crawford—Co-starred with Robert Taylor in "Gorgeous Hussy"; co-starred with Clarke Gable in "Parnell" (tentative) and "Saratoga"; also one more untitled.
Buddy Ebsen—Featured with Eleanor Powell and Allan Jones in "Born to Dance."

21 Stars and Featured Players Already Assigned to Next Season's Product; 60 Others Are Under Contract

Nelson Eddy—Co-starred with Jeanette MacDonald in "Maytime"; one more untitled.
Clark Gable—Starred in "The Great Canadian" and "No Hero"; co-starred with Joan Crawford in "Parnell" (tentative) and "Saratoga."
Greta Garbo—Co-starred with Charles Boyer in "Beloved."
Jack Haley—Starred in "44th Floor."
Jean Harlow—Three untitled starring vehicles.
Leslie Howard—Co-starred with Norma Shearer in "Romeo and Juliet."
Allan Jones—Featured with Eleanor Powell and Buddy Ebsen in "Born to Dance."
Patsy Kelly—Featured with Lyda Roberti in "Girls Go West."
Charles Laughton—Starred in "Goodbye, Mr. Chips" (tentative); co-starred with Norma Shearer in "Marie Antoinette."
Laurel and Hardy—Starred in "Our Relations" and "You'd Be Surprised."
Myrna Loy—Co-starred with William Powell in "After the Thin Man" and "Prisoner of Zenda"; also one untitled; co-starred with Robert Montgomery in one untitled.
Jeanette MacDonald—Co-starred with Nelson Eddy in "Maytime" and one untitled.
Marx Brothers—Starred in one untitled.
Robert Montgomery—Starred in three untitled and one co-starred with Myrna Loy untitled.
Grace Moore—Starred in one untitled.
Paul Muni—Featured with Luise Rainer in "The Good Earth."
Eleanor Powell—Starred in "Easy to Love"; featured with Sid Silvers in "Broadway Melody of 1937" and Buddy Ebsen and Allan Jones in "Born to Dance."
William Powell—Starred in "Adventure for Three"; co-starred with Myrna Loy in "After the Thin Man" and "Prisoner of Zenda" and one untitled.
Luise Rainer—Featured in "Adventure for Three," "Maiden Voyage" and with Paul Muni in "The Good Earth."
Lyda Roberti—Featured with Patsy Kelly in "Girls Go West."
May Robson—Featured with Mme. Schumann-Heink in "Gram" (tentative).
Mme. Schumann-Heink—Featured with May Robson in "Gram" (tentative).
Norma Shearer—Starred in "Pride and Prejudice"; co-starred with Charles Laughton in "Marie Antoinette" and Leslie Howard in "Romeo and Juliet."
Sid Silvers—Featured with Eleanor Powell in "Broadway Melody of 1937."
Robert Taylor—Co-starred with Joan Crawford in "Gorgeous Hussy."

60 Contract Players

In addition to the foregoing stars and featured players, MGM has some 60 players under contract, many newly recruited from the stage and elsewhere. The contract list follows:

Brian Aherne
Elizabeth Allan
Robert Benchley
Ray Bolger
Lorraine Bridges
Virginia Bruce
John Buckler
Charles Butterworth
Bruce Cabot
Joseph Calleia
Frances Langford
Francine Larrimore
Eric Linden
Robert Livingston
Ann Loring
Una Merkel
Frank Morgan
Chester Morris
George Murphy
Edward Norris

(*Continued on page 45*)

SIX TO PRODUCE FOR MGM, 21 DIRECT

FULL SPEED AHEAD IN 1936-37
THE GREAT ZIEGFELD
ROMEO JULIET
1936

FIELD STAFF GETS AMMUNITION AT MGM'S SALES CONVENTION IN CHICAGO

(*Continued from page 44*)

Mary Carlisle
Jean Chatburn
Mamo Clark
Melville Cooper
Dudley Digges
Henry Daniell
Madge Evans
Betty Furness
Judy Garland
Igor Gorin
Robert Greig
Edmund Gwenn
Louis Hayward
Ted Healy
Louise Henry
William Henry
Jean Hersholt
Irene Hervey
Allan Jones
June Knight
Edna May Oliver
Maureen O'Sullivan
Reginald Owen
Cecilia Parker
Jean Parker
Nat Pendleton
Juanita Quigley
Duncan Renaldo
Mickey Rooney
Shirley Ross
Rosalind Russell
James Stuart
Harry Stockwell
Harvey Stephens
Lewis Stone
William Tannen
Robert Taylor
Franchot Tone
Johnny Weissmuller
Robert Young

Six Producers, 21 Directors

Metro will place the production and direction of its 1936-37 features in the hands of six producers and 21 directors. Already assigned to produce are: Bernie Hyman, three; Sam Katz, one; Louis D. Lighton, three; Hunt Stromberg, three; Irving Thalberg, eight, and Lawrence Weingarten, two. The remaining production assignments will be made later, both to the aforementioned and to others.

The 21 directors on the company's roster include:

Richard Boleslawski
Clarence Brown
Tod Browning
George Cukor
George Fitzmaurice
Victor Fleming
Sidney Franklin
Edmund Goulding
Fritz Lang
Robert Z. Leonard
Edward L. Marin
J. Walter Ruben
Joseph Santley
George Seitz
Robert B. Sinclair
Edward Sloman
John M. Stahl
Richard Thorpe
William Wellman
Sam Wood

The original stories on the program, and the magazine stories, books and plays to be adapted to the schedule, will be in the hands of some 103 writers—the biggest staff in the history of the Culver City studios.

Among noted writers who recently have signed new scenario contracts are George S. Kaufman, S. N. Behrman, William Slavens McNutt, Robert Benchley, Ladislaus Fodor, Dashiel Hammett, Samson Raphaelson, R. C. Sheriff and James Hilton.

Other writers who will aid in making MGM's stories include: Vicki Baum, Roland Brown, Harry Clork, Lenore Coffee, John Emerson, Howard Estabrook, Virginia Faulkner, Michael Fessier, Jules Furthman, Oliver H. P. Garrett, Harold Goldman, Frances Goodrich, Leon Gordon, Albert Hackett, Elmer Harris, Lily Hatvany, John C. Higgins, Samuel Hoffenstein, Robert Hopkins, Alexander Hunady, Gladys Hurlbut, Horace Jackson, Talbot Jennings, Edwin Knopf, Aladar Laszo, Anita Loos, John Mahin, Richard Maibaum, Herman Mankiewicz, Frances Marion, Jack McGowan, James McGuinnes, William Anthony McGuire, John Meehan, Jack Murray, Arthur Ripley, Howard Emmett Rogers, Morrie Ryskind, Sid Silvers, Tess Slesinger, Peter Smith, Prof. William Strunk, Hugh Walpole, Claudine West, Doris Malloy, Ainsworth Morgan, Manuel Seff, Stephen Morehouse Avery.

Also included on the list of writers are: Richard Blake, Robert Carson, John Collier, Bartlett Cormack, Mitzi Cummings, Ruth Cummings, Ray Doyle, Margaret Echard, Frank Fenton, Douglas Foster, Harvey Gates, Richard Goldstone, H. W. Hannemann, Lawrence Hazard, Victor Heerman, Cyril Hume, Niki Justin, George Kelly, Tom Kilpatrick, Vincent Laurence, Robert Lees, John Lynch, Sarah Mason, Robert Newman, George Oppenheimer, Robert Pirosh, Maurice Rapf, Gottfried Reinhardt, Fred Rinaldo, Wells Root, Florence Ryerson, Richard Schayer, George Seaton, Joe Sherman, Donald Ogden Stewart, C. Gardner Sullivan, A. E. Thomas, Dale Van Every, Harry Vernon, Salka Viertel, Gladys von Ettinhausen, Eric Von Stroheim, Charles Whittaker, Carey Wilson, Walter Wise, Edgar Allan Woolf and Col. W. L. Wynn.

Details available to date on the 33 features announced by MGM to its sales forces follow:

Broadway Melody with Eleanor Powell, Sid Silvers and many of the players of this year's Broadway Melody.

Kim by Rudyard Kipling, starring Freddie Bartholomew.

Captains Courageous by Rudyard Kipling, starring Freddie Bartholomew.

The Gorgeous Hussy, Samuel Hopkins Adams' novel with Joan Crawford and Robert Taylor.

Mr. and Mrs. Washington by Rupert Hughes and Carey Wilson.

Born to Dance, musical written by the co-authors of the new Broadway Melody, Jack McGowan and Sid Silvers, with Eleanor Powell, Allan Jones, Buddy Ebsen.

Easy to Love, an Eleanor Powell starring vehicle, with music by Cole Porter.

Clark Gable co-stared with Joan Crawford in Saratoga, and in at least two individual starring films, No Hero and The Great Canadian.

In After the Thin Man, William Powell will appear opposite Myrna Loy, and in Adventure for Three opposite Luise Rainer.

Maiden Voyage is an individual Rainer vehicle.

The Foundry, based on Albert Halper's novel, is a Wallace Beery starring release.

Pictures which Irving Thalberg will produce include Marie Antoinette, based on Stefan Zweig's novel, with Norma Shearer and Charles Laughton in the leads; The Good Earth, adaptation of Pearl Buck's Pulitzer prize novel, which Sidney Franklin will direct with a cast headed by Paul Muni and Luise Rainer; Prisoner of Zenda, in which the co-stars of The Thin Man, William Powell and Myrna Loy, will appear; Maytime, operetta by Rida Johnson Young and Sigmund Romberg, in which Jeanette MacDonald and Nelson Eddy will appear. Pride and Prejudice, starring Norma Shearer, from the stage play by Helen Jerome, based on Jane Austen's novel; Beloved, based on the novel, Marie Walewska, in which Greta

(*Continued on page 46*)

194 SHORTS IN 8 SERIES

(Continued from preceding page)

Garbo and Charles Boyer will be starred; a new, still untitled story for the Marx Brothers.

Romeo and Juliet is to be available for special release in the early fall. Norma Shearer and Leslie Howard have leading roles. Irving Thalberg produced.

Three Jean Harlow pictures.

Three for Robert Montgomery.

At least one more picture each for Joan Crawford, Wallace Beery, and the co-starring teams of Jeanette MacDonald-Nelson Eddy, Myrna Loy-William Powell and Myrna Loy-Robert Montgomery.

Grace Moore in at least one starring film.

Supplementary properties from which the program may be drawn include the following plays, books, originals and short stories:

The A. B. C. Murders, Agatha Christie detective thriller.

Always Tomorrow, by Mildred Cram and Marcella Burke.

The American Flaggs, Kathleen Norris novel.

Anchor Man, *Saturday Evening Post* serial by Fanny Heaslip Lea.

As Thousands Cheer, the Irving Berlin-Moss Hart musical.

Bright Girl, Vina Delmar's *Liberty Magazine* serial.

Cat Across the Path, by Ruth Feiner.

A Couple of Quick Ones, novel by Eric Hatch.

Declassee, Zoe Akins' stage play.

The Devil Passes, stage play by Benn W. Levy.

The Distaff Side, John Van Druten's play.

Espionage, by Walter Hackett.

False Dreams, Farewell, Hugh Stange's play.

A Family Affair, short story by Albert Richard Wetjen.

The Far Off Hills, Lennox Robinson's stage play.

Felix, French comedy by Henri Bernstein.

Ferike as Guest Artist, Hungarian play by Laszlo Bus-Fekete and Alexander Goth.

The Firefly, stage play by Otto Harbach.

Frat House, by Fred Ballard and Mignon G. Eberhart.

The Girl from Trieste, by Ferenc Molnar.

Gold Eagle Guy, Melvin P. Levy's play.

Goodbye, Mr. Chips, adaptation of James Hilton's best-seller, with Charles Laughton starred and Irving Thalberg producing.

Gram, *Cosmopolitan* Magazine story by Kathleen Norris in which May Robson and Mme. Schumann-Heink will have leads.

The Harbour Master, William McFee's novel.

The Heavenly Sinner, based on T. Everett Harre's novel.

Her Excellency's Cigar Store, Hungarian play by Laszlo Bus-Fekete.

I Have Married an Angel, Hungarian comedy by Janos Vaszary.

If I Were You, farce by Guy Bolton and P. G. Wodehouse.

La Tendresse, French play by Henri Bataille.

Living in a Big Way, Louis Bromfield's *Cosmopolitan* Magazine novelette.

The Longest Night, with Joseph Callcia in the lead.

Lost Horizons, stage play by Harry Segall.

Love on the Run, *Cosmopolitan* Magazine story by Alan Greene and Julian Brodie.

Lucky Night, short story by Oliver Claxton which appeared in Collier's; "Man Proposes, by W. Cheatham-Strode.

Merrily We Roll Along, Broadway stage play by George S. Kaufman and Moss Hart.

Mrs. Van Kleek, story by Elinor Mordaunt.

Nancy Stair, novel by Elinor Macartney Lane.

A Native Son Returns, novel by Ida M. Evans.

Night in Glengyle, novel by John Ferguson.

Night Operator, story by Lucile Selk Edgerton.

Not Too Narrow, Not Too Deep, novel by Richard B. Sale.

Once There Was a Prisoner, French play by Jean Anouilh.

One Came Home, by Grace Norton.

The Paradine Case, novel by Robert Hitchens.

Party, comedy drama by Ivor Novello.

Pitcairn's Island, sequel to "Mutiny on the Bounty."

Presenting Lily Mars, *Saturday Evening Post* serial and novel by Booth Tarkington.

Rage in Heaven, novel by James Hilton.

The Red Mill, play by Victor Herbert and Henry Blossom.

Rennie Peddigoe, *Woman's Home Companion* serial and novel by Booth Tarkington.

Algeria, play by Glen McDonough, with music by Victor Herbert.

Sad Indian, novel by Thames Williamson.

Sari, comic opera by Julius Wilhelm and Fritz Greenbaum.

The Second Mrs. Lynton, novel by Wilson Collison.

Sehoy, Ahoy!, *Cosmopolitan* Magazine short story by Clements Ripley.

The Shining Hour, stage play by Keith Winter.

Silas Marner, classic novel by George Eliot.

Sweethearts, musical play by Harry B. Smith and F. De Gressac.

Timberline, novel by Gene Fowler.

The Transgressor, novel by Anthony Richardson.

Troubadour in Trouble, by Franz Schulz and Jay Gorney.

Two Thieves, novel by Manuel Komroff.

Vein of Iron, novel by Ellen Glasgow.

The Wedding Dress, by Helen Grace Carlisle.

The Wind and the Rain, by Merton Hodge.

Wings of Tomorrow, by Frank Wead.

Hal Roach will make at least four. These will comprise "Girls Go West" with Patsy Kelly and Lyda Roberti; Laurel and Hardy in "Our Relations," and in "You'd Be Surprised," and Jack Haley in "4th Floor."

194 Shorts in Eight Series

Metro-Goldwyn-Mayer's 1936-37 "junior features" will total 194, in eight groups, as follows:

12 Hal Roach Our Gang Comedies, in one reel.
12 Traveltalks, by James A. FitzPatrick, in Technicolor, one reel.
18 Pete Smith Specialties, one reel.
18 Harman-Ising Happy Harmony cartoons in Technicolor, one reel.
6 Two-reel musical comedies.
6 In the Crime Doesn't Pay series, in two reels.
10 MGM Miniatures, featuring Chic Sale, Robert Benchley, Carey Wilson, one reel.
10 Tabloid musicals, in two reels.
102 Hearst Metrotone issues, with Edwin C. Hill as narrator.

Cameo Screen Expands

Cameo Screen Attractions of Boston, which has a setup this year of about 90 features since it took over physical distribution of Century Film, now has five salesmen on its staff. Manager Sam Davidson has assigned Norman Lieb to the Maine territory and Sam S. Gan to Vermont and New Hampshire.

Rockefeller Center Tenant

After 10 years occupancy at 1540 Broadway, British and Continental Trading Company, Inc., has leased space on the 19th floor of the RKO Building, Rockefeller Center, for immediate use. The corporation, which exports motion pictures, has offices in London, Paris, the Hague and Stockholm.

'Betty Boop' Suit Takes New Turn

Lamar Hardy, United States attorney in New York, is conducting an investigation to determine whether Ralph A. Freundlich, head of the doll manufacturing company bearing his name, had obstructed justice and filed a false accounting in an infringement suit brought against him because of his sale of "Betty Boop" dolls.

Another unusual turn in the suit was the awarding of $15,000 in fees to Phillips and Nizer, attorneys for the plaintiff, which was almost three times the judgment of $5,540 given Fleischer Studios, Inc., Fleischer Art Service, Inc., and Cameo Doll Company.

The suit, begun in 1932, was based on the charge that Mr. Freundlich and Ralph A. Freundlich, Inc., had manufactured dolls simulating the character featured in Max Fleischer's animated cartoon. Judge John M. Woolsey in the United States district court in New York decided in favor of the plaintiffs. His decision was upheld in 1935 by the circuit court of appeals and the United States supreme court, which sustained the injunction to restrain Freundlich from further manufacture of the dolls, for which the Cameo company was the licensee.

Upon the supreme court's decision, Judge Woolsey appointed Theodore S. Kenyon as special master to take testimony and assess damages. In addition to specific damages, the special master assessed the Freundlich company all costs of litigation. It was explained in the report that Mr. Freundlich and others had testified that the company had sold no more than 676 infringing dolls, though the plaintiff contended that 15,000 had been sold.

In ordering the investigation, Judge Woolsey also instructed Mr. Hardy to determine whether there was a basis for a contempt citation against Freundlich or for perjury indictments against him or any other witnesses. That phase of the decision was indicated as important in pointing out how far a court will go in the instance of a fraudulent accounting.

Judge Woolsey, in approving the attorney's fees, declared the most important consideration in a copyright case was not merely the damages, but the preservation of the copyright. He declared that the attorneys had salvaged the copyrighted character, "Betty Boop," which had been attacked by the defendants, and in view of the unique nature of the case and the work of Phillips and Nizer, he considered the designated fee as justified, despite the fact that it was apparently out of proportion to the damages.

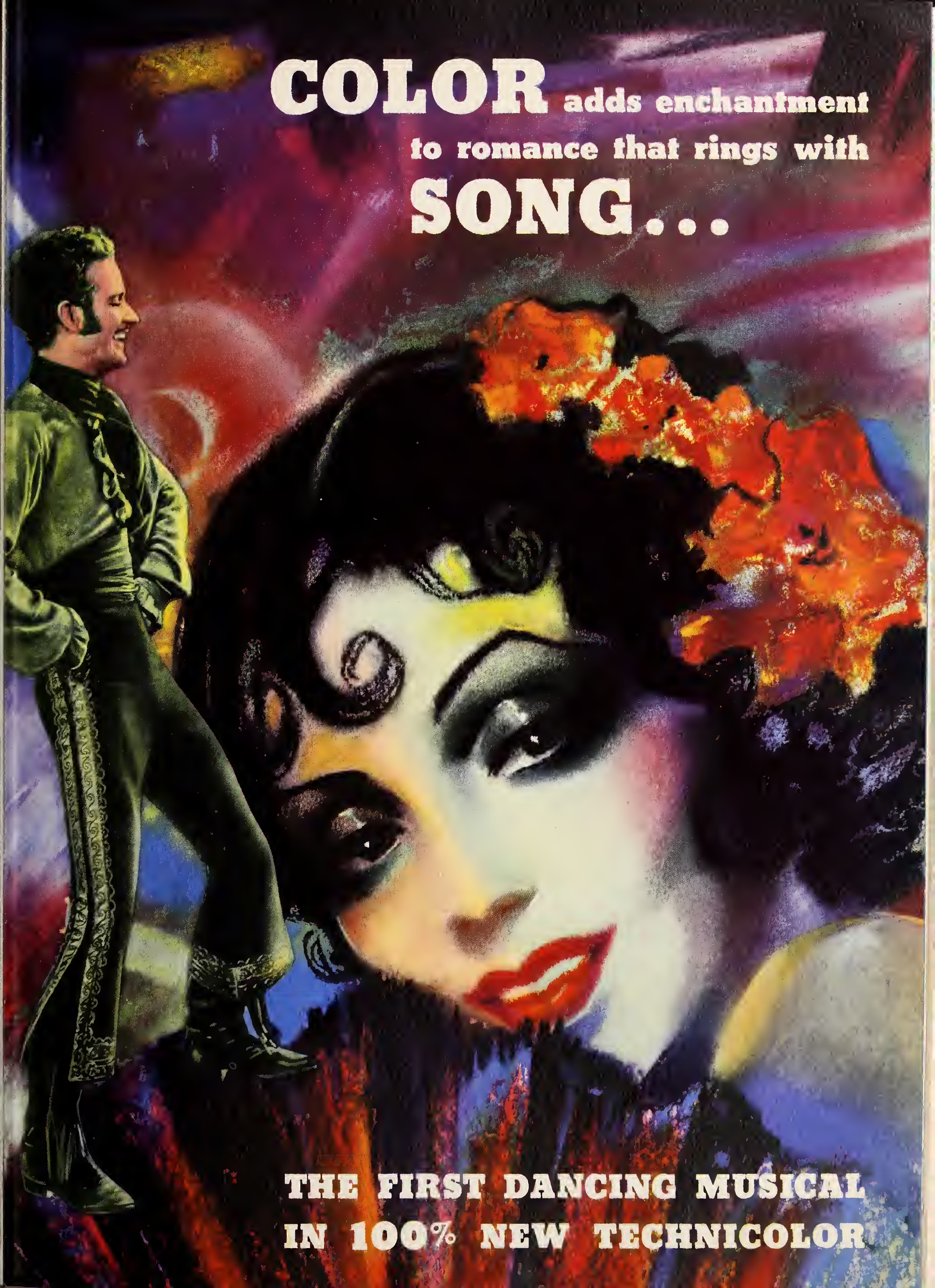
It was pointed out that the decision is unique in the allowance of the large amount of attorney fees in proportion to the damages, and in its protection of a cartoon copyright against infringement by a three-dimension figure.

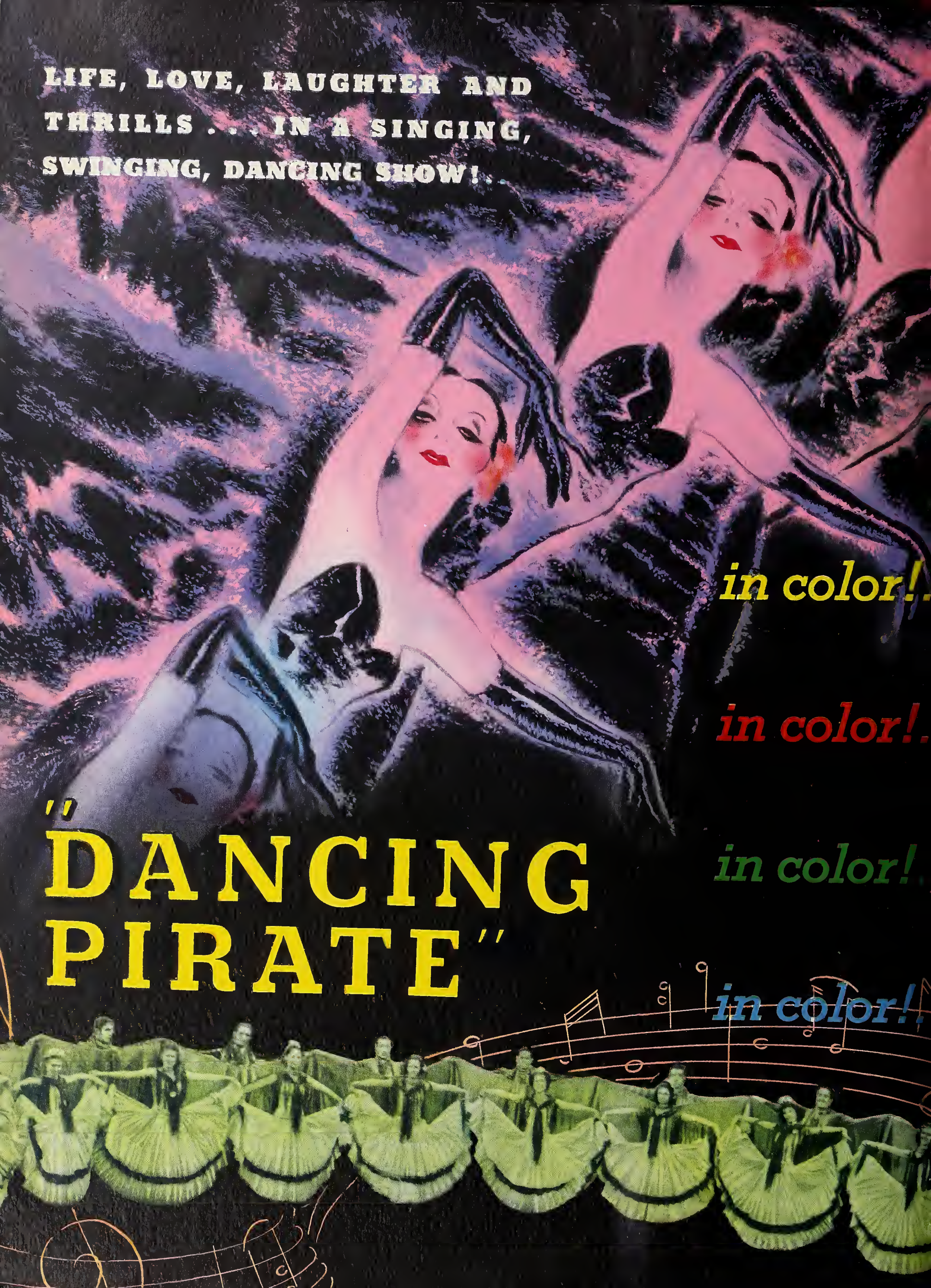
Berkowitz on Coast

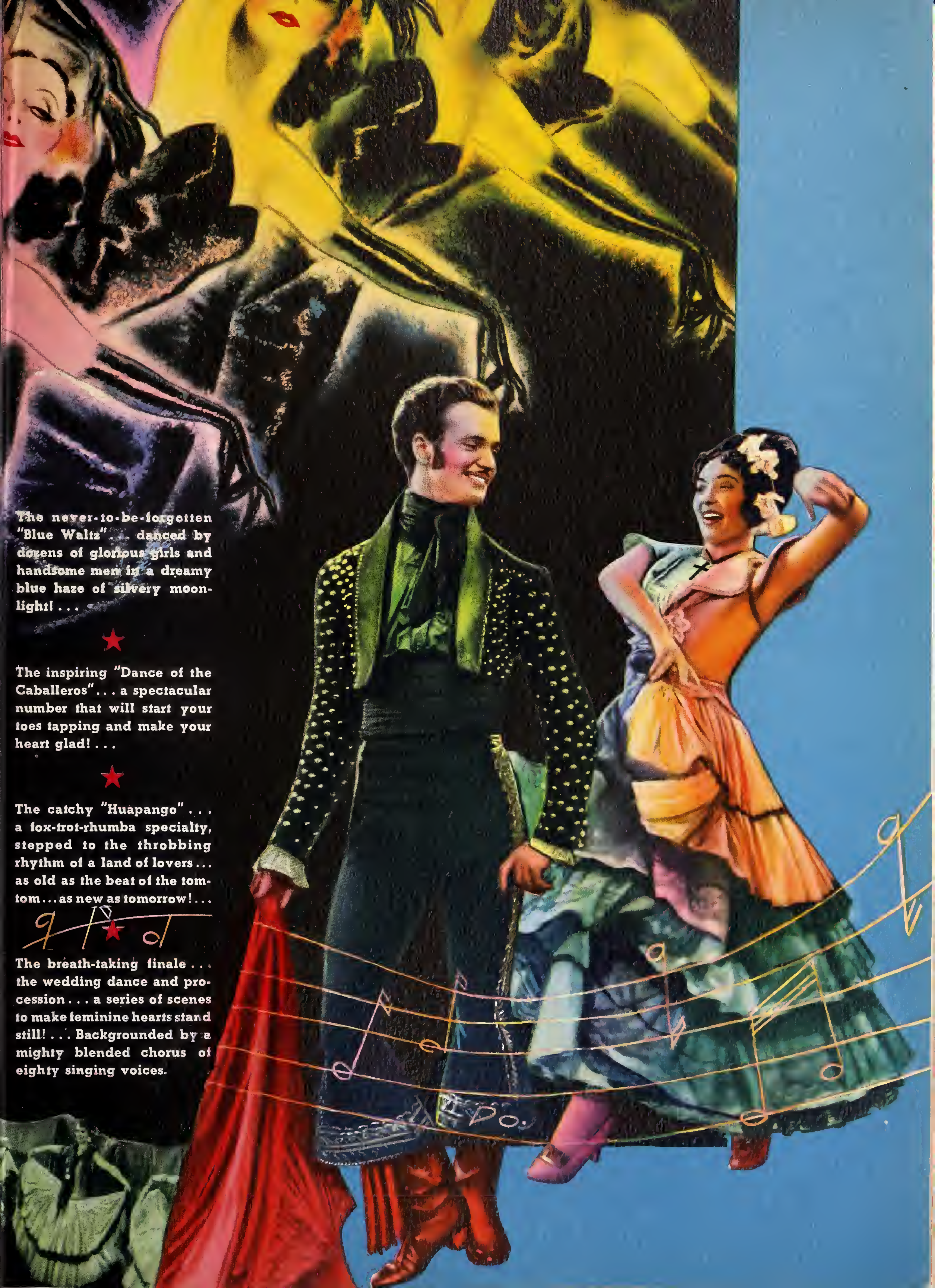
Sam Berkowitz, head of Far West Exchanges, which has just been taken over by Grand National, has returned to Los Angeles from New York, where the deal was closed. Mr. Berkowitz said that Far West will continue all releasing contracts for the present season, and that an announcement of product for 1936-37 will be made soon.

Stein Joins Filmack

Irving S. Stein, veteran exhibitor, has been appointed by Irving Mack to take over the Milwaukee office of Filmack Trailer company.


COLOR adds enchantment
to romance that rings with
SONG...
THE FIRST DANCING MUSICAL
IN 100% NEW TECHNICOLOR


LIFE, LOVE, LAUGHTER AND THRILLS . . . IN A SINGING, SWINGING, DANCING SHOW! . .
in color!
in color!
in color!
in color!
"DANCING PIRATE"



The never-to-be-forgotten "Blue Waltz" . . . danced by dozens of glorious girls and handsome men in a dreamy blue haze of silvery moonlight! . . .

* * *

The inspiring "Dance of the Caballeros" . . . a spectacular number that will start your toes tapping and make your heart glad! . . .

* * *

The catchy "Huapango" . . . a fox-trot-rhumba specialty, stepped to the throbbing rhythm of a land of lovers . . . as old as the beat of the tom-tom . . . as new as tomorrow! . . .

* * *

The breath-taking finale . . . the wedding dance and procession . . . a series of scenes to make feminine hearts stand still! . . . Backgrounded by a mighty blended chorus of eighty singing voices.

PIONEER PICTURES
presents

DANCING PIRATE

Introducing

CHARLES COLLINS
The new dancing sensation of the screen

FRANK MORGAN
Laugh star of 50 hits

STEFFI DUNA
The girl of "La Cucaracha"

LUIS ALBERNI · VICTOR VARCONI · JACK LA RUE and dozens of gorgeous dancing girls!

New song hits by Rodgers & Hart. Directed by Lloyd Corrigan. Designed in color by Robert Edmond Jones. Produced by John Speaks. Exec. producer, Merian C. Cooper.

Distributed by

RKO-RADIO PICTURES, Inc.

"PIONEER PICTURES COLOR THE WORLD"

A glorious new world of enchantment and thrill brought to America's beauty-loving millions . . . as every pigment in the color box of Nature is lavished on this living canvas of romance, dancing, song, laughter and gayety! . . .

A BOX-OFFICE SHOW THAT MARKS A THRILLING ADVANCE IN THE ONWARD MARCH OF THE SCREEN!

MGM & MPPDA POINTING "ROMEO" TO SPECIAL FIELD OF 36,211,395

Merchandising Campaign on Shakespeare Love Story Directed at 16 National Social, Community, Educational Sets

The most comprehensive merchandising campaign undertaken to date by a motion picture corporation, aided by the organized industry as constituted in the Motion Picture Producers and Distributors of America to sell a single feature production to a specific market is now under way for Metro-Goldwyn-Mayer's version of William Shakespeare's "Romeo and Juliet."

Bearing a very definite relationship to the industry's progress in raising motion picture standards, and intended to call the public's attention to such productions, this latest movement is being directed to 36,211,395 Americans belonging to 16 national social, community and educational groups. They alone represent potential admission grosses of some $9,000,000, on the basis of an average 25-cent admission for the combined memberships.

For purposes of furthering the commercial success of a picture of the type of "Romeo and Juliet," the organized motion picture industry, through the Motion Picture Producers and Distributors Association, in New York, has established far-reaching facilities for contacting and drawing to the box office the vast audience of millions which only occasionally, if ever, attend a motion picture theatre. They have established that from 50 to 75 per cent of the motion picture's potential customers are not film "fans," socalled—25 per cent of that group witnessing a picture only once a month, another 25 per cent attending but once a year, while the remainder "shop" for their screen entertainment, attending only sporadically when the special appeal arises. It is to this vast audience that the "Romeo and Juliet" campaign will be directed, through the medium of the 16 national groups.

Fortified with the experiences of earlier efforts on behalf of such classics as "Little Women," "David Copperfield," and, more recently, Shakespeare's "Midsummer Night's Dream," the industry now is setting out to capture even more extended tieups with all the groups for their national support.

The MPPDA has been developing various forms of cooperation with organized groups over a period of 10 years until it has now arrived at a point where, it is pointed out, this type of support has a highly important bearing on the financial success of a photoplay at the box office, and, as reflected by admissions, in the rentals accruing to the distributor.

Pledge Aggressive Support

While admittedly there may be some overlapping in membership of the 16 large groups, it is believed that one-third of the nation's population has affiliated itself with one or another of the national organizations with which the Hays office has developed the sort of harmony which makes feasible the acceptance of the opinions of representatives of these groups on pictures for the membership as a whole. Already many of the groups definitely have committed themselves to an active and aggressive support of "Romeo and Juliet"—although as yet not only has there been no release date established, but a date for the premiere has not been set.

ASSOCIATIONS AND TOTAL MEMBERS

The 36,211,395 total membership of 16 civic and religious associations who are the goal of MGM's merchandising campaign for "Romeo and Juliet" lines up as follows by organizations:

National Council of Federated Church Women	17,000,000
Catholic Legion of Decency	10,000,000
National Council of Women	3,000,000
General Federation of Women's Clubs	2,000,000
Federation of Music Clubs	500,000
Boy Scouts of America	1,004,000
Y.M.C.A.	1,030,395
Y.W.C.A.	407,000
American Legion Auxiliary	331,000
National Federation of Business and Professional Women's Clubs	60,000
National Council of Jewish Women	40,000
American Association of University Women	40,000
Girl Scouts of America	372,000
Boys' Clubs of America	252,000
Girls' Service League of America	28,000
Daughters of the American Revolution	147,000
	36,211,395

The present system for establishing relations between the motion picture and the groups is, firstly, through the national organizations to their local counterparts, and, secondly, direct to the local community, through the leaders of local associations. Both processes are already well under way for "Romeo."

MGM's Barrett Kiesling has met with groups of 100 local leaders in New Haven, Providence, Boston, Worcester (Mass.), Springfield (Mass.), Albany, Montreal, Toronto, Buffalo, Rochester, Syracuse, Cleveland, Akron, Pittsburgh, Detroit, Toledo, Chicago and New York. To these groups the story of the production of "Romeo and Juliet" was told. They were made acquainted with the studio personnel responsible, with the research done. On the walls of the rooms where these 100 citizens were entertained at luncheon, an exhibit of stills, both research and action stills, was hung. The guests offered many suggestions as to how the public might be aroused.

Organizing Committees

Mr. Kiesling's planned itinerary covers Columbus (Ohio), Cincinnati, Dayton, Indianapolis, Louisville, Philadelphia, Wilmington, Baltimore, Washington, Richmond, Charlotte, Atlanta, Birmingham, New Orleans, Memphis, Nashville, Milwaukee, Minneapolis and Duluth. In each of these cities there will have been established by the end of June an organized committee of the cities' 100 "best citizens committed to sponsor and take the leadership in organizing patronage for "Romeo and Juliet." Ultimately it is intended to give this same treatment to every city of 25,000 or more in the United States.

Local Committees of Citizens Being Set Up in Cities of 25,000 or More; Study Guides, 50 Research Exhibits Prepared

For the direct approach to the membership of the national groups a number of public relations accessories for "Romeo and Juliet" are being prepared. The study guide written by the general editor for the motion picture committee of the Department of Secondary Education of the National Education Association is already available. From the experience had with similar study guides on "David Copperfield" and "A Tale of Two Cities" it is expected that "Romeo and Juliet" will be studied in every English class in every high school the coming year. Half a million copies of this study guide will be made available for use as text material in schools and to be taken home to be read by all the family. All of this has a definite relation to the box office potentialities.

Special treatment will be given to the picture by the house organ of the MPPDA and in the preview reports of pictures distributed by the Hays office in behalf of the 16 national groups cooperating.

These publications are directed in over 6,000 instances to the chairmen of motion picture groups or councils, in 30,000 communities.

Music Guide Considered

The campaign's sponsors are considering publication of an adult discussion guide on the music being evolved as a background for the play. The Federation of Music Clubs with its 500,000 members has committed itself to sponsorship of such a guide, which could become the basis of discussion in club meetings, and would provide the occasion for having a Shakespeare or "Romeo and Juliet Club Day."

Too, they are to have the cooperation of all the libraries through the American Library Association. Bookmarks are in preparation.

Similarly the Shakespeare literary groups, under the leadership of the Shakespeare Association of America, whose president is the famous bibliophile, Dr. A. S. W. Rosenbach, will make special occasions of the showing of "Romeo and Juliet" in every city.

One of these public relations accessories is a series of 50 research exhibits in preparation for showing in schools and universities, natural history and art museums, and in libraries. These exhibits will consist of prints of research material evolved from old paintings and literature, or collected in Verona, of the designs and miniatures developed in preparation for the production, and of the action stills from the photoplay showing the influence both of the designs and source material. In each major city, one institution, the library, museum or a school, will be responsible for routing these exhibits to the places where they will be of greatest benefit.

Weber & Gordon Open Office

Will Weber & Bob Gordon have opened a booking office in the Bond Building in New York.

Applegate in New York

Managing Director George Applegate of the Western Electric company in Australia is in New York for a month's stay.

FRENCH THEATRES ARE HARD HIT BY WAR MENACE AND POLITICS

Film Theatres Pay 72 Per Cent of Amusement Taxes, Get 62 Per Cent of Gross; Pauper Tax Reduction Voted

by PIERRE AUTRE
in Paris

Comparison of Two Year Receipts of Amusement Centers in Paris

Between 1934 and 1935 the decrease in receipts of motion picture theatres in Paris was seven million francs, as shown by the following table, in comparison with other amusements:

Amusements	1934 Gross	1935 Gross	Change in Francs	Percentage Change
Film Theatres	320,263,449	313,763,559	—6,500,000	—2.02
Official Legitimate Theatres*	26,000,000	24,000,000	—2,000,000	—7.63
Other Legitimate Theatres	89,000,000	74,000,000	—15,000,000	—15.80
Music Halls and Variety Theatres	33,000,000	43,000,000	+10,000,000	—33.20
Cabarets, Circus	14,000,000	14,000,000	No change	No change
Dances, Sports, Exhibitions	31,000,000	23,000,000	—8,000,000	—29.00

*Theatres subventionnés.

For the last three months the cinema industry in France has been severely affected by a continuous decrease of receipts, which now are about 50 per cent of what they were in the same period last year for half of the motion picture theatres of the French territory. Houses less affected have seen a decline of at least 20 to 30 per cent.

Three Chief Factors

With all the industry trying to discover the real reasons for this drop, generally the decrease of the receipts can be explained by three factors:

FIRST—Two years of general depression of all kind of business in France. Unemployment is bigger than ever. In the main cities, as well as in the small towns and in the country, business is slow. Only some of the larger metallurgical factories are not affected, these concerns having received very important orders from the War Department which, with the present menaces of war, had to increase all French armaments.

SECOND—Menaces of war. The violation by Hitler, on March 7th, of the Locarno agreement as well as the last clauses of the Versailles treaty, has developed everywhere in France a very deep anxiety. Theatre attendance immediately fell off.

Political Disorder a Factor

THIRD—Political disorder in the French Government. In the April 26th and May 3d elections the People's Front of Leftist parties won the greatest triumph since Leon Gambetta's famous campaigns of 1881. The Communists now have more than 70 seats in the Chamber of Deputies. While the elections did evidence that the people want nothing of a Fascist rule, many fear difficulties following the victory of the "Front Populaire," which groups all the left parties such as the Communists supported by the Soviets and Moscow's money, the Socialists known as the Third International, and the Free-Masonry, which is in France one of the biggest and strongest political powers. It is also true that the fear of a revolution, such as has taken place in Spain since the "Popular Front" took the power in its hands, has been a main reason for an immediate decline of cinema business.

All Demand Change

In any case, a deep reformation of the French Constitution is considered necessary before prosperity comes back. Everyone demands a change; what that change shall be is the rub.

In the following table it will be noted that Paris theatres' receipts in 1935 fell off six million francs. The figures have just been published by the weekly trade publication issued by the French Syndicate of Motion Picture Exhibitors.

Years	Theatres	Total Gross (in million francs)	Average Gross (in francs)
1926	163	146	895,000
1927	165	177	1,073,000
1928	174	204	1,173,000
1929	174	230	1,323,000
1930	186	308	1,804,000
1931	198	360	1,839,000
1932	195	359	1,719,000
1933	228	338	1,483,000
1934	249	320	1,285,000
1935	284	313	1,105,000

These figures for the last 10 years show how receipts regularly increased from 1926 until 1931, which was the top. Between 1929 and 1930 receipts increased by 78 millions francs, or 34 per cent. This big increase was brought by the novelty of sound and talking films.

Since 1932, when the world depression affected France, receipts regularly have gone down.

Only music halls and variety theatres have increased their receipts.

On the total amusements' gross receipts of Paris between 1934 and 1935 there was a total fall of 16 millions francs or 3.05 per cent, so that films theatres fared better than the average.

However, while the motion picture theatre receipts have fallen less than, for instance, those of the legitimate theatres, taxes paid by the cinema theatres are higher than all other amusements.

Paris motion picture theatres paid 72 per cent of the total taxes collected on the whole of Paris amusements in 1935, but made only 62 per cent of the total gross receipts.

Motion picture theatres, which are paying nearly three-fourths of the taxes collected on all amusements, are waiting for a new reduction of the taxes. Last year a small reduction was made on the state taxes.

But the pauper tax, which is 10 per cent on the net receipts, has not been yet reduced. All the French exhibitors had decided to close their theatres on last March 24th if this tax was not reduced or abolished. A bill has been passed by Parliament which reduces by two per cent the pauper tax provided the money representing the two per cent would be taken instead from radio advertising paid to private broadcasting stations (the French official broadcasting stations do not accept radio advertisements). The reduction has not been made as yet, but the closing of the motion picture theatres has been avoided.

These are the figures of the taxes paid in Paris for 1935:

Amusements	1935 Gross (in thousand francs)	1935 Taxes (in thousand francs)	Percentage
Film Theatres	313,763	61,614	19.63
Dances, Sports Exhibition	22,972	4,419	19.23
Music Halls and Variety	43,022	6,301	14.64
Cabarets, Circus	14,338	1,538	10.73
Legitimate Theatres.	74,660	7,964	10.66
Official Legitimate Theatres .... ("subventionnés)	24,227	2,202	9.09

("Subventionnés" theatres are those like OPERA, ODEON, OPERA COMIQUE, COMEDIE FRANCAISE which receive money from the Government).

In 1935 the whole gross receipts of the French and North Africa theatres were about 850 million francs ($56,000,000). State taxes, municipal taxes and pauper taxes took from them 250 million francs ($16,000,000) of these millions francs, about 29 per cent.

In the fight against these killing taxes, the exhibitor associations have had to wait for the new House of Deputies to start any constructive work.

A new idea to abolish the 10 per cent pauper tax would be to take the same amount of money from the proceeds of the French National Lottery, which in 1934 collected 1,107 million francs and did not pay a cent for the pauper tax.

These 1,107 million francs have been divided as follows: 658 million francs for the winning tickets; 26 million for expenses.

(Continued on page 56)

FILMS SECURE AGAINST REPRESSIVE MOVES IN FRANCE BY SIGNED TREATY

France Agrees to Maintain Present Situation and Guarantees Not to Increase Duties on Products to America

Reduction in Import Tax from 6 Per Cent to 2 Per Cent Will Apply Also to Motion Pictures Under Pact

A guarantee against further repressive moves against the American motion picture industry in France represents the utmost concession which the American Government could wrest from that country in the negotiation of a reciprocal trade agreement, it was disclosed on Wednesday by the state department in making public details of the Franco-American treaty signed May 6. It will go into effect June 15.

The first major picture market to be the subject of a treaty, France's agreement to maintain the situation in status quo, was accepted as a great concession by the American distributors generally, although the pact was conceded to contain certain irritating features. The pressure of the French forces for restrictive measures against American films was terrific, and "we can consider ourselves very fortunate to get what we did," said Major Frederick L. Herron, manager of the foreign department of the Motion Picture Producers and Distributors of America.

"The abandonment of the proposals some months ago to control and restrict more severely the trade in foreign motion picture films and the exhibition of foreign films in France has been confirmed by the undertaking in the agreement that the present treatment will be continued and that no new measures will be taken to place American films in a position less favorable than that now enjoyed in comparison with French films or other foreign films," the state department explained.

"This guarantee will be a stabilizing influence in the future.

No Import Duty Increase

"Furthermore," it was said, "assurance has been obtained that the present import duty, together with the valuations upon which the ad valorem duty is assessed, will not be increased, and the reduction in the import tax from 6 per cent to 2 per cent will also apply to motion picture films.

"French imports in 1935 of all motion picture films (exposed and unexposed) amounted to 23,600,000 francs ($1,570,000)."

The terms of the agreement give the assurance that the present quota requirements will not be made more drastic when they expire in June.

Furthermore, the Maurice Petsche film control plan has been circumvented. This, substantially, would have restricted the importation of American films and established a National Economic Commission which would have collected all film rentals due American distributors and the American film and equipment companies might have been called upon to subsidize the French film industry.

Several threatening measures, including one to increase film duty sharply, have been pending in France, any of which would have had the effect of driving American companies from the French market.

Major Herron said the pact would go far toward solving the problem for American distributors in France, as up until the signing of the treaty there had remained the threat of higher tariffs and quotas, stiffer taxes and other restrictions.

FILMS FARE BETTER THAN AUTOS AND OIL

American films fared better in the Franco-American treaty than automobiles and oil and some other industries which are larger than the motion picture industry, according to Major Frederick L. Herron, manager of the foreign department of the Motion Picture Producers and Distributors of America.

Major Herron conferred with the state department in Washington almost weekly over a period of a year in an effort to obtain favored treatment for films.

Praising our state department and its recent treaty envoys to France, Major Herron said that in view of the impending control measures in that country, the motion picture industry was at the forefront of the industries to be protected in the treaty.

Major Herron said that the French producers made a determined effort to have films put on the tariff list, and indicated that films were given the favorable treatment they did receive through the efforts of our state department, which has backed the motion picture industry to the limit.

Solution in Italy Awaited

The industry now is awaiting a solution through a similar channel to its problems in Italy and other countries with which we are negotiating reciprocal agreements.

Major Herron believed that if countries abroad continued to intensify their restrictions, American companies would be compelled to withdraw, not out of any boycott motive but because it would be commercially impossible to remain. And once the American distributors close their offices, it would not be long before the foreign governments would be clamoring for their return, which could not, in any event, be brought about quickly, especially in view of the losses incurred, he said.

The MPPDA foreign manager explained that America is peculiarly situated to lead in film production, just as other countries excel in other products. He believed it unwise for foreign countries, seeking to foster their own industry, to challenge American supremacy as America will continue to find a world market because it makes the best pictures.

Thirteenth Trade Agreement

The Franco-American pact, which is expected to improve materially the volume of commerce between the two countries, was signed at the state department by Secretary Cordell Hull and Andre de Laboulaye, the French ambassador. This was the most important agreement yet undertaken, and climaxed months of negotiation. Recently the finishing touches were given to the treaty in Paris by Paul T. Culbertson and Harry C. Hawkins, described as "confidential" emissaries of the state department.

"This is the thirteenth trade agreement to be signed under the authority conferred by Congress in the trade agreements act of June 12, 1934, and is the fifth such agreement with a European country," the state department said in a statement.

"The agreement with France is the first compresensive arrangement for regulating commercial relations with that country in many years. It will provide improved opportunities for the expansion of trade in products of special interest to each country, and will enable the commercial interests concerned to develop these opportunities without fear of the sudden and unforeseen changes to which they are exposed in the absence of such an agreement.

"In addition to duty concessions and quota increases by France and duty concessions by the United States on carefully selected lists of products, the agreement provides in general for substantial most-favored-nation treatment by each country of the commerce of the other.

"The agreement will come into force on June 15, 1936. It will continue in force until July 1, 1937, and indefinitely thereafter, subject to termination by either country on six months' notice."

The last commercial treaty between the United States and France was concluded in 1857.

Motion pictures are not listed as a leading commodity in American exports to France.

Negotiations for trade agreements are in progress with Costa Rica, El Salvador, Finland, Spain and Italy. Agreements now are in force with the following 12 nations: Cuba, Belgium, Brazil, Haiti, Sweden, Canada, The Netherlands, Colombia, Switzerland, Honduras, Nicaragua and Guatemala.

In respect to Great Britain, exploratory studies are being made to determine the possibility of success should actual negotiations begin. Negotiations with Spain and Italy were going along very well until revolutionary upheavals in the former country and the latter's adventure in Ethiopia interfered.

The trade agreements program was launched by means of amendment to the tariff act of 1930. It was deemed by Congress the best antidote for the drastic shrinkage of America's foreign trade during the depression years.

Meynell Joins Gaumont

Francis Meynell, director of publicity for United Artists in London, has resigned to join Gaumont British in a similar capacity.

Progressive Buys United

Progressive Poster Exchange has purchased United Poster Art which manufactures lobby displays.

Columbia Club Dedicated

The Boston Columbia Club was officially dedicated this week with the opening of new club rooms in the film district.

INVINCIBLE PICTURES CORPORATION
presents

A new slant
on the woman
of today

URSULA PARROTT'S
GREAT
STORY

"BRILLIANT MARRIAGE"

with

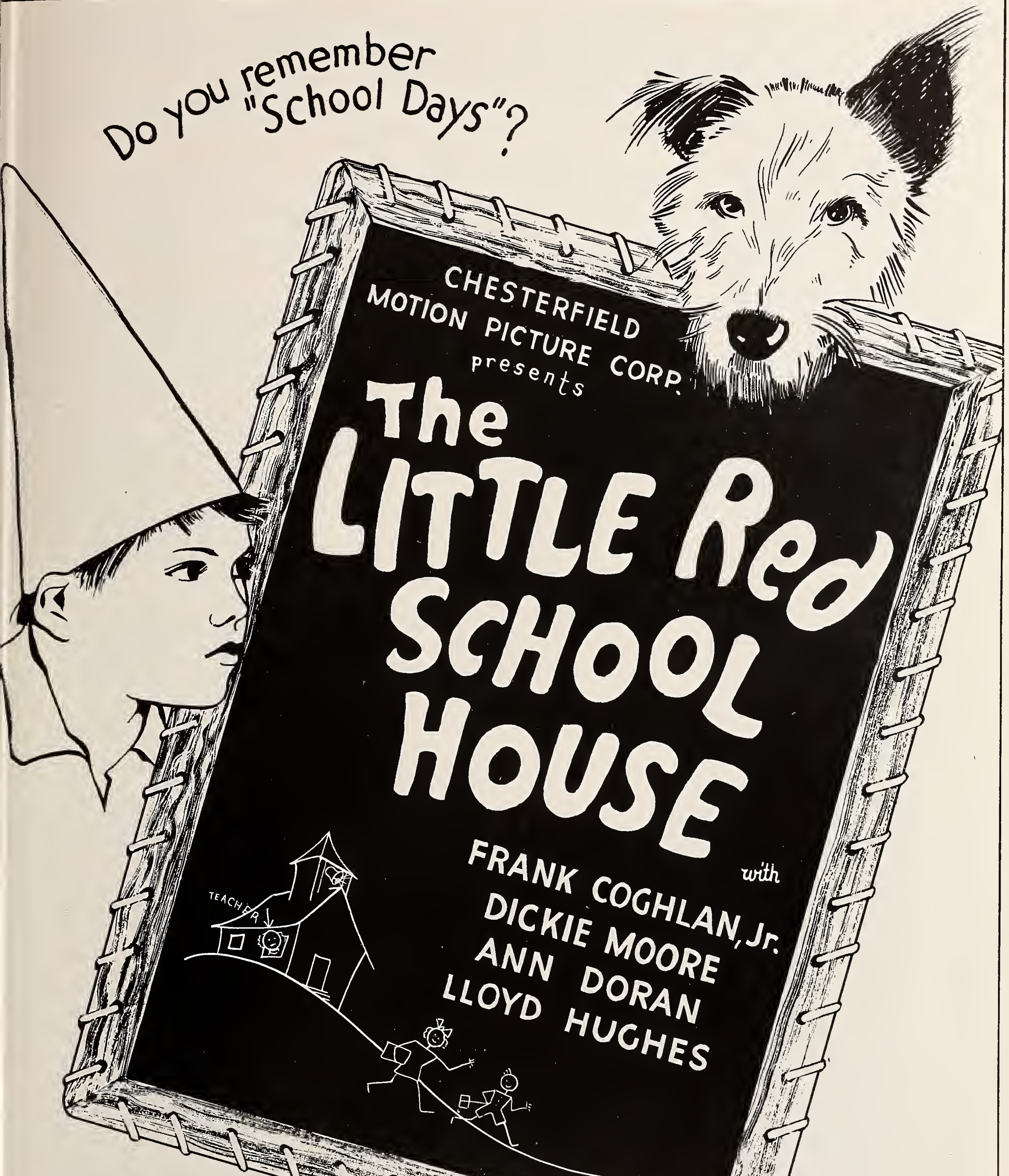
Joan Marsh
Ray Walker
Inez Courtney
John Marlowe

Directed by ***PHIL ROSEN***
Produced by ***MAURY M. COHEN***

INVINCIBLE PICTURES CORPORATION

AN INVINCIBLE PICTURE

Do you remember "School Days"?



CHESTERFIELD MOTION PICTURE CORP. presents

The LITTLE Red SCHOOL HOUSE

with

FRANK COGHLAN, Jr.
DICKIE MOORE
ANN DORAN
LLOYD HUGHES

Directed by
CHARLES LAMONT
Produced by
GEORGE R. BATCHELLER

CHESTERFIELD MOTION PICTURE CORPORATION

A
CHESTERFIELD
Picture

NEW INCORPORATIONS

The following companies in the field of the motion picture have been incorporated recently in various localities:

In California:

Popular Theatres, Inc., by Allen E. King, with a capital stock of $25,000, through which a circuit of small houses will be operated. Associated with him are Augusta Kuhlmeyer and George A. Mau.

Selected Pictures, by Dave Biedermann, for $25,000 to produce and distribute. Selected is the Hollywood affiliate of Atlantic Pictures.

In Connecticut:

The Interstate Amusement Corporation has been formed in Torrington by Ernest Steele, Leonard White and William Banks.

At Dover, Del.:

Bessemer Theatres, Inc., by L. H. Herman and Walter Lenz.

Frederick Smith Enterprises Company of Memphis, Tenn., increased its capital from 500 to 2,000 shares, no par value.

Heron Productions, Inc., to operate theatres and other places of amusement, listing a capital of $100,000, by Edward P. Goetz, Herman H. Butterman and Harry Fleishman.

Independent Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., to foster, promote and advance the interest of owners and operators of motion picture theatres, listing no capital stock, by M. S. Cook, A. L. Raughley and J. M. Townsend.

Silvery Theatres Corporation, to operate theatres, etc., listing capital stock of 200 shares, no par value, by Albert L. Simon, Marjorie B. Milus and Alice V. Meredith.

S-P Productions, Inc., to deal in motion pictures and films of all kinds, listing capital stock of 100 shares, no par value, by Russell H. Wilde, Howard A. Seitz and David Klinger.

Stratford Pictures Corporation, to deal in stocks, bonds, etc., listing capital stock of 3,000 shares, no par value, by Emile Bonnot, L. M. Taby and J. A. Lauridsen.

Spencer and Spencer, Inc., with a capital of $2,000, by M. C. Swearer, M. E. Pinder and A. G. Foulk.

In Florida:

Gulf Bays Amusement Corporation of St. Petersburg to conduct amusements. The authorized capital is 100 shares, $100 par value, by E. M. Peters, E. G. Peters and E. R. McNealey.

Kraft Studios, Inc., of St. Petersburg, by W. H. Hall, C. L. Hunter and Florida Nettles.

Ralph Cohen, Inc., of West Palm Beach, by Ralph Cohen, Harry Halpern and J. Herman.

Southern Film Studios, Inc., of Miami, with authorized capital of 50 shares, no par value, by B. E. Newlon, W. W. Cox and Gladys Howard.

Theatre Art and Poster Company of Miami has been chartered to conduct an advertising business. Authorized capital is 50 shares, no par value, by S. Meyer, M. Meyer and W. Wolfson.

In Albany, New York:

Alto Theatres Company, New York City, by Nicholas De Pasquale, Edith Kahn and Samuel Wollan.

Beacon Productions, by Lillian Zucker, Anne Cohen and Herman Wald.

Carstrongers, Inc., by Arnold Dumey, Sidney Kramer and Herman M. Kaback.

Cineque Laboratories, Inc., by Jean Gross, Sol Brown and Sarah Anders.

Congress Cinema Corporation, by William Macy, Catherine M. Bowe and Sarah Benson.

Continental News Reel Service, Inc., by Sidney Kramer, Arnold Dumey and Herman M. Kaback.

Epictone Films, Inc., by Moss Pym, Adela Heller and Bertha Twerie.

Esquire Amusement Corporation, by Nettie Weisman, Lee Resnick and Edward Lee.

Exhibitors Confidential Inspection Service, Inc., by Regina Hochberg, Edward S. Welch and Max Oppenheimer.

Fascination, Inc., Brooklyn, to conduct amusements resorts. Capital, 100 shares, no par value, by Ruth L. Sandman, Joseph Wechter and Milton A. Ritter.

French Motion Picture Corporation, by John S. Tapernoux and Sylvia Shafran.

Hatikvah Amusement Corporation, by Herman J. Rubenstein, Sophie Dollinger and Alexander Kronhart.

Jefferson Amusement Corporation, by Nettie Weisman, Lee Resnick and Edward Lee.

Metro Cinema Corporation, by William Macy, Catherine M. Bowe and Sarah Benson.

Montdale Theatre Corporation, of New York City.

Mt. Vernon Biltmore, Inc., by Samuel J. Resnick, Max D. Cohen and David Sherman.

National Studios, Inc., New York City, changed its capital from 1,200 shares, no par value, to $50,000—$100.

New Voices and New Faces Management Corporation, New York City, for general theatrical and motion picture business. Capital, $26,000, by Louis L. Garrell, Gertrude Choppick and Anthony H. Forbes.

Opticolor, Inc., by Ernest E. Baldwin, Ernest A. Bigelow and Harold D. Beatty.

Personality Pictures, Inc., New York City, capital 200 shares, no par value, by Travis S. Levy, Eleanor Brook and Harold J. Sherman.

Phoenix Film Company, New York City, by E. Silver, H. Katz and S. Oliver Levy.

Piedmont-American Film Exchange, by Fannie Schechter, Doris Feinsilver and Charles Segal.

Plaigo Corporation, New York City, by Anna Eichel, Betty Black and Florence L. Levy.

Russian Theatre in America, Inc., by Paul Abbott, David Abramowitz and Harold Abbott.

Symphony Theatres, Inc., by Greta L. Stratman, Gertrude M. Conroy and Homer Lee.

Timson Theatre Corporation, New York City, by Max Greenfield, Minnie Mazuer and Rachel Meezen.

Tramon Corporation, by Daniel H. Stone, Jacob Klein and Edward Cohn.

Tru Pictures Company, Inc., by F. B. Smith, George Engel, Ray Spector, Nathan Schwartz, G. A. Aronstan and George Engel.

United Moving Picture Exhibitors, Inc., by Greta L. Stratman, Gertrude M. Conroy and Mary K. Stratman.

Webford Theatre Corporation, of New York City.

Westknott Corporation, by J. G. Maxwell, Walter W. Lee and R. M. Levantine.

W. G. Amusement Corporation, Brooklyn, formed by Leonard M. Halpern, Gustave H. Sperber and D. Benjamin Mason.

W. I. S. Productions, Inc., by Tom Weatherly, J. H. Del Bondio and Thomas B. Culberhouse.

World Pictures Corporation, by Samuel Berger, Benjamin Berger and Philip Kranzbaum.

French Theatres' Receipts Decline

(*Continued from page 52*)

Thus the net profits have been 421 million francs, of which 60 millions have been taken for the relief fund on "Agricultural Calamities," as flood, tornado and the like, only 359 million francs for the fund for war veterans for which the lottery was launched originally.

U. S. Pictures Lead

American films lead in the first-run theatres of Paris. Of the 35 theatres in the city currently playing foreign product in original versions, 22 of which are first-runs, American pictures are shown exclusively in 13.

Pathe's Marignan is the only theatre on the Champs Elysees showing French pictures, and only five other houses on the boulevards are showing French films.

In the provinces, however, French films are ahead, as well as in the neighborhood districts of Paris. American films are shown in dubbed versions, and generally used as support for double bill programs. The bigger American films are shown as the main feature on the dual bills.

15 Newsreel Theatres

The opening of a new newsreel theatre on the Champs Elysees has increased to 15 the number of such houses in the city. In general the theatres are connected with the daily newspapers. Four of them, part of the Reginald Ford Newsreel Theatres circuit, are connected with *Le Journal.* Another Ford house is working through *L'Intransigeant.* Three are connected with *Paris Soir.* Several of the houses are independently owned and operated.

Television experiments have been conducted in several theatres the last few weeks, but without conspicuous success. For the most part the pictures were transmitted from a room in the theatre, and shown on very small screens.

Patrons have been disappointed with the results, as they expected large and clear pictures. The experiments seem to be attracting very few patrons.

Griffith Circuit Expands

Recent expansion moves of the Griffith Brothers' circuit include acquisition of the Princess and Palace theatres at Olney, Texas, and a partnership in the Alamento at Alamagordo, N. M., with Gardwick Brothers.

Seidelman in New York

Sam Seidelman, United Artists manager in Mexico, has arrived in New York to confer with home office executives on future product. Harold Sugarman, company manager in Panama, is also in Manhattan.

Ohio Censor Eliminations

The Ohio censors reviewed a total of 605 reels in April, and ordered eliminations in 31, it has been revealed at Columbus. The March record was 563 reels reviewed, and 35 eliminations ordered.

THE SERIAL RUSH IS ON!

41

Warner Bros. theatres in Philadelphia territory sign up

ALL FOUR UNIVERSAL SERIAL CHAMPS!

●

BUCK JONES in "The PHANTOM RIDER"

"ACE DRUMMOND"*

By Captain Eddie Rickenbacker

"JUNGLE JIM"*

By Alex Raymond, creator of "Flash Gordon"

"SECRET AGENT X-9"*

By Charles Flanders

★ From the King Features Newspaper Strip

HERE THEY ARE, THE LUCKY THEATRES:

Broadway
Avon
New Palace
Uptown
Logan
Germantown
Sedgwick
Colney
Felton
Lawndale
Imperial, 2nd Street
Liberty, Columbia Ave.
Columbia
Bromley
Circle
Allegheny
Holme
Northeastern
Wishart
Harrowgate
Imperial, 60th Street
Lindy
Parker
Orient
Ardmore
Leader
Manor
Waverly
Grand, Camden
Princess, Camden
Collingswood
Globe, Vineland
Clementon
Ritz, York
Strand, Hanover
Strand, Gettysburg
Lion, Red Lion
Colonial, Atlantic City
Rialto, Pleasantville
State, Chester
Grand, Wilmington

UNIVERSAL PRODUCES the GREATEST SERIALS!

INCREASE OF QUOTA IS REPORTED DEMAND OF PRODUCERS IN BRITAIN

Figure of 33⅓ or 35 Per Cent and Clause Setting Minimum Cost at $50,000 Called Objectives; Compromise Possible

by BRUCE ALLAN
in London

With the Departmental Committee on the Films Act getting down to work—it heard evidence from the Board of Trade last Tuesday and was to hear from British producers this week—rumors as to the policies to be adopted by various sections of the trade grow in number and detail.

Immediately after a meeting of the Film Group of the Federation of British Industries to decide the representations to be made to the Committee, it went around Wardour Street that a request would be put forward for an increase of the quota to 33⅓ or 35 per cent, and the imposition of a minimum cost, for quota films, of £2 a foot (about $10).

While there has been no official statement from the Film Group, these forecasts support general expectations to the extent that the Film Group was known to favor the theory of a £10,000 minimum cost clause and that, desiring the continuation of the quota, it had to frame its application to the Committee with a view to the fact that it would be opposed by a counter application from the Cinematograph Exhibitors Association favoring a drastic reduction, or even abolition, of the quota.

No reliable details are available of the exact form of the Film Group's recommendations or whether they were all adopted unanimously or otherwise, but it might be assumed that this body of producers should reason that, as against the extreme demands of exhibitors, an extreme statement of their own case was desirable. Between these two demands it is at least a possibility that the Committee may fall back upon the happy medium of the existing 20 per cent quota.

The most surprising news is that addition to the Act is suggested of a new clause making it obligatory, in the case of a film costing less than £2 a foot, for a statement to appear, in advertising and on the title lead of the film, to the effect that the subject has been made at a lower cost to comply with the provisions of the Act. Even though a stipulation of this character is believed to have been unanimously endorsed by the FBI, it is difficult to take seriously the suggestion that a "quickie" stigma should be attached to a film, irrespective of its entertainment value.

There is definite evidence that the policy of stiffening the quota both in respect to its percentage and to the qualifications demanded of films for registration is by no means unanimously favored by British producers themselves. A long time ago, Gaumont-British executive declarations went on record supporting the view that the quota had served its purpose. Since the FBI meeting a fortnight ago Arthur Dent of Wardour Films (distributing affiliate of ABP) has come out with a definite expression of opinion that the proposals then made are not in the best interests of the industry as a whole. Even more significant is his endorsement of the rival suggestion, likely to be put before the Committee by major American companies, that producers shall be free to spread their British production budget over a few big pictures instead of a large number of cheaper ones. The *Cinema* quotes him as saying: "It would not matter how many pictures were made . . . so long as the same amount of money were spent in this country."

GYROPLANES SOLVE NEWSREEL COVERAGE

The most singular episode yet recorded in a war between newsreel interests and promoters of sports contests now several years old was the action taken by the newsreels to obtain shots of the Football Cup Final last Saturday.

Wembley Stadium and the Football Association invited bids for the right to film this biggest event of the football year. The newsreels in combination offered £500 against the £900 wanted for the concession. The football folk thereupon decided to make their own "official" film, and to exclude all other cameras. On the afternoon of the match, with every entrance watched for "pirates," the Stadium was invaded by a flight of gyroplanes which, carefully avoiding trespass over the actual boundaries of the ground, circulated it throughout the game and enabled cameramen with long range lenses to obtain a very adequate picture. This ingenious expedient, which appears to have rendered the newsreels immune from a charge of trespass, was executed under the supervision of Sir Malcolm Campbell. The films also were circulated by air to theatres, so that it seems the newsreels, in combination with the CEA, have scored a success in their campaign against the exclusive "news feature."

This is a highly important declaration of policy. It may well be that the biggest decision to be made by the Departmental Committee will be the choice between a footage quota or a cash quota. It had seemed that this choice might also have appeared to be one between-solution favored by British and American interests respectively. Mr. Dent's declaration puts it on quite a different footing, and if other important British interests line up with him it may be that the Committee ultimately will be faced with a footage-quota demand from the smaller British producers, service studio owners and "quickie" manufacturers and with a cash-quota suggestion from a group of British and American producers of films big enough for World distribution. This would be a new line-up of trade forces, and a highly significant one.

Abolition of the exhibition quota, demanded by a large percentage of theatre owners themselves, is also supported by many advocates of the cash-quota system.

The argument is that good British films need no quota and that the object of the Act is to encourage the production of such films and not to provide screen time for indifferent pictures. Undoubtedly, some of the major British producers are receptive to this idea, but Mr. Dent holds the view that, without some protection for British films, playing time would be monopolized by distributors with big American star and story values. He advocates, in place of a quota system, a provision whereby Entertainment Tax would be remitted in the case of every program in which British footage predominated.

Kent and Schenck, in London, Reported Discussing Possible Production Arrangement with Lord Portal Interests

Booking on Box Office Value

This suggestion may be criticized on the ground that it shifts the burden of subsidizing British production from the shoulders of exhibitors and distributors to the Treasury, but it certainly has the advantage that it leaves the booking of British pictures to be determined entirely by reference to their box office value. It would definitely be an anti-"quickie" move and as such probably would be acceptable to American interests, anxious above all things to be free of the footage incubus, as well as to serious British producers.

▽

Kent-Schenck-British

Sidney R. Kent, president, and Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, are reported discussing a possible production arrangement with the interests headed by Lord Portal.

Lord Portal was the chief figure in the syndicate which concluded the deal for English participation in the Universal purchase by Standard Capital, and included J. Arthur Rank, Paul Lindenberg and L. W. Farrow. In that arrangement Lord Portal was associated with C. M. Woolf of General Film Distributors, who had a part in the financing of the Universal deal.

Max Schach of Capitol Films here and other Woolf producers may make six British pictures wanted by Twentieth Century-Fox, it is said. Twentieth Century-Fox recently formed New World Productions here for the purpose of producing four British films, to cost $500,000 each, for world distribution within the next year. Robert T. Kane, director general of Twentieth Century-Fox production in England, is in full charge of New World production.

The possibility also has been aired here that Mr. Woolf is seeking to buy Gaumont-British, with the financial backing of Lord Portal and Mr. Rank. The production deal between Twentieth Century-Fox and Woolf is seen as having a possible bearing on that situation, in view of the fact that Twentieth Century-Fox holds a 49 per cent interest in Gaumont-British.

Recently Mr. Kent and Mr. Schenck denied here that Twentieth Century-Fox was seeking to buy complete control of Gaumont-British.

London Critic Arrives

Richard Haestier, film critic of *The London Star,* arrived in New York over the weekend on the *Berengaria* with Mrs. Haestier. Following a short stay in Manhattan they will go to Hollywood for a five-week study of production.

PICKFORD-LASKY PRODUCTIONS present

ONE RAINY AFTERNOON

RIVOLI New York	Showmanship campaign sends first Pickford-Lasky production into the high money brackets and critics shower praises. Yes, "One Rainy Afternoon" holds over of course.
UNITED ARTISTS Chicago	Windy city papers devote full page publicity to "One Rainy Afternoon" as money take matches predictions of $howers, $howers!
ALDINE Philadelphia	Exhibitor starts 'singing in the rain' as opening day crowds insure indefinite holdover.
UNITED ARTISTS Detroit	Off in a flood of ticket buyers. First two days gross way over house average as word of mouth hails picture as best comedy of the year and auspicious start for new producing company.

Released thru UNITED ARTISTS

NEW YORK THOUSANDS JOIN NEW STUDY GROUP

Organized as Center of Information on Pictures and of "Voluntary Cooperation"

Ranking officials of organizations embracing thousands of New Yorkers interested in motion pictures are sponsoring the newly formed Metropolitan Motion Picture Council, announced this week with a 21-member board of directors representative of many community, educational and better films groups.

Membership in the Council is open to anyone showing an interest in motion pictures, but is barred to persons employed in any branch of the industry. The basic purposes of the group are given as these:

1. To serve as a center of information on motion pictures for the metropolitan area, and in pursuance of this function (a) to collect and organize motion picture information; (b) to distribute motion picture information through publication, conference, public meetings and other legitimate methods of public information; (c) to give information to individuals or agencies seeking enlightenment on specific motion picture problems.

2. To provide the machinery for conference and voluntary cooperation among the agencies interested in motion picture activities in the metropolitan area.

"It is not the purpose of this group to become a reform organization or to enter politics, but to serve a really useful function, and I believe it can perform a real service to motion pictures," said Dr. Frederic M. Thrasher, professor of the School of Education, New York University, an official of the Council.

The first annual conference of the Council was scheduled for Thursday night at New York University, on the general topic, "The Use of Motion Pictures in Parent Education." The speakers were to include Dr. Arnold Gesell, director of the Clinic of Child Development of Yale University, and Dr. H. A. Gray, research associate of Erpi Picture Consultants.

The Board of Directors

Under the plan of organization, the following, with the organizations they represent, have been named to the board of directors:

Dr. Frank Astor, liaison officer, New York City Board of Education.

Professor Walter S. Barnes, motion picture committee, National Council of Teachers of English.

Mrs. August Belmont, formerly chairman of the late Dr. William Short's Motion Picture Research Council.

George Freedley, director of the theatre collection, New York Public Library.

Dr. Jacob A. Goldberg, secretary, Social Hygiene Committee, New York Tuberculosis and Health Association.

Lee F. Hanmer, director, recreation department, Russell Sage Foundation.

Mrs. Irving S. Heymann, motion picture chairman, Horace Mann Bulletin.

Mrs. Alonzo Klaw, chairman, Schools Motion Picture Committee.

Mrs. James F. Looram, chairman, motion picture bureau, International Federation of Catholic Alumnae.

Mrs. Everett Dean Martin, president, Child Study Association of America.

Dr. F. Dean McClusky, president, metropolitan New York branch, Department of Visual Instruction, National Education Association.

Mrs. William Barclay Parsons, Jr., president, The Parents' League.

Clarence Arthur Perry, associate director, recreation department, Russell Sage Foundation.

Langdon Post, chairman, New York Housing Authority, New York City.

Miss Margaret P. Rae, assistant superintendent of schools.

Mrs. Grace Fisher Ramsey, associate curator in charge of visual aids, American Museum of Natural History.

Evart G. Routzahn, Social Work Publicity Council.

Professor Frederic M. Thrasher, chairman, Lower West Side Motion Picture Council.

Dr. Worth M. Tippy, secretary, committee on motion pictures, Department of Church and Social Service, Federal Council of Churches of Christ in America.

Miss Mabel Williams, supervisor of work with schools, New York Public Library.

George Zehrung, director, motion picture bureau, National Council, Young Men's Christian Association.

Officers and Committees

The officers are: Chairman, Mrs. William Barclay Parsons, Jr.; secretary, Miss Mabel Williams; treasurer, Mrs. Grace Fisher Ramsey; technical director, Dr. Frederic M. Thrasher.

The executive or steering committee consists of the officers and George Freedley, Lee F. Hanmer, Mrs. Alonzo Klaw, Mrs. James F. Looram, Miss Margaret P. Rae and George Zehrung. The chairman of the Council is also chairman of the executive committee.

The plan of organization also provides for an advisory group which shall include a number of persons with special motion picture interests whose advice and assistance may be sought.

The membership dues are $2 a year, which entitle members to receive the Council's monthly information bulletin and to attend the annual conference and such other general meetings of the Council as may be held from time to time.

The monthly information bulletin, which it is proposed to publish, will serve as a clearing house of information on activities.

"The Metropolitan Motion Picture Council is to be considered in no sense a federation of organizations and groups working in the motion picture field," said a statement of purpose. "It is an organization of individuals drawn from groups (outside the industry) carrying on community, cultural or educational motion picture activities or having a direct interest in such activities. The members of the Council do not in any sense speak for or represent the organizations from which they are drawn.

"This statement is intended to emphasize the voluntary nature of any efforts which the Council may make in the interest of coordination of motion picture activities and the fact that the chief service of the Council is conceived of as a clearing house of information. Nothing in this statement, however, is to be construed as to prevent any group or organization from which the members are drawn from designating one of its members as its official spokesman or representative in the Council."

Rockefeller-RKO Claim Settlement Hits a Stalemate

Complexities surrounding the reorganization of RKO and various of its theatre interests this week brought a complete breakdown in negotiations for settling Rockefeller Center's claim of $9,100,000 against RKO, and a disclosure of $5,577,856 in claims standing against Orpheum Circuit, with cash assets of only $2,343. Orpheum stockholders are complaining.

RKO this week began its court opposition to the allowance of the Rockefeller Center claim at a hearing before Federal Judge William Bondy in New York. The allowance of the claim at that time was also opposed by Radio Corporation of America, Time, Inc., and individual RKO stockholders. Following oral argument by both sides, the court gave them each two weeks for the exchange of briefs and five days thereafter in which to file answering briefs. His decision is not expected for a month at the earliest, and, regardless of its nature the case is certain to be taken to the United States circuit court of appeals by the loser thereafter.

The claim is based on a 20-year lease made by RKO with Rockefeller Center in 1931, which provides for an annual rental of $950,000. Under articles of the lease RKO was also held liable for the unamortized construction costs of the Music Hall and Center Theatre. The claim was filed for $12,185,000 and, after hearings last year, was reduced to approximately $9,150,000. As the claim now stands Rockefeller Center is the largest unsecured creditor of RKO and as such would be a power in the reorganization of the company. The status of the huge claim has been the principal obstacle to the development of a plan of reorganization for RKO and it is apparent that until the claim is disposed of little or no progress on a plan can be made.

General claims against Orpheum Circuit, Inc., totaled $5,577,856 as of September 28, 1935, according to a report filed with the federal court in New York by Referee Oscar W. Ehrhorn. The report said that the company has indicated cash assets of $2,343.

A group of Orpheum stockholders had protested against an alleged "milking" of the corporation through transactions by which Stadium Theatres Corporation and Keith-Albee-Orpheum were said to have acquired some of the company's most valuable assets. The referee's report did not cite any of the transactions complained of as irregular.

Resigns Columbia Post

Fernando C. Tamaya has resigned as director of foreign publicity for Columbia to return to his native Venezuela and accept a governmental position.

New Stubbins Exchange

Howard Stubbins, who recently sold his interests in the Republic Exchange at Los Angeles, is planning to re-enter this field there and in San Francisco.

WORLD LEADER

ABROAD, as well as in America, its unique photographic qualities have made Super X the undisputed leader among motion picture negative materials. It is king of the movie-making capitals of the world. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

CONGRESS QUIET ON FILM LEGISLATION

Doubt Action This Session on Copyright and Block Booking; Minors Bill Signed

Congressional repercussions on motion picture affairs this session are unlikely to resound no louder than the mere puff of a committee recommendation for passage of the proposal to control the entrance of aliens into the country, for little hope, if any is held for either recommendation or passage of any other measure—principally the Duffy copyright and the McNeely-Pettengill anti-block booking legislation. This industry, however, along with virtually all others, still is watching the taxation situation in Congress.

Legislative activities affecting the motion picture were almost non-existent during the week, New York State's new law regulating child attendance being the only measure of note that was enacted. Several municipalities, however, were busy on tax ordinances, Sunday closing laws, building codes and such.

In Washington, the House Immigration Committee approved Chairman Dickstein's bill to limit entry of alien actors, singers and orchestra conductors. The measure would permit entry, except for persons of distinguished merit and professional ability, only when foreign countries provide reciprocal arrangements for entry of American artists.

Doubt Federal Legislation

On the other hand, members of the Senate and House committees concerned with film legislation this week conceded that little or no chance is in prospect for enactment of either copyright or block booking legislation if the session is to be adjourned in time for the Republican National Convention in Cleveland.

No important measures other than those providing for taxes and relief will be taken up, under the plans of Congressional leaders, and a number of major bills are expected to be left on the calendar for action next year in order to avoid bringing up controversial measures that might delay adjournment.

There is a chance that if film legislation is reported to the House it may be acted upon, since that body will have nothing of major importance before it while the Senate is struggling with taxes and relief, but it is not believed that time will permit of its consideration in the Senate.

Minors Bill Signed

Growing conviction on the part of members of the Senate Finance Committee that the undistributed profits tax adopted by the House would prove unworkable this week led to the belief in informed circles as hearings on the bill concluded that the committee will adopt an increase, possibly of five per cent, in the present corporation tax removal of the exemption of dividends from normal tax and a tax on undistributed profits in excess of a certain proportion.

With the hearings ended, the committee took the bill behind closed doors to work out its amendments, which will require probably a week.

By a stroke of his pen, Governor Herbert H. Lehman of New York on Monday gave exhibitors and law enforcement officials a solution to a long-standing problem when he signed the Joseph-Swartz bill amending the antiquated law prohibiting the admission of unescorted children under 16 years old to theatres. The age limit now is lowered to eight years.

The remaining step to effectuate the provisions for New York City and other municipalities is the passage of local ordinances providing for the licensing of theatres under the restrictions imposed by the statute, which are:

1. A special section of seats on the main floor must be set aside exclusively for children 8 to 16 years old, with adults barred.

2. A seat must be provided for every child admitted.

3. Children may not be admitted during the time when their school classes are in session.

4. One or more matrons must be assigned to supervise the children, the matrons to be licensed at an annual fee of $2. The matrons are to be employed by the theatre.

The law specifies that the local regulations may provide "other and additional conditions or limitations."

The measure was sponsored by Mayor F. H. LaGuardia of New York as a remedy for the conditions brought about by the old law which was found unworkable and an encouragement to the circumvention of the law on the part of unescorted children. It had the support of the various interests concerned, including theatres, police officials and the Society for the Prevention of Cruelty to Children.

A police drive against motion picture houses that admitted children under 16 unaccompanied by a parent or "authorized" guardian was undertaken four months ago with the avowed purpose of obtaining a change in the old law. Because of public disapproval, case after case was dismissed on account of insufficiency of evidence.

The raids on theatres, in which almost 300 managers and other employees were summoned, were conducted on order of Byrnes MacDonald, director of the Juvenile Aid Bureau of the New York police department. Mr. MacDonald said at the time that the arrests were made on the basis of the belief that the only way to bring about alteration of an unpopular law was by the strict enforcement of that law.

In Effingham, Ill., an ordinance pending before the City Council calls for a tax of $250 on theatres seating less than 500, and $500 per year on houses seating from 1,200 to 2,000.

Senate Bill No. 178 to allow Sunday motion pictures in the town of Westerly, passed the Senate and the House of Representatives in Providence, R. I., this week and now only awaits action by Governor Theodore F. Green.

More than 2,000 members of organized labor in Pensacola, Fla., have protested the action of the City Council in passing an amusement tax which affects the Saenger Theatre Corporation so that the circuit proposes to reduce the activities of its houses. The Council has been requested to repeal the new ordinance.

The proposed new building code with its drastic regulations for theatres was passed by the City Council of Wilmington, Del., this week and is now before Mayor Walter W. Bacon, who is expected to approve it. The proposed code will work unusual hardships on present and future rebuilding and replacements. Theatre men protested vigorously several features of the code pertaining to seating, aisles, rigid steel curtains and the like.

NATIONAL ADVERTISERS PREFER TRADE PRESS

Trade and industrial papers were used by 76.15 per cent of 261 national advertisers last year, according to "A Survey of 299 National Advertising Budgets: 1934-1935," just issued to members of the Association of National Advertisers by the Advertising Research Foundation.

Although 280 companies supplied "usable data" on 299 products, reported Paul B. West, A. N. A. president, and were thought to "represent a fair cross section of the larger national advertisers of the United States," not all participated in every phase of the survey.

Among other media used by the 260 companies were, in order, direct mail, 72.31 per cent; magazines, 65; newspapers, 53.185; sales and service literature, 49.61; conventions and exhibits, 46.54; outdoor, 31.15; "publicity," 31.15; radio, 30.38.

Warners Will Meet in New York and Chicago

Warners have decided to hold two sales conventions, one in New York, June 3-4, and the other in Chicago at a date not yet decided. These meetings will be held in place of the one originally announced for Los Angeles. As a result, S. Charles Einfeld and Mort Blumenstock have caneled their trip to Hollywood.

The New York business sessions will be presided over by A. W. Smith, Jr., eastern and southern sales manager, and the Chicago meeting will be under Gradwell L. Sears, western sales manager.

Roxy Fund at $1,000

Contributions for the Roxy Memorial Fund which is being raised by the Jewish National Fund of America to plant a memorial grove of trees in Palestine have reached $1,000. Among the contributors have been Nelson Rockefeller, Henry Morgenthau, Will H. Hays, Fannie Hurst, Cornelius Vanderbilt, Jr., Paul Muni and William Paley.

Thonnlet Visiting U. S.

James L. Thonnley, manager of Paramount's Capitol theatre, Melbourne, will arrive in Los Angeles May 16th en route to London.

Guests at Inauguration

Thomas Burke, head of the Motion Picture and Special Division of the Department of Commerce, and Mrs. Burke, will be guests at the inauguration of the president of Cuba.

Interstate Men Meet

Interstate's city managers held a two-day meeting in Dallas late last week to discuss current problems. Those present were: Louis Nove, Austin; Edward Collins, Houston; Raymond Willie, San Antonio; Arthur Esberg, Albuquerque. James Cherry was in charge.

More Legal Tilts On Chance Games

The inconsistencies in the status today of the chance game stimulant as used by theatres was exemplified this week with the statement by Claude Ezell, executive of the "Bank Night" copyright owners, that the game now is used in 5,200 theatres, an increase of 1,000 in a year, while, on the other hand, authorities continued their activities to stamp out the practice in their communities.

All theatres in Nassau County, N. Y., have been given notice by district attorney Martin W. Littleton to discontinue chance games and the distribution of giveaways by May 25th. The move followed similar action taken recently by district attorney Foley in the Bronx and is believed by theatre men to have been motivated by a decision handed down some weeks ago by the appellate division of the supreme court holding Farmer Miller in violation of the lottery laws of the state of New York.

Exhibitors have been notified to clear up outstanding obligations in connection with the games and giveaways by May 25. In the event the practices are continued arrests will be made, the district attorney declared. Skouras theatres, which operates seven houses in Nassau County playing Bank Night and Screeno, does not intend to oust the games, it was stated at the circuit's headquarters and it will contest alleged illegality in court.

Efforts by district attorney Geoghan to oust chance games from Brooklyn theatres met with a setback when Magistrate Malbin in the Flatbush Avenue court threw out the complaint against the Terminal theatre, operated by Abraham H. Eisenstadt, using Bank Night. Regardless, district attorney Geoghan has had subpoenas served on two theatre managers in his drive to oust the games from his borough.

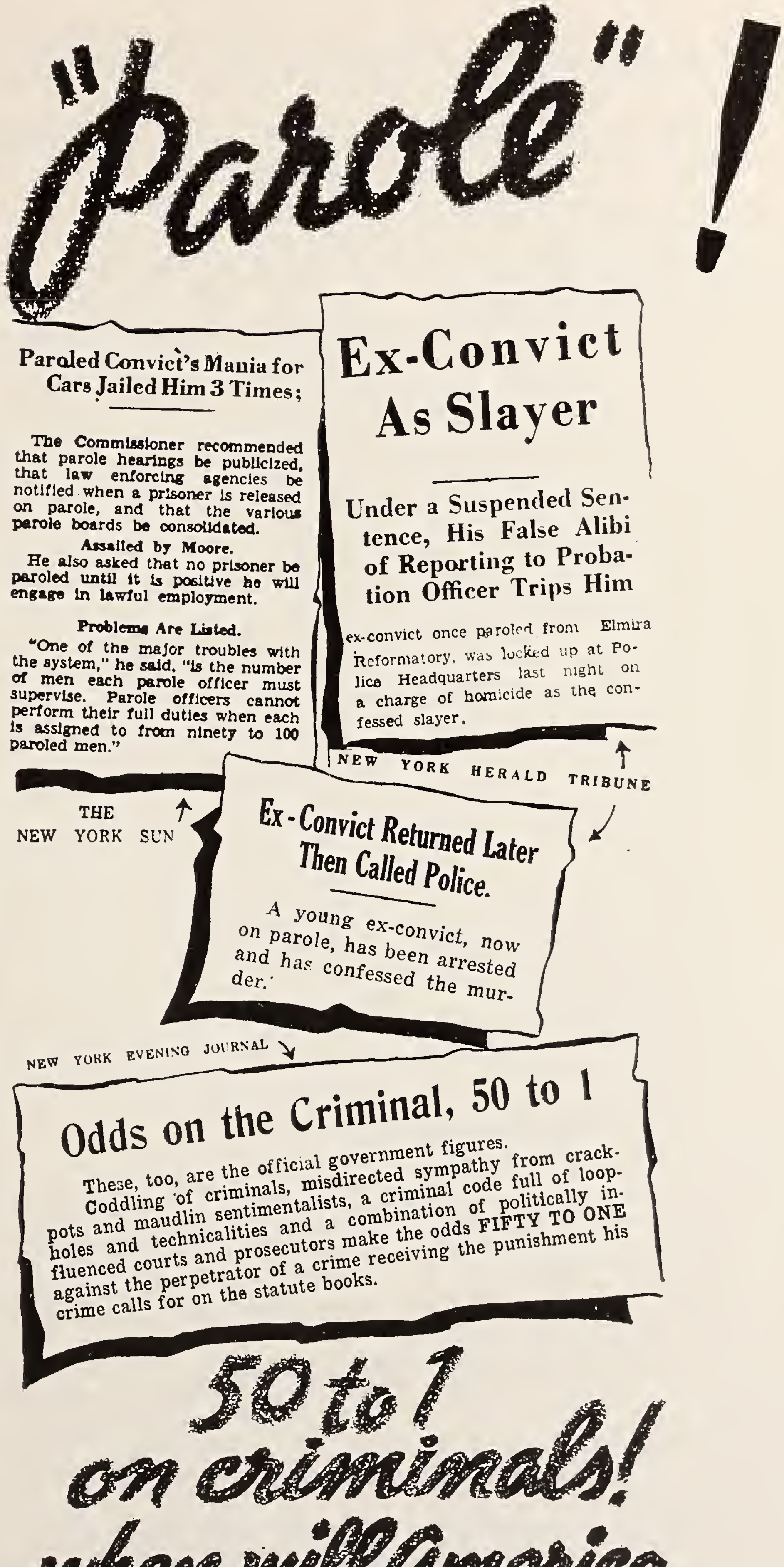
New York night clubs, headed by the Stork Club, were ordered to discontinue the practice of giving away cash awards by Commissioner Bruckman of the State Alcoholic Control Board. He threatened to suspend liquor licenses wherever prize drawings are held.

A suit for $3,000 has been filed in the circuit court of Tampa against Gulf Theatres, Inc., operator of the Tampa, by W. A. Rice, whose name was called at the Bank Night drawing May 1 and who missed the pot of $1,550 by one minute, according to an announcer's statement over a loudspeaker to a crowd waiting outside.

Theatre managers threatened by city authorities of Council Bluffs, Ia., with prosecution for violation of overcrowding ordinances on Bank Nights, have kept promises "to be good," it was reported at the mayor's office.

Raise K. C. Insurance Rates

Rates for insurance protecting Kansas City theatres against holdups and robberies have been increased from $27 to $50 per $1,000, applicable to Greater Kansas City only. Rates were not changed for out-state and Missouri territory. Burglary insurance, protecting against forcible entry after closing time was not increased.



"Parole"!

Paroled Convict's Mania for Cars Jailed Him 3 Times;

The Commissioner recommended that parole hearings be publicized, that law enforcing agencies be notified when a prisoner is released on parole, and that the various parole boards be consolidated.

Assailed by Moore.

He also asked that no prisoner be paroled until it is positive he will engage in lawful employment.

Problems Are Listed.

"One of the major troubles with the system," he said, "is the number of men each parole officer must supervise. Parole officers cannot perform their full duties when each is assigned to from ninety to 100 paroled men."

THE NEW YORK SUN

Ex-Convict As Slayer

Under a Suspended Sentence, His False Alibi of Reporting to Probation Officer Trips Him

ex-convict once paroled from Elmira Reformatory, was locked up at Police Headquarters last night on a charge of homicide as the confessed slayer.

NEW YORK HERALD TRIBUNE

Ex-Convict Returned Later Then Called Police.

A young ex-convict, now on parole, has been arrested and has confessed the murder.

NEW YORK EVENING JOURNAL

Odds on the Criminal, 50 to 1

These, too, are the official government figures. Coddling of criminals, misdirected sympathy from crackpots and maudlin sentimentalists, a criminal code full of loopholes and technicalities and a combination of politically influenced courts and prosecutors make the odds FIFTY TO ONE against the perpetrator of a crime receiving the punishment his crime calls for on the statute books.

50 to 1 on criminals! when will America wake up?

UNIVERSAL'S SCOOP DRAMA!

URUGUAY, FILM-CONSCIOUS, TURNS TO LAUNCHING TEN NEW THEATRES

New Company, Delmaur, Plans Four Houses in Opening Competition with Glücksmann's 19 in Montevideo and 12 Outside

by PAUL BODO
in Montevideo

This year has brought great activity and a never expected development in the show business in Montevideo. There are only two legitimate stage theatres open. Last year the Teatro Artigas was transformed into a film house. This year two more theatres and a concert auditorium will follow this example. Eight new theatres are projected, with a total seating capacity of about 7,000. Three of these ten will be first-run houses.

Delmaur, Ltd., founded a year ago and operating thus far only two houses, is on the top with four new film theatres, forming the biggest local theatre organization next to that of Don Bernardo Glücksmann, owner of 19 film theatres in Montevideo and 12 in other cities of Uruguay.

The Ambassador will be the new first-run theatre of Delmaur, with 1,400 seats. As second-run theatres there are now under construction, the Mogador, with 600 seats, the Capitol, with 1,000, and the Astor, with 1,100 seats.

MGM Air-Conditioned Theatre

The finest and most modern house will be that of Metro-Goldwyn-Mayer of Uruguay, Inc., in the center of the city, on the corner of Cuareim and San José streets. As the first air-conditioned theatre in the country, it will be ready to do a good business also during the summer season. The deluxe theatre of Metro, also a first-run house, is planned for a capacity of 1,000 and is expected to open by the end of June.

The state-owned Teatro Urquiza also is to be transformed into a film theatre. The Sodre-Servicio Oficial de Radiodifusión Eléctrica—official broadcasting station, bought the theatre years ago for transmission of the concerts of the National Symphony Orchestra, planning at the same time the organization of an opera company, but this project never was realized. The National Symphony Orchestra so far is working only twice a month, two Saturday afternoons. The other days this large theatre has been closed.

Independents Active

Two to three years ago the Teatro Urquiza was rented for a few weeks to independent exhibitors, running French pictures. This year the local representative of Gaumont-British signed a contract with Sodre and rented the house for the 1936-37 season. Eight months a year the theatre will show films. As the local representative of Gaumont-British is also the distributor of German and French pictures, the Teatro Urquiza, which will seat slightly over 700, will be the first-run theatre of this producer.

Another stage theatre, the Teatro Albeniz, which only incidentally had foreign shows, has also been changed and is expected to be opened within a few weeks by an independent exhibitor as the Cine Montserrat. Its capacity is about 1,000.

The former concert auditorium of the Sociedad Musical Lyra also has been rented by an independent exhibitor. There are places for 1,100 spectators. After certain modifications required by the local authorities, the theatre, as a second-run, will have some 900 seats.

Other independent theatres to be opened this year are the Cine Larrañaga, with a capacity of 630, and Cine Savoy with 600.

There are also new theatres in sight for the next year. Mr. Glücksmann, local distributor for RKO, Columbia, United Artists, French and Argentine producers, has the intention to open three large, modern houses.

Exhibitors and distributors are expecting prosperous business this year and hope that with such improved theatres the attendance will increase largely and allow all of them to operate with good financial results.

Welgot Appears with New Silent Feature Trailers

Welgot Trailer Service, Inc., of New York, is now marketing to exhibitors a new silent form of trailer, which is sold outright, on all feature pictures. They will be considerably shorter in length than the present trailer size, according to the producers. Trailers are usually rented, on the same basis as motion pictures.

"Custer" to Wintroub

P. Wintroub of Majestic Pictures, Omaha and Kansas City, has closed with Robert Mintz, president of Stage and Screen Productions, Inc., for distribution of the 15-episode serial, "Custer's Last Stand," in Iowa, Nebraska, Kansas and western Missouri.

Boston Friars To Golf

The Boston Friars Club is making tentative plans for golf matches at the Pinebrook Valley and South Shore Clubs. Boat excursions are also under discussion. The organization, to which some 130 film men belong, is an independent fraternal body.

Writer Rides "Zep"

Among the passengers aboard the airship "Hindenberg" on its maiden transoceanic voyage was Leslie Charteris, author of "Saint in New York," to be produced by RKO-Radio.

Sachson to Master Arts

Milton Sachson, formerly with Warners, is now metropolitan salesman for Master Arts. Harry Charnass has been named salesman in Chicago.

Starr Joins Blackstone

Martin Starr, former editor of *Picture Business*, has joined the Blackstone Agency publicity force.

Warners' Foreign Session Concluded

by PIERRE AUTRE
in Paris

The annual European convention of Warner-First National was concluded recently in Paris with Harry M. Warner, president, and Sam Morris, vice-president, present. Robert Schless, managing director in Europe and the Far East for the company, was in charge of the gathering. Representatives from 42 company exchanges on the continent and in England attended.

The meetings were held in the offices of the company and were concluded with a dinner at one of the leading establishments. Mr. Warner was the principal speaker at this affair and said, in part:

"I am very glad to be, for the first time, with the representatives of all our European branches. I must say that, with the clever impulse of Robert Schless, some of these offices have places themselves in strong positions with relation to others in the European market. Of the 60 pictures scheduled for production by us next year, we shall endeavor to produce one exceptionally outstanding one a month.. Although this is a very ambitious program, I am sure we shall succeed in it. We must believe in our increasing success."

Several screenings were held during the course of the meetings with "Anthony Adverse," "Green Pastures," "The Charge of the Light Brigade" and "The Story of Louis Pasteur" among the more important pictures shown.

Tri-State Drive Is Started

Thirty-one Tri-States managers have started a 13-week championship drive with a series of prizes for houses in the A and B groups and with special prizes for district managers. Headquarters of the campaign are in Des Moines.

Cochrane Returns to Orient

Tom D. Cochrane, Paramount general manager in the Orient, will sail from San Francisco May 20th en route to Tokyo, following visits to New York, Washington and Los Angeles.

Paul Muni Honored

Recognition for "the finest dramatic performance of the year" has been awarded Paul Muni for his work in "The Story of Louis Pasteur" by *Stage Magazine* in its current issue.

Rosenthal Is Promoted

William Rosenthal has been promoted to the post of manager of the United Artists Indianapolis office. He was formerly manager of the company's exchange at Pittsburgh.

White Reelected AMPA President

The election of officers and reports by committees were the features of the annual meeting of the Associated Motion Picture Advertisers at the Hotel Astor in Manhattan last week. Gordon S. White, president, and Herbert S. Berg, treasurer, were reelected, while Charles Leonard was chosen vice-president, Ralph Lund secretary and William R. Ferguson trustee. The board, in addition to the above mentioned, includes Monroe Greenthal, Milton Silver, S. Barret McCormick, George Gerhard and Tom Waller.

Mr. White outlined some of the plans for the coming term and Gar O'Neill, retiring secretary, reported 22 meetings had been held in the past year with an average attendance of 50 members. Mr. Berg revealed that the Naked Truth Dinner resulted in a loss of $1,104; that the organization's bank balance is $527, and an outstanding debt of $2,281. Negotiations for reductions in the obligations, if consummated, will leave a final deficit of $401, it was stated. Of the 182 members, 116 are paid up and 66 have not been heard from.

Marvin Kirsch, head of the service committee, reported that in the past year jobs were obtained for 64 men and 76 women. At present there are five unemployed male members.

Messrs. Leonard, Lund, Greenthal, McCormick, Silver and Capt. Harold Auten gave their views on future ideas for the organization. Tess Michaels of United Artists was named to take charge of a meeting to be run exclusively for the feminine members.

Awards for the best advertising copy to the trade and public, the most practical press sheet and the best poster will be made public at the May 28 meeting, Mr. White announced.

Jesse L. Lasky was to be guest of honor at the regular Thursday luncheon this week. He is in New York for the opening of "One Rainy Afternoon" on Broadway.

Thomas Will Handle FitzPatrick Pictures

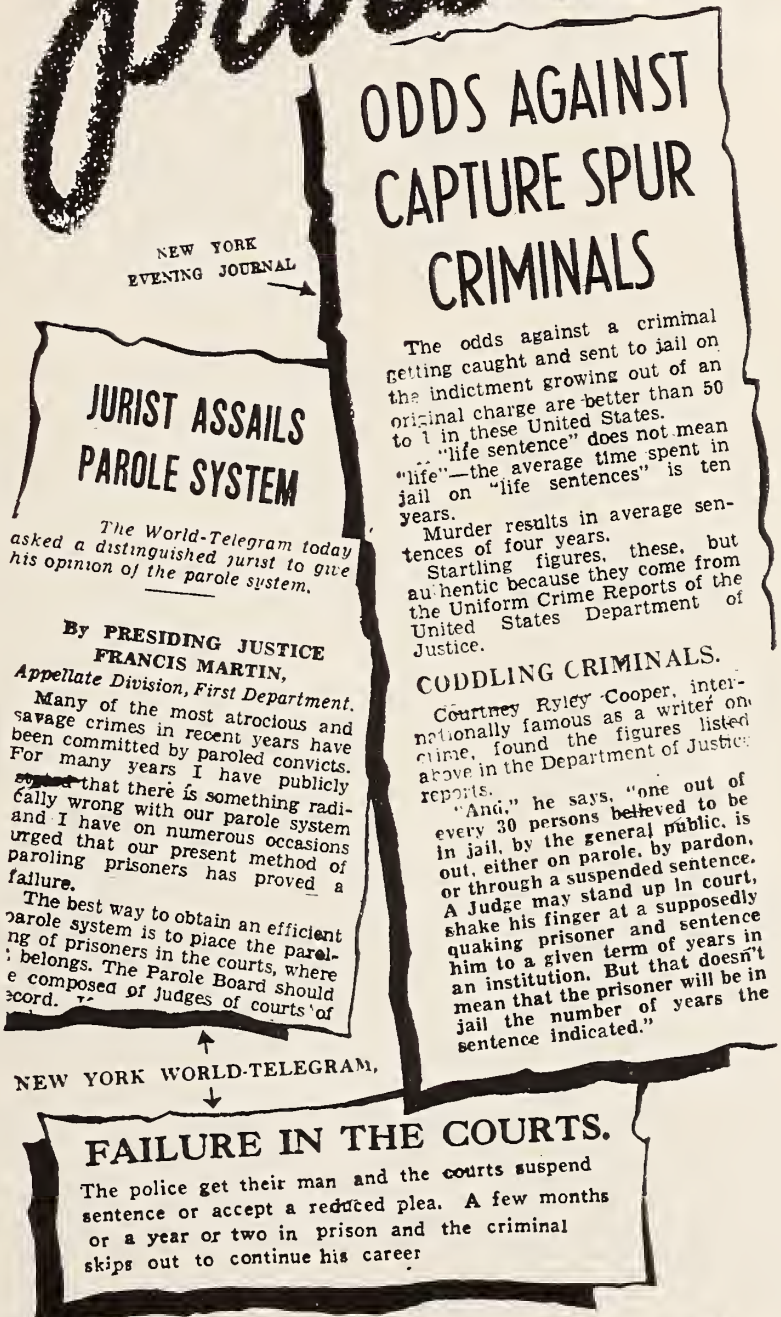
Negotiations were concluded in New York over last weekend whereby Harry H. Thomas, recently resigned as president of First Division, will handle in the domestic market the 12 features James A. FitzPatrick will make in England next season.

Although the first release has not been definitely set, it will most likely be "David Livingstone," on which Mr. FitzPatrick has been working on and off for the past year. Exteriors have already been completed on the film life of the African explorer.

Protest Free Films

Downtown Philadelphia exhibitors have begun to protest Gimbel Brothers' department store, free films to be shown four times daily. The program consists of about an hour of screen entertainment culled from old-time films, including a William S. Hart western, a Chaplin and a collection of early newsreels. Theatremen are complaining that the free shows are cutting into their matinee grosses as they depend on the shoppers for much of their business.

"parole"!



NEW YORK EVENING JOURNAL

ODDS AGAINST CAPTURE SPUR CRIMINALS

The odds against a criminal getting caught and sent to jail on the indictment growing out of an original charge are better than 50 to 1 in these United States.

"life sentence" does not mean "life"—the average time spent in jail on "life sentences" is ten years.

Murder results in average sentences of four years.

Startling figures, these, but authentic because they come from the Uniform Crime Reports of the United States Department of Justice.

CODDLING CRIMINALS.

Courtney Ryley Cooper, internationally famous as a writer on crime, found the figures listed above in the Department of Justic reports.

"And," he says, "one out of every 30 persons believed to be in jail, by the general public, is out, either on parole, by pardon, or through a suspended sentence. A Judge may stand up in court, shake his finger at a supposedly quaking prisoner and sentence him to a given term of years in an institution. But that doesn't mean that the prisoner will be in jail the number of years the sentence indicated."

JURIST ASSAILS PAROLE SYSTEM

The World-Telegram today asked a distinguished jurist to give his opinion of the parole system.

By PRESIDING JUSTICE FRANCIS MARTIN,
Appellate Division, First Department.

Many of the most atrocious and savage crimes in recent years have been committed by paroled convicts. For many years I have publicly [illegible] that there is something radically wrong with our parole system and I have on numerous occasions urged that our present method of paroling prisoners has proved a failure.

The best way to obtain an efficient parole system is to place the paroling of prisoners in the courts, where ; belongs. The Parole Board should e composed of judges of courts of ecord.

NEW YORK WORLD-TELEGRAM,

FAILURE IN THE COURTS.

The police get their man and the courts suspend sentence or accept a reduced plea. A few months or a year or two in prison and the criminal skips out to continue his career

Is your life in the hands of criminals?

A challenge to the courts --to all America?

RED HOT—FROM UNIVERSAL!

BETTER FILMS ASKED BY JAPANESE GROUP

Campaign Launched for Production of Cultural Native Pictures to Improve Home Product

by CHIKUSHI TANI
in Tokyo

The Japanese Association of the Motion Picture has launched a vigorous campaign to promote the production of cultural pictures, with a view to improving the quality of the Japanese product. Each of the three leading companies of Nippon will produce one such feature for the 1936-37 season. Shochiku, Nikkatsu and P. C. L. will participate in this new arrangement. A canvass of exhibitors has revealed that their will be no objections to the program among theatre operators. The proposal of the association to develop a 10-day run system, one of the most striking of the organization's efforts at correction of current policies, met with such strenuous opposition from exhibitors that it has been virtually abandoned.

Nikkatsu has made a radical shift in its production policy, in an effort to meet the competition of Shochiku, and attract particularly the feminine contingent of Japanese patronage. Future pictures of the company will be featured by modern, romantic stories, in which the company's product has been noticeably deficient. Comedies and musicals are also being planned by Nikkatsu.

▽

Japanese audiences have recently begun to take a new interest in newsreels. Until recently theatres made no effort to show the reels made up of current events, but now exhibitors cannot obtain enough of them. Shochiku established a newsreel division at its new studio last year. Shinko also was working on the development of a reel unit. The film companies, however, have been unable to compete with the newsreel activity of the newspapers, among which the five leaders are in Osaka. Their vigorous competition to sign circuits for their reels is partly responsible for the new interest in the material. Film producers, who have not been geared to the production of newsreels, have virtually stepped out of the field entirely.

▽

Tokyo theatres enjoyed the best business they have had in months during March, favored by improved weather after an unusually long period of cold and rain. The business, however, has been going to American films rather than the domestic product. Among the outstanding American pictures which have grossed heavily during the month were "Fang and Claw," "Broadway Melody of 1936" and "The Milky Way."

Union Pacific Plans 39-Hour Streamliner

Union Pacific will cut 19 hours from its fastest running time between Chicago and Los Angeles and in reverse beginning this week when the City of Los Angeles, an all-streamlined train, starts service east and west. For the present, however, the new train will leave every sixth day from Los Angeles and Chicago.

Between the two cities, the new schedule will be 39 hours and 45 minutes as compared with 58 hours and 45 minutes now maintained by the Los Angeles Limited. Out of New York, U. P. points out, it will be possible to leave over the New York Central or Pennsylvania as late as 11:25 P. M. to arrive in Chicago 4:55 the following afternoon and connect with the streamliner two hours later for the coast.

Rogers Memorial Drive Next Week

The completion of the work of organizing the motion picture industry for the celebration of Will Rogers Memorial Week, May 22-28, in every theatre in the country to raise funds for the support and maintenance of the Will Rogers Memorial Hospital at Saranac, N. Y., has been announced by Major Leslie E. Thompson, chairman of the campaign committee.

Full cooperation of everyone connected with the industry has been promised, with most of the independent theatres of the country already having signified their joining with the houses operated by Loew, Paramount, Fox, Warner and RKO circuits in obtaining funds either by collections among the patrons or on a membership basis.

Many meetings held over last weekend were reported this week by Major Thompson. In Portland, Ore., Governor Martin personally attended the organization meeting presided over by G. C. Craddock, distributors zone chairman and J. J. Parker, head of the exhibitors' committee. In Nashville, Tenn., Governor Hill McAllister pledged the same support to H. F. Kincey of Charlotte and John Ezell, zone chairman for that state. Governor George C. Peery of Virginia also addressed a group of exhibitors and pledged his support to the campaign.

Vice-president John N. Garner, honorary chairman of the Will Rogers Memorial Commission, this week expressed his approval of Will Rogers Memorial Week.

Mr. Garner, in writing to Jesse H. Jones, treasurer of the memorial commission, said:

"Dear Jesse:

"As honorary chairman of the Will Rogers Memorial Commission, and a friend of Will Rogers, I am greatly pleased that the motion picture industry has set aside the week of May 22-28 to support the Will Rogers Memorial Hospital at Saranac, N. Y., and the Will Rogers Memorial Fund.

"Sincerely yours,
"John N. Garner."

Local committees to handle the funds and to make arrangements to observe the memorial week in theatres are being organized throughout the country. In Cleveland, Frank Drew, local chairman for the drive, has appointed three committees to handle that territory. Nat Holt, RKO division manager; Harry E. Long, Loew division manager; Nat Wolf, Warner zone manager; Earl Johnson, chairman of the first Rogers' drive, and Ernest Schwartz will take care of the major circuits. Another committee composed of all Cleveland branch managers has zoned the territory with each manager taking charge of one or more zones. The Cleveland Motion Picture Exhibitors' Association makes up the third group.

In New Orleans, Houston Duval, Columbia branch manager, has been named director for his territory. He has appointed the following committeemen to assist him: William Shiell, Affiliated Producers; L. V. Seicshnaydre, Republic; Clarence Eiseman, First Division; E. V. Landsiche, Twentieth Century-Fox; Ben Dudenheifer, Atlantic Films; Abraham Harrison, Harcol; C. J. Briant, Metro-Goldwyn-Mayer; H. F. Wilkes, Paramount; Guy C. Brown, RKO; G. R. Frank, United Artists.

British Films Gain In the Philippines

English product is proving a serious competitor to American films in the Philippine Islands, declared C. L. Brookheim, Universal manager there, on his arrival in New York late last week for home office conferences with N. L. Manheim, foreign sales head. Mr. Brookheim expects to remain until after the Universal sales convention, scheduled for June 1-3 at the Astor Hotel. He will spend two weeks in Hollywood before coming east.

English pictures have a first run outlet in Manila, Mr. Brookheim said, and are the only serious threat to American domination in the market. They are cutting in increasingly. Spanish product has suffered in his territory, he said. Audiences in the islands want action in their film fare, and will not patronize films that lack it. English dialogue is no obstacle to the success of a film if the action is there, Mr. Brookheim declared. Musical pictures are also extremely popular with native audiences.

First run theatre business is on the upgrade, Mr. Brookheim said, and is better than last season, but subsequent run houses are maintaining only the level of the past year, which could not be considered more than fair. There is practically no new theatre construction under way on the islands, he said. The State, in Manila, opened last December, being the only new house there within the past year.

Edward Laurillard Dies in New York

Stricken in New York while en route from Europe to Hollywood, Edward Laurillard, veteran British theatrical producer, died May 6th at the Harbor Sanitarium, New York, after an illness of several weeks. At one time in his career, which was divided between England and the United States, he operated 25 motion picture theatres.

35 More Roadshow Playdates Set "Ziegfeld" Total at 77

With 35 additional roadshow engagements of MGM's "The Great Ziegfeld" announced for the period from May 14 to May 30, the total is brought to 77. The new showings are widely scattered over the country.

YOUR LAST TRIBUTE TO THE MEMORY OF WILL ROGERS!

The time is short now. The response has been heart-warming. You can help make it unanimous.

●

How fitting that the sick of our industry will now find haven in the Will Rogers Memorial Hospital, made possible by your part in a glorious effort.

I HEREBY APPLY FOR MEMBERSHIP IN THE WILL ROGERS MEMORIAL HOSPITAL FUND AS FOLLOWS:

1. I will take collections three times daily in my theatre / theatres and run the trailer with Lowell Thomas, Bing Crosby, Shirley Temple, Irvin Cobb and May Robson, during the week of May 22nd-28th. ☐ YES ☐ NO

2. I will subscribe memberships for my theatre / theatres on the seating basis, and enclose my check for $.............................. ☐ YES ☐ NO
(Each theatre seating 500 or less $10) (Each theatre seating 1000 to 2000 $20)
(" " " 500 to 1000 $15) (" " " over 2000 $25)
I will also invite patrons to leave contributions at box office.

NAME ....

ADDRESS ....

NAMES AND CAPACITIES OF THEATRES ....

ADOPT ONE OF THESE PLANS AND BE 100 PER CENT

Kindly clip out the coupon and mail to:

CAMPAIGN HEADQUARTERS
WILL ROGERS MEMORIAL HOSPITAL FUND
ROOM 414
1619 Broadway
New York
L. E. THOMPSON,
Chairman

THE TWO PLANS MAKE IT EASY FOR YOU TO BE HELPFUL.

A LETTER AND A REPLY

WRITER DEFENDS HIS ATTACK ON CENSORING

To the Editor of the Herald:

I am astonished that you so completely escaped the point of my article "Back to Smut," in denunciation of which you published "Smut Lust" in the Herald of April 11th. It is interesting to speculate upon the heroic frenzy with which you would have hurled yourself at Dean Swift for his amiable suggestion that roasted Irish children might provide an agreeable delicacy for English gourmets.

In quoting me you failed to mention the last paragraph of my piece which contained the nugget of the argument. I append it to clear up the issue:

"Of course this isn't really what bothers me. Like any ordinary idiot, I know that moral censorship is, and always has been, simply the opening wedge for political censorship. And political censorship is as bad for the boss's business as for the writer's conscience. I don't lose much sleep when the Hays boys pencil a blue line from my script. But when they scratch intelligent lines—and God only knows how infrequently they come to me, and with what awful labor pangs!—then, brothers, I get mad."

There, Mr. Ramsaye, is the nubbin of the matter. It seems not too presumptuous to believe that in a democracy the vast movie public is its own best censor and that the box-office is its logical polling place. For self-appointed meddlers and meretricious clergymen arbitrarily to assume the job is a studied and officious insult. Once started, nothing but complete power will appease them, and since smut is the first object of their attack it must, willy-nilly, become the first line of our defense. Personally I don't give a damn for smut for its own sake. But I do seriously resent and deplore the fact that it is the focal point through which the camel of professional reform thrusts its snout into the creative tent. And I hate the camel so deeply that smut, by comparison, seems clean. In it I can occasionally smell the robustiousness of life; but from the priests of moral reform I catch only the stench of putrescence and death—that intellectual death which is the beginning of tyranny and the handmaiden of censorship in any form.

You know, Mr. Ramsaye, and I know that nobody wanted censorship, least of all the producers who realize that they guide a medium of vast social importance which deserves, but has lost, that freedom of expression which is the basis of independent thought. You know as well as I the silly lengths to which moral censorship already has gone; that it has overshot its professed purpose to such an extent that no contemporary controversial subject—and controversy, i.e., conflict, is the essence of drama—can be honestly presented on the screen; that it provides actual protection to innumerable scoundrels, private and public, who would perish with exposure; that from 50 to 70 per cent of all literary classics are untranslatable to the screen in anything resembling their original form; that the Bible itself could not be photographed without endless fumigation at the hands of the slobbering sensualists who provide the motive force for the censorship drive.

Do not be deceived that we are being attacked by altruists who, because of their altruism, are, in some mysterious fashion, too sacred for counter-attack. On the contrary, we are harassed by professional reformers, men who are well-paid to annoy their betters, men who make a living from their work, even as you and I. It is a business with them, and we are fools if we regard it in any other light. They were not shocked into action by the World War and ten million dead young men rotting in their graves. Rather they whooped and prayed for it. They weren't appalled by the Teapot Dome and its consequent nauseous stench of civic decay. Instead they returned to power the political party which was forced to accept responsibility for the mess. Confronted with the awful challenge of world-wide depression, starvation, dictatorship and race-murder, they grasped desperately for a straw—and in a world of heartbreak the straw they chose was smut. Their nostrils were adjusted to it, and their righteousness fed upon it. It was the only thing they all understood. It always has been, and will continue to be, their sole *raison d'etre*.

That is why I like smut. By comparison it is clean and decent and sweet and honest.
—Dalton Trumbo, Hollywood, Cal.

RAMSAYE CITES INDUSTRY'S OWN PRODUCTION CODE

The editor's reply to Mr. Trumbo follows:

Your letter of April 22 restates exactly what we took editorial exception to in our issue of April 11 concerning your piece entitled "Back to Smut."

You say in essence that "back to smut" is a path to the freedom of the screen.

You assert that the forces which have expressed at various times dissatisfaction with the moral content and implication of some and various and many pictures are all dishonest expressions of a plot addressed at political control of the art. In that you are of course giving voice to that occasional attitude found in Hollywood which resents the *mores* of American society, and would deny to it right of expression. I have had the impression that the Hollywood producing mechanism was at this time being served in respect of such issues and all related problems by a Production Code Administration, under a Production Code voluntarily accepted, approved, adopted and empowered. Am I now to believe that, on your representations, Hollywood is in secret revolt and opposition? Am I to understand that the Production Code is to you and your fellows an irksome restraint, something that you hope will be a transient expedient of camouflage to be cast aside and meanwhile to be circumvented when possible? What you set down sounds very much like that.

Were I to agree with you that "the public is its own best censor," I might go on to observe that in a very definite sense the public has had to set up a lot of safeguards against transgressions by absent minded citizens who have to be policed because of their lack of conscience and social responsibility. Broadly there is a theory in this country that when people won't behave they have to have supervision to make them behave. It chances that the motion picture industry is currently operating on a plan of self-control, self-regulation—which also tends to mean self-respect and common decency.

Now if you want to tear up the current arrangement and go "back to smut," I trust you will understand exactly what you are saying.

You have a perfect right to confess, if you feel impelled.

Meanwhile please be assured that you are not at all misunderstood. The pattern you trace is familiar.

TERRY RAMSAYE
Editor.

"Showboat" Gala Opening

Universal staged a special premiere of "Showboat" at the Pantages Theatre in Hollywood Tuesday night. The house was scaled at $1.65 top, and a special parade down Hollywood Boulevard preceded the event. All members of the cast were present in the costumes they wore in the film. The picture started a regular day and date run at the Pantages and Hill Street Wednesday.

Theatre Celebrates 20th Birthday

The progress that has been made in screen entertainment during the past 20 years was depicted in a "film jamboree" to commemorate the 20th anniversary of the Regent, Montreal, a unit of United Amusements, Ltd. A number of old films were shown and two musicians who played during the silent days, Alan McIver and Edgar Herring, supplied the sound effects.

Will Hays in Chicago

Will H. Hays is now in Chicago, where he will remain for several days before continuing his journey back to New York from Hollywood. Meanwhile, Tom Pettey has arrived in New York from Hollywood where he was substituting for Lupton Wilkinson of the Producers Association while the latter was ill.

Admiral Stirling Honored

Rear Admiral Yates Stirling, Jr., retired, was guest of honor Monday night of the Rockefeller Center Square Club at a banquet at the Shelton Hotel in New York. Executives of the Music Hall are officers of the club.

Sylvia Sidney, Robert Donat Signed

Sylvia Sidney, Robert Donat will star in the GB production, "The Hidden Tower," which Alfred Hitchcock will direct from the Joseph Conrad novel, Jeffery Bernerd said this week.

Irish Producer in U. S.

Richard Hayward of Belfast, Ireland, has arrived in New York with his first production, "The Luck of the Irish." He plans to produce three additional pictures, with Irish casts.

J. C. JENKINS--HIS COLYUM

Casper, Wyoming

Dear Herald:

The readers have probably heard of "Hell and Mariar" and "Hell on the Wabash" and "Hell Bent for Election," but we are wondering if they have ever seen, or heard of "Hell's Half Acre." Hell's Half Acre is what some people would call a hole in the ground. Instead of being a half acre in extent, it is more like forty acres and geologists would give some geological reason for it, which would probably be correct, but our theory is that it was at one time a crater of a volcano that blew up and left a hole in the ground big enough to cause one to think that there was the place they got the dirt to build Pike's Peak. Our guess is that Mother Nature got her back up and in one of her tantrums blew up this hole in the ground to let the Indians and buffalo know that she was still on the job.

When you travel the highway from Casper to the Yellowstone Park you will see Hell's Half Acre right beside the highway about fifty miles west of Casper, and it will be well worth your time to stop and look this place over.

Not very far from Hell's Half Acre can be seen two buttes rising out of the plains that are known all over the country as "Squaw Teat Buttes." Gee whiz, that old Squaw must have been a whopper. Better make a trip out there some time and see these freaks of Nature.

▽

We were told that Casper at one time had a population of 35,000, but that was back in the days when they were becoming excited over oil, and they had a right to be excited, too, for they have developed considerable oil in that locality, but today Casper has something like 20,000 people, but it seemed to be a pretty lively place. We called to see Mr. Schulty, who operates three theatres in Casper and several others at other towns. He was not at home, but we did get to meet his brother, who looks after the theatres when the manager is away. Casper has several oil refineries, but the most of them were idle when we were there. The filling stations seemed to be doing all right one time when we were there, for they charged 25 cents a gallon for their gas within a half mile of the refineries, when we could buy the same gas at home 600 miles from there for 18 cents. We asked why they charged so much and were told that we paid the freight on the gas from Casper to Omaha, Neb., and back to Casper. How's that? It's another case of "Jones, he pays the freight," and they must have taken us for Jones. Well, our name isn't Jones; it ought to be, but it isn't; they were mistaken in our name.

▽

At Sargent, Neb., we called to see John Cosner, who operates Sargent's popular playhouse, but couldn't find John. We called at his theatre and then went to his house, but John must have been down on the Loup river fishing, for he wasn't at home. That's the way it goes. When we try to meet these boys they are away from home.

We drove over to Broken Bow to see our old friend H. F. Kennedy of the Lyric theatre, but H. F. must have heard we were coming, for he had taken Mrs. Kennedy and left for an unknown destination. Doggone the doggone luck, anyhow.

Guy Williams, who conducts a colyum in the Omaha World-Herald started off his colyum with this "For Sale, Cheap, One League of Nations. Never been used." If any of you boys need a League you better get in touch with Guy.

▽

Then we went to Cheyenne, Wyo., to see Chet Miller, who looks after the Fox theatres at that place, but Chet had gone to Sterling, Col. Chet can see now just what he missed. We'll betcha he never gets over that. We met him in Sterling, Col., one time and we have never forgotten him. Good luck to both of you boys.

▽

Did any of you ever drive from Cheyenne to Wheatland, Wyo.? If you ever do, you want to watch closely or you will drive right through Chugwater and not know it. Chugwater has no street cars nor stop lights, but it is on the Chugwater creek, which has water in it when it rains. We stopped there to quench our thrist, but had to go outside to drink it.

Over at Wheatland we met Mr. ? (well, we have just forgotten his name) who operates the Wheatland theatre for the Gibraltar chain of theatres, and which is managed by Mr. Schulty at Casper. Wheatland is a very nice town of about 1,500 Wyoming people and it is surrounded by some country and a lot of hills. If you ever go there you better stop and see this boy, and you will see a good show at his theatre, too. We wish we had set his name down, but we failed to do it; anyhow, he says he likes the HERALD and don't see how he could very well operate a theatre without it.

SHORT PRODUCT PLAYING BROADWAY

Week of May 9

CAPITOL	
Racing Canines	MGM
Second Childhood	MGM
CENTER	
Triple Trouble	Educational
Easy Pickin's	Educational
Gangsters of the Deep	Educational
Screen Snapshots, No. 9	Columbia
MUSIC HALL	
Debonair New Orleans	RKO Radio
PARAMOUNT	
The Poodle	Paramount
Pictorial, No. 10	Paramount
Bridge Ahoy!	Paramount
RIALTO	
Major Google	Columbia
Canzoneri - McLarnin Fight Film	Kilpatrick
RIVOLI	
Mickey's Grand Opera	United Artists
ROXY	
Three Orphan Kittens	United Artists
High Beer Pressure	RKO Radio
Going Places, No. 20	Universal
STRAND	
King of the Islands	Vitaphone
Ramon Ramos and His Rainbow Room Orchestra	Vitaphone
Vacation spots	Vitaphone

▽

Lusk, Wyoming, is right where it was the last time we were there, but there is a new manager of the theatre there now and his name is Sam Feinstein, from Oshkosh, Wisconsin, but he is a regular fellow in spite of that. We also met Jack Langon, the Universal manager from Denver, and James Hommel, a Universal salesman, also from Denver. The boys asked us to go and have dinner with them but our appetite had gone haywire. The boys were there to sell Feinstein some Universal service, and they sold him, just as the Universal boys generally do.

Glenrock is where we get coal from, and Glenrock is where Mr. and Mrs. C. W. Jung operate the Empress theatre, and they do a good job of it.

▽

Were you ever up where the elevation was so high that you got dizzy? Here it is 4,700 feet up, and nothing down, like a hotel rate, and we get so dizzy that we are apt to strike the letter H on this typewriter when we wanted B, so we are going to quit right now. Some of you are apt to say that we are dizzy all the while, and maybe we are.

COLONEL J. C. JENKINS

The HERALD'S Vagabond Colyumnist

Previn Heads "U" Music

Charles Previn has been signed as musical director at Universal Pictures in Hollywood, the first time since 1931 that post has been filled with other than conductors signed for one picture at a time. Mr. Previn, who has been conducting the Real Silk radio program for the past two years, was associated formerly with the Shuberts, Florenz Ziegfeld, Klaw and Erlanger, Charles Dillingham, George Gershwin, the Roxy in New York and the Music Hall.

Finishes Fishing Film

Charles S. Cajiano has completed the photographing of his feature length picture on swordfishing out of Gloucester, Mass., and will have it ready for commercial use shortly.

Denies Theatre Permit

License Commissioner Moss in New York has denied a permit for the erection of a theatre at 691 Madison Avenue on the ground that it is a residential area.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"San Francisco Nights"	Original and screen play, Harold Shumate. Director: D. Ross Lederman.	Marguerite Churchill, Ralph Bellamy, John Gallaudet, Marc Lawrence, Arthur Rankin, George McKay, Jean Howard, John Dilson.	Shooting
"Lost Horizon"	From the novel by James Hilton. Screen play, Robert Riskin. Producing Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, H. B. Warner, Margaret McWade, David Clyde, Neil Fitzgerald, Ruth Robinson.	Shooting
METRO-GOLDWYN-MAYER			
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer, Charley Grapewin, Walter Connolly, Harold Huber, Jessie Ralph, Keye Luke.	Shooting
"The Gorgeous Hussy"	From the original by Samuel Hopkins Adams. Director: Clarence Brown.	Joan Crawford, Robert Taylor, Melvyn Douglas, James Stewart, Lionel Barrymore, Alison Skipworth, Edith Atwater, Ian Keith, Melville Cooper, Charles Trowbridge, Sidney Toler, Frank Conroy, Marjorie Gateson, Nydia Westman, Beulah Bondi, Henry Daniell, Louis Calhern, Walter Abel.	Shooting
PARAMOUNT			
"Chinese Gold"	From the novel by Charles C. Booth. Screen play, Clifford Odets. Director: Lewis Milestone.	Gary Cooper, Madeleine Carroll, Akim Tamiroff, William Frawley, Porter Hall.	Shooting
"Spendthrift"	Original, Eric Hatch. Screen play, Raoul Walsh, Bert Hanlon. Director: Raoul Walsh.	Henry Fonda, Pat Paterson, Mary Brian, June Brewster, George Barbier, Halliwell Hobbes, Spencer Charters, Richard Carle, J. M. Kerrigan, Edward Brophy, Jerry Mandy, Greta Mayer, Miki Morita, Robert Strange.	Shooting
"The Duchess"	From a story by William R. Lipman, William H. Wright. Screen play, Philip MacDonald, Eve Greene, Harlan Ware. Director: Alexander Hall.	George Raft, Dolores Costello Barrymore, Reginald Owen, Ida Lupino, Lynne Overman, James Gleason, Edgar Kennedy.	Shooting
"Return of Sophie Lang"	Based on a story by Frederick Irving Anderson. Screen play, Brian Marlow, Patterson McNutt. Director: George Archainbaud.	Gertrude Michael, Ray Milland, Sir Guy Standing, Elizabeth Patterson.	Shooting
RKO RADIO			
"Marry the Girl"	Story, Howard Emmett Rogers. Screen play, P. J. Wolfson. Director: Leigh Jason.	Gene Raymond, Barbara Stanwyck, Robert Young, Ned Sparks, Helen Broderick, Eric Blore, Eddie Dunn, Rose Coghlan.	Shooting
"M'Liss"	Story, Bret Harte. Screen play, Dorothy Yost. Director: George Nicholls, Jr.	Anne Shirley, John Beal, Guy Kibbee, Douglas Dumbrille, Moroni Olsen, Frank M. Thomas, Ray Myer, Barbara Pepper, Arthur Hoyt, Margaret Armstrong, William Benedict, James Bush, Esther Howard.	Shooting
REPUBLIC			
"Guns and Guitars"	Screen play, Dorrell and Stewart McGowan. Director: James Kane.	Gene Autry, Dorothy Dix, Smiley Burnette, J. P. McGowan, Tom London, Charles King, Frankie Marvin, Jack Rockwell, Earl Hodges, Eugene Jackson.	Editing
TWENTIETH CENTURY-FOX			
"Trouble Makers"	Screen play, Lou Breslow. From an original by J. Robert Bren and Norman Houston. Director: Alan Dwan.	Norman Foster, Glenda Farrell, Brian Donlevy, Helen Wood, Robert McWade, Romaine Callender.	Shooting
"Girls' Dormitory"	From a play "Matura" by Ladislaus Fodor. Screen adaptation, Gene Markey. Director: Irving Cummings.	Simone Simon, Ruth Chatterton, Herbert Marshall, Constance Collier, Frank Reicher, Dixie Dunbar, Shirley Deane, J. Edward Bromberg, June Storey, John Qualen.	Shooting
"To Mary—with Love"	From the novel by Richard Sherman. Screen play, Richard Sherman, Howard Ellis Smith. Director: John Cromwell.	Warner Baxter, Myrna Loy, Ian Hunter, Jean Dixon, Claire Trevor.	Shooting
"Public Nuisance No. 1"	Original screen play, Lamar Trotti. Director: Eugene Forde.	Jane Withers, Slim Summerville, Irvin S. Cobb, Ivan Lebedeff, Dean Jagger, Muriel Roberts.	Shooting
"Dimples"	Screen play, Arthur Sheekman, Nat Perrin. Director: William Seiter.	Shirley Temple, Helen Westley, Berton Churchill.	Shooting
UNITED ARTISTS			
"The Garden of Allah"	Novel, Robert Hitchens. Adaptation, Willis Goldbeck. Screen play, W. P. Lipscomb, Dialogue, Lynn Riggs. Director: Richard Boleslawski.	Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinback, John Caradine, Frank Pugli, Adrian Rosley, C. Aubrey Smith.	Shooting
"Last of the Mohicans"	From the novel by James Fenimore Cooper. Screen play, Philip Dunne, Ralph Block. Director: George B. Seitz.	Randolph Scott, Henry Wilcoxon, Binnie Barnes, Heather Angel, Bruce Cabot, Robert Barrat, Phillip Reed, Hugh Buckler, Willard Robertson, Frank McGlynn, Sr., Will Stanton.	Shooting
UNIVERSAL			
"Two in a Crowd"	Story, Louis R. Foster. Screen play, Samuel Hoffenstein, Doris Malloy, E. E. Paramore. Director: Alfred E. Green.	Joel McCrea, Joan Bennett, Elisha Cooke, Jr., Andy Clyde, Frank Elliott, Paul Porcasi, Edward Gargan, Donald Meek.	Shooting
"My Man Godfrey"	Novel, Eric Hatch. Screen play, Morrie Ryskind, Eric Hatch, Greogory LaCava. Director: Gregory LaCava.	William Powell, Carole Lombard, Alice Brady, Alan Mowbray, Eugene Pallette, Gail Patrick, Mischa Auer, Pat Flaherty.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Cain and Mabel"	Story, H. C. Witwer. Screen play, Laird Doyle. Director: Lloyd Bacon.	Marion Davies, Clark Gable, Roscoe Karns, Hobart Cavanaugh, Allen Jenkins, James Melton, Ruth Donnelly, William Collier, Sr.	Shooting
"The Bengal Killer"	Story and screen play, Roy Chanslor, Earl Felton. Director: Louis King.	Barton MacLane, June Travis, Warren Hull, Paul Graetz, Joseph Crehan, Richard Purcell.	Shooting
"China Clipper"	Story, Commander Frank Wead. Director: Raymond Enright.	Pat O'Brien, Beverly Roberts, Ross Alexander, Humphrey Bogart, Henry B. Walthall, Marie Wilson.	Shooting
"Blood Lines"	Story and screen play, William Jacobs. Director: William Clemens.	Patricia Ellis, Dennis Moore, Mickey Rooney, Raymond Brown, Charles Wilson.	Shooting
"Sweet Aloes"	From the play by Jay Mallory. Screen play, Casey Robinson. Director: Archie Mayo.	Kay Francis, George Brent, Roland Young.	Shooting

WHAT THE PICTURE DID FOR ME

Ambassador-Conn

TIMBER WAR: Kermit Maynard, Lucille Lund—A fair saga of the Northwoods. Would be passable as a second feature. Recording only fair. Did fair business as a double feature. Played at Ideal Theatre. Played April 22-23.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Columbia

AFTER THE DANCE: Nancy Carroll, George Murphy—Here's another good picture from Columbia. Has a good story, good acting, and some wonderful dancing by Murphy and Carroll. This is one picture that you need not be ashamed of. It will please all classes. Played April 22-23.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CRIME AND PUNISHMENT: Peter Lorre, Edward Arnold—Very heavy melodrama and morbid entertainment. Satisfied our action fans, however, and was a good change of diet from the regular film fare. Played April 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FEATHER IN HER HAT, A: Pauline Lord, Louis Hayward—Not the kind of a picture for a small town and the box office vouches for this. A good story but not the kind our people like. Played April 18-19.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—Nothing to it. Poorest Friday in months. What does Peter B. Kyne's name amount to if the story material is lacking? Columbia must have been hard pressed when they bought this one. Played April 24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

HEIR TO TROUBLE: Ken Maynard, Joan Perry—A fine action picture. Maynard has the best horse ever featured in pictures. Business average. Played April 10.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

IN SPITE OF DANGER: Marian Marsh, Wallace Ford—A dandy program picture with the story based on a keen rivalry between two trucking firms. Although this is a program picture and might stand up alone, we would recommend it for a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LADY OF SECRETS: Ruth Chatterton, Otto Kruger—Dull, tiresome or what have you. No drama, no comedy. Literally, the picture played to several adults and a few more children; a new low for all time. If you must take this one, shelve it. Played April 7-8.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—This one flopped most miserably at the box office. Comments unfavorable. Personally, I got a kick out of it. Played April 14-15.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—If you will canvass my audience, they will tell you that 90 per cent thought it bad. Not one good word for it from anyone. The title is right, it goes 'round and 'round. May I never run another like it. This makes two in a row that had plenty of walk-outs and I don't feel so good having two come right on top of each other. Richman is a washout; he may be good on the radio, but he don't or did not get over on the screen.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson. Harry Richman—Just fair. Too long and too much repetition. The name is against it. Running time, 86 minutes. Played April 24-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PUBLIC MENACE, THE: Jean Arthur, George Murphy—Played this picture on Family Nights and we must say it has plenty of entertainment. George Murphy does a very good bit of acting in this one. It's not a big picture but will satisfy your fans. Played April 15-16.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—Better than reports would indicate. Undernormal business, but the performance pleased. Walter Connolly is a favorite here. Played April 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WESTERN FRONTIER: Ken Maynard, Lucile Browne—This was above average picture which we played on a weekend. With a family appeal which brought many favorable comments from the ladies as well as from the men.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

First National

PAYOFF, THE: James Dunn, Claire Dodd—This did well on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Swell entertainment; very nice Saturday business. I noticed recently that some Western film critic, in the course of telling Terry Ramsaye some of the facts of life, took a side slap at this opus, calling it jingoistic, or something equally distressing. Also saw a similar criticism in a recent religious publication dealing with modern movie trends. Imagine confounding this fine, upstanding and entertaining exposition of intelligent preparedness with crass war-mindedness! A dissection of the cockeyed mentality capable of such muddled near-reasoning would make a very entertaining anatomical study.—Roy W. Adams, Mason Theatre, Mason City, Mich. Small town patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—Another Paul Muni triumph that is a fair drawing picture. Exceedingly interesting story of a great man's life. Played April 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GB Pictures

CLAIRVOYANT, THE: Claude Rains, Fay Wray—This picture holds your interest all the way through. First picture Rains has been in where he pleased the entire audience. He has more of a down-to-earth role in this picture and he seemed more natural.—Frank Mountjoy, Circle Theatre, Kansas City, Mo. General patronage.

IRON DUKE, THE: George Arliss, Gladys Cooper—This was a marvelous picture, but at the box office it was a washout. Our first loss this year and it was a big loss. We only took in at the door enough to pay for the shorts and transportation and advertising, let alone the feature rental. I cannot see why people do not go for such a fine picture, as it was well done. Running time, 90 minutes. Played May 1-2.—Alhert Hefferan, Owl Theatre, Grand Rapids, Mich. Adult and student patronage.

LOVER DIVINE: Hans Jaray, Marta Eggerth, Helen Chandler—Without doubt an excellent and intellectual production. This simple and effective picture tells why Schubert never finished his "B Minor Symphony," otherwise known as his Unfinished Symphony. Our audience reaction towards the picture was half and half. Those who had heard of Schubert and were familiar with his music enjoyed the picture tremendously. The other half were against the production entirely. They couldn't take it, because the picture wasn't a "stand 'em up and knock 'em down" type of production. This picture is well balanced with music and story. Our patrons, however, would rather see a picture that contains a "fiddle band." Speaking of people of the modern ages liking things of the modern age, well, they like "fiddle bands," and that type of music is very primitive, but people are very funny. If you play this picture, you had better contact the schools and conservatories of music to attend your theatres during its run, because the picture is strictly for lovers of classical music. This production will certainly bore the unintellectual type of patron" who doesn't know the purpose of classical music or an opera. We did good business with this picture and I was quite surprised, because the title is enough to drive the patrons away (the title is appropriate enough, but not to the average movie-goer). One thing that can be said about GB productions is that they have good sets that are realistic and much better than many of our Hollywood production sets. My advice to small town exhibitors: do not show this picture because you will not get enough people in the theatre to pay film rental. For cities and larger towns, in cooperation with musical institutions, this is a very good picture. Played at New Liberty Theatre, April 22-23.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MISTER HOBO: George Arliss—**TRANSATLANTIC TUNNEL:** Richard Dix, Madge Evans—**FIRST A GIRL:** Jessie Matthews, Sonnie Hale—I wish to compliment Gaumont British on their outstanding supermasterpieces of 1936. "Mister Hobo" with that beloved star, George Arliss, speaks for itself as one of the finest pictures of the year. "Transatlantic Tunnel" with Richard Dix and Madge Evans is one of the most unusual pictures and keeps the public tense from beginning to end, and above all, "First a Girl," with that charming little lady, Jessie Matthews, is a credit to the motion picture world. These outstanding feature pictures are a natural box-office to all live wire showmen. If more pictures of this kind were produced, it is my opinion the motion picture industry of the world would reach a much higher level.—C. G. Gilkeson, Dickinson Theatre, Marceline, Mo. General patronage.

MORALS OF MARCUS: Lupe Velez, Ian Hunter—Played this one on a double bill and it turned out to be my number one feature. Very good program picture with clever situations which pleased my audience.—Frank T. Mountjoy, Circle Theatre, Kansas City, Mo. General patronage.

THIRTY-NINE STEPS: Robert Donat, Madeleine Carroll—Best returns on this picture than any I have played for some time. Donat very popular with the ladies and fast light action of the story made this a hit.—Frank T. Mountjoy, Circle Theatre, Kansas City, Mo. General patronage.

Metro-Goldwyn-Mayer

BONNIE SCOTLAND: Laurel and Hardy—If your patrons like Laurel and Hardy they will like this picture. It is a little draggy in spots, but there are plenty of laughs. Business good. Running time, 82 minutes. Played March 21-22.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Exceptional. Will do business and please 100 per cent. Played April 5-6.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Jack Benny has proven a draw to us. Played to below average business. Metro has made better program pictures than this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers, Kitty Carlisle, Allan Jones—Good Sunday business. Better than some of their previous pictures.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RENDEZVOUS: William Powell, Rosalind Russell—A very clever spy story with a poor marquee title, which is rather misleading. Although we did only average best, we received many favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Swell story, swell cast, swell directing. All in all, a darn swell picture. Running time, 96 minutes. Played April 24-25.—Ken Higgins, Capital Theatre, Harrisville, N. Y. Small town patronage.

ROSE MARIE: Jeannette MacDonald, Nelson Eddy—A wonderful production that was ruined for us at the box office by the exceedingly poorly conceived Metro trailer. Nearly two hours of grand entertainment from which to select trailer scenes—yet the trailer contained nearly less than two seconds of dramatic material. The whole thing blabbed on about glorious singing and the wonders of "Naughty Marietta." Jeanette MacDonald is shown singing operatic arias. Any producer should realize that such parts would be better kept a secret. While most folks enjoy their singing, why keep the fact "Rose Marie" tells a swell everyday story as the secret?—L. A. Irwin, Palace Thetare, Penacook, N. H. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan. Edna May Oliver—I wish Charles Dickens could see this. It is as nearly perfect a reproduction of his story as could be made. It is a trifle too heavy for a Saturday bill, but it did fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THREE LIVE GHOSTS: Richard Arlen, Cecilia Parker—Not what we should get from such a company as Metro. They ought to do better than this. Only a fair comedy and pretty English. Played April 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia, Rin Tin Tin, Jr.—Business back to average and picture well liked. A nice program picture with action and suspense. Good for weekend showing. Played April 16.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

Paramount

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray, Robert Young—Our audience was quite disappointed with this picture. The patrons, like myself, were expecting too much. This is not the best picture Claudette has made for Paramount, but it is passable entertainment. I am eagerly awaiting Claudette Colbert's next production for Columbia, because when this company gets a hold of her you know that a good picture is in store for you. We played this picture late and yet obtained good results. Passable entertainment. Played at New Liberty Theatre, April 22-23.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

DESIRE: Marlene Dietrich, Gary Cooper—A better picture than either star has had lately. If Cooper is better than in this one in his latest for Columbia he must be superb. Dietrich does seem better in this Borzage directed film than when under Josef's guidance. She's more alive. They make a good team. Only fair box office value for us. Played May 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRIFT FENCE: Larry Crabbe, Kathleen Burke, Tom Keene—Another classy western from Paramount that is okay where westerns are liked. Played May 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HER MASTER'S VOICE: Edward Everett Horton, Peggy Conklin—An okay comedy drama. Pleased about 90 per cent of a small audience. Deserves better support from the public. A bit talky—still contains some pretty subtle dialogue that should entertain. Played April 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Played this as a revival to above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEVADA: Larry Crabbe, Kathleen Burke—They liked this one. Business normal. Played April 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TIMOTHY'S QUEST: Dickie Moore, Eleanore Whitney, Virginia Weidler, Elizabeth Patterson—A heart warming little story of a boy's quest for a home for his sister. Dickie Moore rises to the job nicely. Virginia Weidler should not be cast as a "meanie." She's too swell a trouper to fail to give it everything, though, and so makes herself generally disagreeable to fill the bill. Elizabeth Patterson does herself proud also in this Kate Douglas Wiggin story. Played April 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TIMOTHY'S QUEST: Eleanore Whitney, Dickie Moore—A pleasing little picture, somewhat different from the usual run of movie fare. On its own it is doubtful that this would have pulled or pleased too well, but shown as a preview it clicked nicely. Running time, 64 minutes. Played April 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—Was set in on very short notice—with no lobby or advance advertising until opening day. Opened better than average first day and died hard last three nights. Four days run first of week. Picture quite smart in dialogue. Interesting account of giant plane and airport shots. Would say it is an extraordinary picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Republic

COMIN' ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford—This picture, as all the other Autry films, did excellent business at the box office. This picture received more laughs from the audience than Autry's previous productions for Republic. If your patrons enjoy Gene Autry, then you can do good business with this picture. We posted displays in the lobby two weeks in advance which had all the people taking notice. If we were selling reserved seats on this picture, we would have had every seat in the house sold within three or four hours. We did excellent business on a three day run. This Autry production is well balanced. Music and action runs about equal throughout the production. Good for your weekend dates. Excellent recording. Played at New Liberty Theatre. Played April 26-28.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

TWO MISSOURIANS JOIN REPORTERS

Contributing comment on product this week for the first time are two showmen, both from Missouri. They are:

Frank T. Mountjoy, Circle Theatre, 36th and Prospect Streets, Kansas City.

C. G. Gilkeson, Dickinson Theatre, Marceline, Mo.

Read the reports of these exhibitors on "What the Picture Did for Me".

GIRL FROM MANDALAY, THE: Conrad Nagel, Ray Linaker, Donald Cook—Republic is to be congratulated on this simple, yet effective, production. This production is pleasing entertainment because of good casting, directing, and settings. Conrad Nagel, Kay Linaker and Donald Cook are excellent in their roles. Our patrons got into the swing of the picture and really enjoyed it. This is not an elaborate production, but simple story told in a simple manner. Did excellent business at the box office. A good picture for any day in the week. Good recording. Played at New Liberty Theatre, April 26-28.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HITCH HIKE LADY: Alison Skipworth, Mae Clarke, James Ellison—The best comedy we have played for a long while. Why don't they make more pictures of this class? Sure to get a good response from any audience. Good, clean fun. Played May 1-2.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Town and country patronage.

HITCH HIKE LADY: Alison Skipworth, James Ellison, Mae Clarke—In these days of double billing it is becoming harder to report on pictures without mentioning what it has been doubled with. In this case it was John Wayne in "The Oregon Trail." This program did a nice above average business both Sunday and Monday. "Hitch Hike Lady" is a credit to Republic. "The Oregon Trail," also a Republic, is an above the average western. To give you some idea of the extent of double bills in this town. The big second run theatres are showing this week "The Life of Louis Pasteur" with "Colleen" and at the other theatres "The Country Doctor" with the Dionne Quintuplets doubled with "Colleen."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

MELODY TRAIL: Gene Autry, Ann Rutherford—This boy Autry is there. Can ride like nobody's business. Sing, can he sing, and this little boy with him keeps right up with Gene or a little ahead of him. Business poor two days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

$1,000 A MINUTE: Roger Pryor, Leila Hyams—Snappy from start to finish. Every minute detail worked out and it makes very good entertainment. Should do good business but it did not here.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Here is a dandy picture for a small town. A good story and has got the stuff the small town people like. It's worth giving special advertising. Played April 11-12.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—A lot of piffle. No good is the best that I can say for it. Running time, 68 minutes. Played April 24-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers, Harriet Hilliard, Randolph Scott—The Fleet was in and so was about everyone else. This one clicked heavily and is dandy entertainment. Harriet Hilliard is splendid and Randolph Scott better than usual. And, of course, the stars turn in another grand job of singing, dancing, and clowning. Played April 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRECKLES: Tom Brown, Carol Stone, Virginia Weidler—Nothing left of Gene Stratton Porter's story except the name, as the customers took pains to point out to me. Where did they find a "Black Canyon" in Indiana? Little Virginia Weidler stands out as usual. Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

JALNA: Kay Johnson, Ian Hunter—Some thought it very good; some walked out on it. Slim midweek biz.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—Here is one that is so like real life that it is very, very good. While Ann Harding is at her best, all others in the cast are most satisfactory. The picture rates very high and should be classed as one of the best.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—A very good picture and extremely entertaining. Get them in and it will satisfy. Running time, 77 minutes. Played April 22-23.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MUSS 'EM UP: Preston Foster—This picture is one of the poorest RKO has ever produced. A total waste of good celluloid and actors. This was a super "quickie" and they can have it. Business bad, and no wonder. Buy this but don't run it. Running time, 75 minutes. Played May 1-2.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler—We fell 'way down on this for no accountable reason. Those who came seemed satisfied. Played April 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—An average action play that pleased generally. Not much of a draw picture, though. Played April 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century - Fox

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—Chan pictures have slipped badly in this situation. This picture grossed less than the rental. Where Chan pictures go, it will please. Running time, 70 minutes. Played March 27-28.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Expected good business for this one and was not disappointed. Poor recording; Hersholt's voice so weak that it was annoying, and the outdoor recording deafening loud. The Quints, of course, were the drawing power. No matter where this picture is shown, business will be above average due to the tremendous publicity these babies have had ever since their birth. Played April 18-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—Rogers still the great drawing card. Best house since October, 1933, with Mae West. Enthusiastic comment concerning the production, which seemed even better to our people than "Steamboat 'Round the Bend." Played April 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell, Leo Carrillo—Below the average George Raft picture. The best performance in the picture was presented by Rosalind Russell. George Raft is losing out as a drawing card at our theatre. We did a fair business with this picture and picture is only fair entertainment. Played at New Liberty Theatre, April 24-25.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MY MARRIAGE: Claire Trevor, Kent Taylor—If your patrons prefer trite gangster stuff then this is the picture to boost in your community. I certainly wish I had cancelled it and you will wish the same if you play it. Played April 23.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—Had a very poor print. This one is certainly not a hit at the box office. Any picture that savors of kings and kingdoms is surely out of order in my theatre. Shelve it. Business bad. Played April 11-13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

STEAMBOAT 'ROUND THE BEND: Will Rogers, Anne Shirley—We got very choppy prints of both the feature and comedy with this show. We did a very good business, however. Running time, 80 minutes. Played March 29-30.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak—This picture bears many exploitation angles and gave us the best box office return we have played to date. It carried a lot of comedy, has star value which built us for the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—A good picture of its kind. Lots of action. A good audience picture. Running time, 89 minutes. Played April 26-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea, Billie

Burke, David Niven—There is one record that this picture broke and that was walkouts. In the first place, Billie Burke is no favorite here. She flutters, poses and overacts and has done so in every role that we have had her in. She seems never to have forgotten the days of long ago when the ten-twenty-thirty was the rage, otherwise she lacks screen technique, and our audiences differ with her and wonder how the producers get that way in heading a cast with her.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—A good comedy drama with Horton at his best, lots of fun and a thrilling ending, but this, combined with "Stormy," gave us a below average business for a Sunday and Monday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—No complaints from the Sunday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—Doubled with Buck Jones in "Silver Spurs" gave us a better than average Friday and Saturday business so you can take your choice as to which is responsible. Both are good average entertaining program pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—Everyone enjoyed this one and the black eye build up in trailer and all paper advertising created good advance publicity. Did okay at box office but not above average. Played May 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

REMEMBER LAST NIGHT?: Edward Arnold, Constance Cummings—This is tops in mystery dramas but it is the amount of drinking in this and some other pictures that no doubt is bringing about the agitation of let-there-be-less-drinking scenes in pictures. Aside from excessive drinking, mystery dramas don't come much better than this. Doubled this with "Personal Maid's Secret," which while it runs only 58 minutes is packed full of the kind of stuff that ordinary folks enjoy most. Business on this program a little better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Fairly entertaining action drama that pleased an average midweek crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STORMY: Noah Beery, Jr., Jean Rogers—A pleasing bill for Saturday, but it didn't draw very well.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THROWBACK, THE: Buck Jones, Muriel Evans—A fair western. Fair Saturday biz.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Victory

BARS OF HATE: Regis Toomey, Sheila Terry—A pleasing melodrama that pleased our patrons. Regis Toomey and Sheila Terry are passable in their roles, but the whole show is Snub Pollard with his acrobatic stunts, which received many a laugh from the audience. This picture is packed full of action. Did fair business at the box office as a double feature. Good for Friday or Saturday dates. Fair recording. Played at Ideal Theatre. Played April 22-23.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Warner Bros.

BOULDER DAM: Ross Alexander, Patricia Ellis—Several good shots of the dam—nothing more. Played April 9.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

COLLEEN: Ruby Keeler, Joan Blondell, Jack Oakie, Dick Powell—There are very few, if any, catchy tunes in this one; but even at that it is above average film fare. Business was ruined by the most terrible tragedy this town has ever known. Played April 21-22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—I didn't advertise this as a children's picture but some of the mothers brought their kids and then kicked about the gangster type of story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Sunday business just fair. It's a very entertaining comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Miscellaneous

ULAN I DZIEWCZYNA: Our first Polish picture to be presented in our theatre. We were very pleasantly surprised that it was very well acted and produced. Though all of the talking was in Polish it was enjoyed even by English people. A war story that was made into a great epic and I must say the Polish producers handled this fine film with great understanding of the art which they are in. This film can be classed with many of the high foreign films which we have already played. It pleased more people than did "Madame Bovary," the French cinema which we have already played. This film was popular with children as there was a fine exhibition of horsemanship. I would suggest that it is not good for more than a two or three day run in a town of one hundred thousand. However, it is far better than some of this American stuff. It will do business for you. Running time, 90 minutes. Played April 23-24.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Polish patronage.

Short Features

Columbia

DR. BLUEBIRD: Color Rhapsodies—An excellent Technicolor cartoon. The most beautiful and purest colors I have seen in a cartoon in quite a while. Excellent audience response. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

THREE LITTLE BEERS: Three Stooges—A funny piece of broadslapstick variety.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

BEWARE OF BLONDES: Young Romance—At last! A real good musical comedy from Educational and it must be a mistake, as it's in the wrong series. Good enough to be worth waiting the whole couple of years for. Pattern after this one, Educational!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EASY PICKIN'S: Cabin Kids—Okay. The kids are great as usual.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FISHERMAN'S LUCK: Treasure Chest—Another link in Educational's improved single reelers, especially those in this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRAND SLAM OPERA: Buster Keaton—Use this as a carbon, Buster, and we will be sending in good reports on your efforts regularly. This is great.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MY LADY'S GARDEN: Paul Terry-Toons—All of the children enjoyed it very much indeed. Suitable for the entire family. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

SEEING EYE, THE: Treasure Chest—A very worthwhile and useful bit of entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEEING NELLIE HOME: Song and Comedy Hits—Nice choral singing of the old favorites.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THANKS, MR. CUPID: Musical Comedies Series—A splendid two-reel musical comedy. Educational's two reel musicals equal that of any major company's feature musicals. Why they don't use Nell Kelly in features is a big surprise to me; she has an excellent personality and is a good little actress. You won't go wrong with this two-reel musical from Educational. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

THREE ON A LIMB: Star Personality Comedies—The poorest Keaton for years. Will get by. We advise passing it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE ON A LIMB: Buster Keaton—Not so hot, Buster! Step on it or you'll be out on a limb as we are when we hope for funny comedies.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY UP THAR: Young Romance Series—Just fair; nothing to write home about. Running time, 2 reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

19TH HOLE CLUB, THE: Paul Terry-Toons—Only a fair cartoon. Received very few laughs. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—This is the best novel two-reel subject we have played in a long time. The thrills suited our younger people and brought many out to see it again.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade—A very interesting reel showing the fine points in basketball, in both regular and slow motion. Running time, 1 reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BOTTLES: Harman-Ising—Of all cartoons this one is the poorest one I have ever sene. I wonder if this fellow who made it ever heard of "Who Killed Cock Robin?," "Funny Little Bunnies," etc., etc. I'm afraid not or else this "Bottles" cartoon would never have been made. Scrap it!—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

Paramount

ACCENT ON GIRLS: Ina Ray Hutton and Her Melodears—A fair band act. Not as good as Ina can give us, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SOMEWHERE IN DREAMLAND: Color Classics—A cute and beautiful cartoon with a good song as background.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

NEWLY REWEDS: Radio Flash Comedies—A good two-reel comedy with all the slapstick included. Received good audience response. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Twentieth Century - Fox

FOX MOVIETONE NEWS, NO. 53—Very fine horse racing and foreign affairs. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

FOX NEWS: No. 55—This news seems to improve as time goes on. Fox has the right idea. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Adult and student patronage.

United Artists

FLYING MOUSE, THE: Silly Symphonies—Another clever Disney, which is always popular in our situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

MISS GLORY: Merrie Melodies—A poor cartoon, in our opinion, containing a near offensive subject. Color okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

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CHICAGO COURT FIGHT LOOMS OVER DOUBLES

Policy Announced for B & K Neighborhoods Would Violate Contracts, Say Members

by BILL CROUCH

in Chicago

Although definite announcement as to when Balaban & Katz theatres will start to play dual bills has not been made, it is practically a certainty that double features will be shown in the B & K neighborhood houses very soon.

Barney Balaban revealed that the majority of B & K executives were decidedly in favor of adopting the dual plan and that it was now a matter of working out details before the double feature programs would start. There is considerable detail to arrange before the plan can be put into effect, Mr. Balaban said.

In the meantime the other local circuits and Allied are maintaining their definite opposition to the plan which they feel is harmful to Chicago. Allied in particular is against the idea and will take all steps to stop it should the plan be inaugurated by opposition theatres. The statement that B & K could get pictures for dual showings although all contracts in Chicago are supposed to read for single features only, was made by several major distributors. Allied figures that such an arrangement is a violation of the contracts and if B & K is granted permission by the exchanges to play double features they will bring the matter into court. Allied members claim that they have been refused permission, at various times this year, to play duals even for special engagements of one to two days.

▽

Nine midwest offices of Universal were represented in Chicago over the weekend at a sales conference. The main reason for the meeting was to talk over plans for the releasing of "Showboat," which is set for showing soon. Branch managers from Omaha, Detroit, Des Moines, Kansas City, Minneapolis, Milwaukee, St. Louis, Indianapolis and Chicago were present at the conference.

▽

Aaron Saperstein, head of Allied Theatres of Illinois, spent the week-end in Cleveland attending a special meeting of the National Board of Allied Theatres. The sessions were held to talk over plans for the coming convention which will be held June 3-4-5, in that city.

As a stimulus for Saturday afternoon matinees for children, a number of local theatre men have been adopting the cartoon matinee idea. This plan is working out very successfully in neighborhood theatres. The Essaness circuit has found it extremely popular with the youngsters, and in order to make it more appealing is giving away cartoon comic sheets to all those who attend the Saturday afternoon shows.

The comic sheets carry advertising at the top of the pages and make it possible for the theatre manager to place his weekly program in the space. If the children take the paper home and show it to their parents and then return it to the theatre the following Saturday they receive free candy. Bill Doerr of the Newspaper Service Bureau here is promoting the idea locally.

▽

Irving Mack has appointed Irving J. Stein, former exhibitor, to the post of Wisconsin sales representative for Filmack Trailers. Stein will be in charge of the Milwaukee office. This is in line with the expansion plans.

▽

Col. Lou Abramson is back at his desk at Allied. Ill for several days, Lou returned just in time to take charge of the plans Allied has for raising its share in the Will Rogers Memorial Fund Drive.

▽

Leslie Howard, with his wife and son, stopped over between trains at the Blackstone. Howard said that during his six months' stay in England he planned to produce a picture called "Bonnie Prince Charlie" with himself in the title role. Howard announced that he might also direct the picture himself if he could not find a director that agreed with him entirely. In speaking of this the actor slyly remarked, "You know, I'm a hard fellow to get along with."

▽

Constance Bennett, Joseph Moskowitz, Mr. and Mrs. William Goetz and Mr. and Mrs. Ray Goetz departed Saturday for the coast in a special car on the Santa Fe.

▽

Peter Lorre, whose dramatic portrayals often have given this reporter a creepy sort of feeling, stopped over between trains the other day and invited us to breakfast. Across the breakfast table Lorre is less foreboding than on the screen.

Lorre is en route to Hollywood to see how plans are coming at Universal for his making "The Hunchback of Notre Dame." If this story is not ready for immediate production Lorre will try and get permission to return to New York and appear in a Ben Hecht and Charles MacArthur production at the Paramount Eastern studios.

Lorre is returning from Europe where he made a picture for G-B called "The Secret Agent" under the direction of Alfred Hitchcock. According to Mrs. Lorre, the actor's role in this picture is so realistic in spots that even she was afraid of him, on the screen. Lorre took the Santa Fe Chief west. Others at the station to greet him were W. A. V. Mack and Abe Fisher of the local G-B office.

John Considine, Jr., was another visitor in Chicago last week. Stopping at the Blackstone with Mrs. Considine, the former Carmen Pantages, the producer said that he would start work under his new MGM contract following his vacation trip to Europe.

Considine said that his next production would be a Robert Taylor-Eleanor Powell starring picture called "Hats in the Air." Una Merkel, Sid Silvers, Buddy Ebsen and others who appeared in "The Broadway Melody of 1936" would be in supporting roles.

While in Europe Considine expects to sign up a number of novelty acts for film work in Hollywood.

▽

Emma Abplanalp is looking for a Chow puppy. Since moving into a new and elaborate apartment the Film Board secretary feels that she can give a nice puppy a good home.

▽

Bill Parker, exploitation expert, is now working for MGM on downstate engagements for "The Great Ziegfeld." Metro plans to show this picture in all cities in this territory which have more than 25,000 population.

The engagements will be for three to five days and will be on a two-a-day basis at $1.50 top.

▽

Edgar Bergen, ventriloquist appearing at the Chez Paree, leaves shortly for Hollywood to make another series of shorts for Warners. Bergen has a new idea this time for his "dummy." He is going to use a "Little Audrey" doll and expects to launch this character in films for the first time.

▽

Paul Draper, dance exponent, returns here the last of the month for an appearance at a local night club. Following this engagement he will go to the coast to appear in pictures. His latest film was "Colleen."

▽

Al Blasko and his "Chicago Cubs," comprised of Benny Cohn, Bill O'Connell, Gene Hopson and Harry Mintz, together with Charlie Ryan, assistant zone manager, Harry Turrell and Max Slott, district managers, were guests of the Chicago Cubs at Wrigley Field last Thursday. Blasko, who manages the Symphony theatre in Austin, for Warner Brothers, had arranged with Charlie "Ducky" Drake, assistant to P. K. Wrigley, to take pictures of his team with Charlie Grimm, Cub manager, at batting practice before game time.

Under the leadership of James E. Coston, zone manager for Warner Brothers, the entire Milwaukee and Chicago zone have been divided up into "baseball teams" for a concerted summer drive for bigger and better receipts at the box offices for the months of May, June, July and August. Each team has chosen a name and Blasko and his group, which include the Parthenon theatre, Hammond, Ind.; Oakland Square, Frolic, Orpheum, Chicago and the Symphony theatre, chose the name "Chicago Cubs" because he and his boys expect to be dividing their prize money at the same time the National League Cubs are dividing theirs.

Universal Tests Lens

Universal Newsreel is making tests with a lens, said to be a new development in photographing background along with a closeup. Charles Ford, editor of the reel, says the tests will be completed when the proper sunlight can be obtained for outdoor photography.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 9, 1936, from 111 theatres in 18 major cities of the country was $1,117,800, an increase of $51,705 over the total for the preceding week ended May 2, 1936, when 112 theatres in 18 large cities aggregated $1,066,095.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	“Special Investigator” (Radio) (on stage: Irene Bordoni, Hal LeRoy, Joe Morrison)	16,500	“The Return of Jimmy Valentine” (Republic) (on stage: Earl Carroll’s Vanities)	19,000	High 9-7 “Hot Tip” (plus stage show “Folies Bergere”) 35,000 Low 8-3 “A Dog of Flanders” and “What Price Crime” 4,000
Fenway	1,382	30c-50c	“The Walking Dead” (W.B.) and “Everybody’s Old Man” (20th Century-Fox)	4,500	“Boulder Dam” (W.B.) and “Too Many Parents” (Para.) (25c-50c)	4,500	High 3-14-36 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 8,000 Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith’s Memorial	2,907	25c-65c	“The Ex-Mrs. Bradford” (Radio) (2nd week)	10,000	“The Ex-Mrs. Bradford” (Radio) (25c-55c) (1st week)	13,000	High 2-29-36 “Follow the Fleet” 37,000 Low 8-17 “Jalna” 5,500
Loew’s Orpheum	2,970	25c-55c	“Under Two Flags” (20th Century-Fox) (25c-65c)	16,000	“Petticoat Fever” (MGM) and “Hell Ship Morgan” (Col.)	15,000	High 11-16 “Mutiny on the Bounty” 25,000 Low 9-21 “The Call of the Wild” 11,000
Loew’s State	3,537	25c-55c	“Under Two Flags” (20th Century-Fox) (25c-65c)	14,000	“Petticoat Fever” (MGM) and “Hell Ship Morgan” (Col.)	14,000	High 11-16 “Mutiny on the Bounty” 24,500 Low 7-6 “Sanders of the River” and “Unknown Woman” 7,500
Metropolitan	4,332	35c-65c	“Till We Meet Again” (Para.) (on stage: Ina Ray Hutton and Her Melodears)	21,000	“Big Brown Eyes” (Para.) (on stage: Jack Benny and Mary Livingston)	37,000	……
Paramount	1,793	25c-50c	“The Walking Dead” (W.B.) and “Everybody’s Old Man” (20th Century-Fox)	7,500	“Boulder Dam” (W.B.) and “Too Many Parents” (Para.)	6,500	High 3-14-36 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	3,489	30c-50c	“These Three” (U.A.)	11,900	“The Moon’s Our Home” (Para.)	9,400	High 4-27 “Mississippi” 23,800 Low 7-27 “Broadway Gondolier” 6,600
Century	3,000	25c	“Charlie Chan at the Circus” (20th-Century-Fox) and “Muss ’Em Up” (Radio)	6,200	“Preview Murder Mystery” (Para.) and “Silly Billies” (Radio)	5,800	High 1-11-36 “King of Burlesque” 9,500 Low 8-3 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	3,000	25c-40c	“I Married a Doctor” (W.B.)	6,600	“A Message to Garcia” (20th Century-Fox)	8,400	High 11-16 “Mutiny on the Bounty” 22,000 Low 4-11-36 “Three Godfathers” and “Her Master’s Voice” 4,900
Hippodrome	2,500	30c-50c	“The Trail of the Lonesome Pine” (Para.)	6,200	“Give Us This Night” (Para.) and “F Man” (Para.)	4,300	High 2-9 “David Copperfield” 17,200 Low 4-11-36 “Timothy’s Quest” and “My Marriage” 3,800
Lafayette	3,300	25c	“Rhodes, the Diamond Master” (GB Pictures) and “Don’t Get Personal” (Univ.)	7,000	“Mr. Deeds Goes to Town” (Col.) (2nd week)	9,500	High 1-12 “Broadway Bill” 17,100 Low 7-27 “A Notorious Gentleman” and “Strange Wives” 4,100
Chicago							
Apollo	1,400	30c-60c	“Mr. Deeds Goes to Town” (Col.) (2nd week)	5,900	“Mr. Deeds Goes to Town” (Col.) (1st week)	6,000	High 3-21-36 “The Story of Louis Pasteur” 11,800 Low 5-25 “The Devil is a Woman” 1,000
Chicago	4,000	35c-68c	“Captain January” (20th Century-Fox) (plus stage show)	24,500	“13 Hours by Air” (Para.) (on stage: “Our Gang”)	31,000	High 1-18-36 “The Bride Comes Home” 56,600 Low 4-27 “Living on Velvet” 24,000
Erlanger	1,200	50c-$1.50	“The Great Ziegfeld” (MGM) (4th week)	10,400	“The Great Ziegfeld” (MGM) (3rd week)	11,800	……
Oriental	3,490	25c-40c	“Don’t Gamble with Love” (Col.) (on stage: Eddie Peabody)	15,200	“Paddy O’Day” (20th Century-Fox) (on stage: George Givot)	15,400	High 11-2 “Woman Wanted” (on stage: Major Bowes’ Amateurs) 25,500 Low 9-21 “Man on the Flying Trapeze” 13,400
Palace	2,509	25c-50c	“The Ex-Mrs. Bradford” (Radio) (plus stage show)	27,800	“Rhodes, The Diamond Master” (GB Pictures) (on stage: Abe Lyman and Orchestra)	16,600	High 1-11-36 “I Dream Too Much” (on stage: Ken Murray and Lillian Roth) 32,500 Low 4-11-36 “Love Before Breakfast” 6,000
Roosevelt	1,591	30c-60c	“Petticoat Fever” (MGM)	12,600	“The Country Doctor” (20th Century-Fox) (2nd week)	15,000	High 1-5 “Forsaking All Others” 27,000 Low 11-23 “O’Shaughnessy’s Boy” 7,000
State-Lake	2,776	20c-35c	“The Widow from Monte Carlo” (W.B.)) (on stage: Paul Ash)	13,400	“King of the Damned” (GB Pictures) (plus stage show)	13,300	High 3-23 “The Little Minister” 17,000 Low 7-20 “Alias Mary Dow” 8,000
United Artists	1,700	30c-60c	“Things to Come” (U.A.)	14,500	“Little Lord Fauntleroy” (U.A.) (3rd week)	6,500	High 2-29-36 “Modern Times” 35,500 Low 4-13 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,300	30c-42c	“Mr. Deeds Goes to Town” (Col.)	8,250	“Captain January” (20th Century-Fox)	4,000	High 1-12 “Bright Eyes” 9,000 Low 6-22 “The Daring Young Man” 1,300
Hanna	1,500	50c-$1.50	“The Great Ziegfeld” (MGM) (2nd week)	13,000	“The Great Ziegfeld” (MGM) (1st week)	16,750	……
Hippodrome	3,800	30c-42c	“I Married a Doctor” (W.B.)	8,000	“Mr. Deeds Goes to Town” (Col.)	17,500	High 9-21 “Top Hat” 27,500 Low 8-24 “Dante’s Inferno” 5,250
RKO Palace	3,100	30c-60c	“Song and Dance Man” (20th Century-Fox) (on stage: Bill Robinson and Fats Waller)	21,000	“The Witness Chair” (Radio) (on stage: Horace Heidt and Band)	11,500	High 4-6 “Transient Lady” 39,000 Low 6-8 “Break of Hearts” 5,500
State	3,400	30c-42c	“Under Two Flags” (20th Century-Fox)	17,000	“These Three” (U.A.)	12,000	High 4-18-36 “Petticoat Fever” (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16 “Folies Bergere” 6,000
Stillman	1,900	30c-42c	“Too Many Parents” (Para.) (25c-35c)	2,000	“The Trail of the Lonesome Pine” (Para.)	5,000	High 2-9 “David Copperfield” 11,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	1,500	25c-50c	“Everybody’s Old Man” (20th Century-Fox) and “Roaming Lady” (Col.)	2,500	“These Three” (U.A.) (3rd week)	3,000	High 3-28-36 “Little Lord Fauntleroy” 5,000 Low 6-22 “Nell Gwyn” and “My Heart is Calling” 600
Broadway	1,500	25c-40c	“These Three” (U.A.)	2,000	“The Singing Kid” (F.N.)	1,000	High 12-7 “In Old Kentucky” 3,000 Low 12-28 “Unfinished Symphony” 300
Center	1,500	20c-35c	“Frisco Waterfront” (Republic) and “Oregon Trail” (Republic) (plus stage show) (15c-25c)	2,000	“Forced Landing” (Republic) and “Coming ’Round the Mountain” (Republic) (plus stage show)	2,000	……
Denver	2,500	25c-50c	“Under Two Flags” (20th Century-Fox) (plus stage band)	12,000	“Mr. Deeds Goes to Town” (Col.)	11,000	High 11-16 “Mutiny on the Bounty” 15,000 Low 12-28 “Here Comes the Band” 1,500
Orpheum	2,600	25c-40c	“Special Investigator” (Radio) (on stage: Amos ’n’ Andy) (5 days)	9,000	“The Witness Chair” (Radio) and “The Farmer in the Dell” (Radio)	5,500	High 5-18 “Romance in Manhattan” 16,000 Low 12-28 “The Perfect Gentleman” 2,000
Paramount	2,000	25c-40c	“Mr. Deeds Goes to Town” (Col.)	5,000	“The Country Beyond” (20th Century-Fox) and “Gentle Julia” (20th Century Fox)	4,000	High 5-11 “Bride of Frankenstein 7,000 Low 11-30 “Bad Boy” 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Captain January" (20th Century-Fox) and "Everybody's Old Man" (20th Century-Fox)	7,800	"Small Town Girl" (MGM) and "Charlie Chan at the Circus" (20th Century-Fox)	8,500	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"The Ex-Mrs. Bradford" (Radio)	10,000	"Special Investigator" (Radio) and "Don't Get Personal" (Univ.)	6,200	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Golden Arrow" (F.N.)	8,400	"Times Square Playboy" (W.B.)	5,950	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"I Married a Doctor" (W.B.)	3,800	"Captain January" (20th Century-Fox) (2nd week)	3,500	High 3-14-36 "The Country Doctor" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Rhodes, the Diamond Master" (GB Pictures) and "Till We Meet Again" (Para.)	4,000	"The Witness Chair" (Radio) and 'Murder on the Bridle Path" (Radio)	4,120	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"The Great Ziegfeld" (MGM) (55c-$1.50)	10,000	"Mr. Deeds Goes to Town" (Col.) and "Dangerous Intrigue" (Col.)	9,500	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"The Country Beyond" (20th Century-Fox) (on stage: Duke Ellington and Orchestra)	10,500	"Times Square Playboy" (W.B.) (plus vaudeville)	7,000	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid" 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"The Ex-Mrs. Bradford (Radio) (8 days)	8,500	"The Witness Chair" (Radio) (on stage: June Knight, Pinky Tomlin) (25c-50c)	13,500	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Under Two Flags" (20th Century-Fox)	14,000	"The Unguarded Hour" (MGM)	7,400	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Till We Meet Again" (Para.)	4,800	"Big Brown Eyes" (Para.)	5,900	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"Frankie and Johnnie" (Republic) (plus stage show)	5,500	"The Farmer in the Dell" (Radio) (plus stage show)	6,200	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"A Connecticut Yankee" (20th Century-Fox)	3,900	"Sutter's Gold' (Univ.)	4,600	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (3rd week)	16,400	"The Great Ziegfeld" (MGM) (2nd week)	17,500	
Hillstreet	2,700	25c-40c	"The Ex-Mrs. Bradford" (Radio)	8,000	"Special Investigator" (Radio) and "Don't Get Personal" (Univ.)	6,800	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Captain January" (20th Century-Fox) and "Everybody's Old Man" (20th Century-Fox)	11,500	"Small Town Girl" (MGM) and "Charlie Chan at the Circus" (20th Century-Fox)	13,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (2nd week)	16,400	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (1st week)	22,400	High 8-10 "Paris in Spring" 32,000 Low 4-11-36 "Give Us This Night" 12,200 (plus stage show)
W. B. Downtown	3,400	25c-40c	"The Golden Arrow" (F.N.)	6,500	"Times Square Playboy' (W.B.)	5,250	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Minnesota	4,000	25c-55c	"Petticoat Fever" (MGM)	10,000	"The Moon's Our Home" (Para.) (on stage: Dave Apollon and Orchestra)	10,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Sutter's Gold" (Univ.) (plus stage show)	5,500	"Mr. Deeds Goes to Town" (Col.) (2nd week)	7,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"These Three" (U.A.)	5,500	"Modern Times" (U.A.)	5,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-2-36 "Modern Times" 5,000
Montreal							
Capitol	2,547	25c-60c	"The Moon's Our Home" (Para.) and "Till We Meet Again" (Para.)	8,000	"Colleen" (W.B.) and "The Walking Dead" (W.B.)	9,000	High 2-9 "Lives of a Bengal Lancer 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	30c-60c	"13 Hours by Air" (Para.) and "F Man" (Para.) (on stage: Major Bowes' Amateurs, Unit 4)	13,000	"The Prisoner of Shark Island" (20th Century-Fox) and "Boulder Dam" (W.B.) (plus stage show)	11,000	Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Under Two Flags" (20th Century-Fox)	14,000	"Wife vs. Secretary" (MGM) (on stage: Misha Poznansky, concert violinist)	12,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Mr. Deeds Goes to Town" (Col.) and "Don't Gamble with Love" (Col.) (2nd week)	6,000	"Mr. Deeds Goes to Town" (Col.) and "Don't Gamble with Love" (Col.) (1st week)	8,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (5th week)	17,750	"The Great Ziegfeld" (MGM) (4th week)	17,925	
Capitol	4,700	25c-85c	"Big Brown Eyes" (Para.)	12,500	"Captain January" (20th Century-Fox)	21,500	High 1-5 "Forsaking All Others" 87,400 Low 5-9-36 "Big Brown Eyes" 12,500
Center	3,433	35c-$1.25	"The Country Beyond" (20th Century-Fox)	6,500	"A Message to Garcia" (20th Century-Fox) (3rd week)	9,800	High 1-4-36 "Ah, Wilderness!" 32,000 Low 3-7-36 "The Voice of Bugle Ann" 6,000
Palace	2,500	25c-75c	"A Message to Garcia" (20th Century-Fox) and "Times Square Playboy" (W.B.)	7,000	"The Singing Kid" (F.N.) and "Two in Revolt" (Radio)	7,000	High 10-5 "Top Hat" 15,000 Low 4-4-36 "Love on a Bet" and "Road Gang" 6,000
Paramount	3,700	35c-99c	"13 Hours by Air" (Para.) (on stage: Guy Lombardo and Orchestra)	30,000	"Desire" (Para.) (on stage: Ethel Merman, Little Jack Little and Orch.) (4 days - 3rd week)	13,500	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Three on the Trail" (Para.) (5 days) "Absolute Quiet" (MGM) (2 days)	4,500 1,500	"Special Investigator" (Radio)	8,500	
Rivoli	2,200	40c-99c	"Things to Come" (U.A.) (11 days - 3rd week)	18,000	"Things to Come" (U.A.) (2nd week)	20,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Under Two Flags" (20th Century-Fox) (plus stage show)	85,000	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (2nd week)	72,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"A Connecticut Yankee" (20th Century-Fox) (plus stage show)	20,200	"The Amateur Gentleman" (U.A.) (plus stage show)	24,500	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"The Golden Arrow" (F.N.)	16,000	"I Married a Doctor" (W.B.) (2nd week)	9,500	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Big Brown Eyes" (Para.) (4 days)	800	"Sutter's Gold" (Univ.) (4 days) "Big Brown Eyes" (Para.) (3 days)	1,200 500	High 3-9 "Wings in the Dark" 5-9-36 "Big Brown Eyes"	3,700 1,300
Criterion	1,700	10c-55c	"Under Two Flags"	6,000	"The Moon's Our Home" (Para.) (plus stage show)	7,200	High 914 "Steamboat Round the Bend" Low 11-2 "The Case of the Lucky Legs"	10,000 2,500
Liberty	1,500	10c-35c	"The Walking Dead" (W.B.) (plus stage show) (4 days) "It's a Great Life" (Para.) (3 days)	2,800 500	"The Bohemian Girl" (MGM) (4 days) (plus stage show) "Boulder Dam" (W.B.) (3 days)	2,200 550	High 1-19 "Gentlemen Are Born" and "Crime Doctor" Low 10-26 "Little Big Shot" and "I Live for Love"	4,200 1,500
Midwest	1,500	10c-55c	"Mr. Deeds Goes to Town" (Col.)	6,500	"A Message to Garcia" (20th Century-Fox)	3,000	High 11-16 "Mutiny on the Bounty" Low 8-24 "The Farmer Takes a Wife"	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	"Mr. Deeds Goes to Town" (Col.) (2nd week)	4,200	"Mr. Deeds Goes to Town" (Col.) (1st week)	6,700	High 9-14 "Top Hat" Low 12-21 "Broadway Hostess" and "Man of Iron"	9,500 2,700
Omaha	2,200	25c-40c	"Under Two Flags" (20th Century-Fox) and "Too Many Parents" (Para.)	6,900	"A Message to Garcia" (20th Century-Fox) and "F Man" (Para.) (5 days)	4,150	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" Low 10-5 "Dante's Inferno" and "She Gets Her Man"	10,600 3,600
Orpheum	3,000	25c-40c	"Petticoat Fever . (MGM) and "The Garden Murder Case" (MGM)	7,500	"Captain January" (20th Century-Fox) and "Boulder Dam" (W.B.)	9,100	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	21,150 5,800
Philadelphia								
Aldine	1,200	40c-65c	"Things to Come" (U.A.)	10,000	"These Three" (U.A.) (3rd week)	7,500	High 4-18-36 "These Three" Low 1-26 "The Runaway Queen"	18,000 2,200
Boyd	2,400	40c-55c	"Small Tcwn Girl" (MGM) (2nd week)	12,000	"Small Town Girl" (MGM) (1st week)	17,000	High 1-4-36 "A Tale of Two Cities" Low 8-17 "Jalna"	30,000 6,000
Chestnut	1,500	55c-$1.65	"The Great Ziegfeld" (MGM) (4th week)	10,000	"The Great Ziegfeld" (MGM) (3rd week)	13,500	....	
Earle	2,000	25c-55c	"Brides Are Like That" (F.N.) (on stage: Block and Sully—Phil Spitalny and Orchestra)	12,000	"Big Brown Eyes" (Para.) (plus stage show) (6 days)	12,500	High 1-4-36 "Miss Pacific Fleet" Low 10-5 "I Live for Love"	22,000 9,500
Fox	3,000	40c-65c	"Under Two Flags" (20th Century-Fox) (plus stage show)	31,000	"A Message to Garcia" (20th Century-Fox) (plus stage show) (8 days)	18,000	High 5-9-36 "Under Two Flags" (plus stage show) Low 9-28 "Redheads on Parade"	31,000 7,500
Karlton	1,066	25c-40c	"Times Square Playboy" (W.B.)	2,000	"House of a Thousand Candles" (Republic)	2,000	High 10-5 "Top Hat" Low 6-1 "Dinky"	6,300 1,200
Keith's	2,000	30c-50c	"These Three" (U.A.)	3,100	"The Singing Kid" (F.N.) (6 days)	2,000	High 4-13 "Roberta" Low 1-2 "The Right to Live"	5,800 900
Stanley	3,700	40c-55c	"I Married a Doctor" (W.B.)	10,000	"Mr. Deeds Goes to Town" (Col.) (2nd week)	15,500	High 2-29-36 "Follow the Fleet" Low 5-11 "Stolen Harmony"	27,000 4,000
Stanton	1,700	30c-50c	"Preview Murder Mystery" (Para.)	5,500	"The Walking Dead" (W.B.)	6,000	High 1-11-36 "Riffraff" Low 3-23 "Captain Hurricane"	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	20c-40c	"A Night at the Opera" (MGM) and "Rendezvous" (MGM)	2,000	"The Littlest Rebel" (20th Century-Fox) and "Thanks a Million" (20th Century-Fox)	1,700	High 8-17 "Life Begins at Forty" Low 6-22 "My Heart Is Calling	2,700 1,400
Broadway	1,912	30c-40c	"Petticoat Fever" (MGM) (2nd week)	9,000	"Petticoat Fever" (MGM) (1st week)	6,000	High 4-11-36 "Sutter's Gold" Low 7-27 "Calm Yourself" and "Chinatown Squad"	8,000 4,000
Mayfair	1,700	25c-40c	"The Great Ziegfeld" (MGM) (55c--$1.65)	9,000	"A Connecticut Yankee" (20th Century-Fox) and "Frisco Waterfront" (Republic)	4,000	High 1-25-36 "A Midsummer Night's Dream" Low 1-19 "Behold My Wife" and "Defense Rests"	12,000 1,600
Orpheum	1,700	30c-40c	"I Married a Doctor" (W.B.) and "Murder on the Bridle Path" (Radio)	5,000	"The Moon's Our Home" (Para.) and "Silly Billies" (Radio)	6,000	High 9-28 "She Married Her Boss" Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	9,500 4,000
Paramount	3,008	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.)	9,000	"The Witness Chair" (Radio) and "Big Brown Eyes" (Para.)	5,000	High 4-20 "Private Worlds" Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	11,500 5,000
San Francisco								
Embassy	1,400	15c-35c	"Marihuana" (State Rights) (2nd week)	3,000	"Marihuana" (State Rights) (1st week)	5,000	High 4-11-36 "Penitente Murder Case" Low 12-7 "Two Sinners" and "$1,000 a Minute"	6,500 2,000
Fox	5,651	10c-35c	"Absolute Quiet" (MGM) and "Pride of the Marines" (Col.)	6,200	"Panic on the Air" (Col.) and "Brilliant Marriage" (Invincible)	5,300	High 8-3 "Champagne for Breakfast" Low 11-30 "To Beat the Band" and "Freckles"	14,800 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (4th week)	13,000	"The Great Ziegfeld" (MGM) (3rd week)	7,500	....	
Golden Gate	2,800	15c-40c	"Special Investigator" (Radio) (plus stage band)	19,800	"The Witness Chair" (Radio) (plus stage band)	12,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) Low 4-4-36 "Love on a Bet"	29,000 11,000
Orpheum	2,440	15c-40c	"Mr. Deeds Goes to Town" (Col.) (4th week)	6,800	"Mr. Deeds Goes to Town" (Col.) (3rd week)	5,000	High 7-20 "Love Me Forever" Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	16,780 4,800
Paramount	2,670	15c-40c	"The Robin Hood of El Dorado" (MGM) and "Brides Are Like That" (F.N.) (2nd week)	13,500	"The Robin Hood of El Dorado" (MGM) and "Brides Are Like That" (F.N.) (1st week)	12,000	High 6-8 "Our Little Girl" and "Alibi Ike" Low 3-2 "Living on Velvet" and "All the King's Horses"	23,000 8,500
St. Francis	1,430	15c-40c	"Rhodes, the Diamond Master" (GB Pictures) (9 days - 2nd week)	9,500	"Rhodes, the Diamond Master" (GB Pictures) (1st week)	6,500	High 1-19 "The County Chairman" Low 6-29 "No More Ladies"	11,000 5,000
United Artists	1,400	15c-55c	"These Three" (U.A.)	10,000	"Everybody's Old Man" (20th Century-Fox)	7,000	High 10-26 "Barbary Coast" Low 12-28 "Mimi"	15,000 2,500
Warfield	2,700	15c-40c	"Captain January" (20th Century-Fox) and "The Country Beyond" (20th Century-Fox)	16,000	"Small Town Girl" (MGM) and "Till We Meet Again" (Para.) (2nd week)	15,000	High 10-5 "I Live My Life" (plus stage show) Low 3-28-36 "Colleen" and "Too Many Parents"	35,000 13,000
Seattle								
Fifth Avenue	2,500	25c-55c	"Little Lord Fauntleroy" (U.A.)	6,950	"Small Town Girl" (MGM) (2nd week)	6,400	High 5-11 "Naughty Marietta" Low 4-25-36 "The Trail of the Lonesome Pine"	10,200 2,600
Liberty	1,800	10c-35c	"Mr. Deeds Goes to Town" (Col.) (4th week) (15c-55c)	5,400	"Mr. Deeds Goes to Town" (Col.) (3rd week) (20c-55c)	5,950	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Orpheum	2,450	25c-40c	"A Message to Garcia" (20th Century-Fox) and "Snowed Under" (F.N.) (20c-30c)	5,450	"13 Hours by Air" (Para.) and "The Farmer in the Dell" (Radio)	5,200	High 9-21 "Top Hat" Low 8-31 "Dante's Inferno" and "Lady Tubbs"	10,400 4,800
Paramount	3,050	20c-30c	"Too Many Parents" (Para.) and "Dangerous Waters" (Univ.) (plus stage show)	4,600	"Road Gang" (F.N.) and "Murder on the Bridle Path" (Radio)	4,100	High 12-14 "Annie Oakley" Low 9-21 "Redheads on Parade" and "Hot Tip"	9,200 3,650
Rex	1,500	15c-30c	"House of a Thousand Candles" (plus vaudeville) (20c-30c)	2,050	"The Leathernecks Have Landed" (Republic) (plus stage show)	2,900	High 4-27 "Red Morning" and "Once to Every Bachelor" Low 12-21 "Spanish Cape Mystery"	4,150 1,500

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 21.—(A) Should other things besides fire hazard be considered in storing film? (B) What length of film suffices for loops in a motion picture projector? (C) What is the voltage drop across a 6-ohm resistor carrying 0.5 of an ampere?

Answer to Question No. 16

Question No. 16 was: (A) Just what functions do rheostats perform in connection with the light source? (B) Why are carbons copper coated? (C) How may the projectionist obtain information concerning equipment he is not acquainted with? (D) What part of an inch is one millimeter?

Acceptable answers from the following have reached me: C. Rau and S. Evans; D. Danielson; B. DeVietti; J. R. Prater; W. Edmonds; J. J. Cuddy; T. F. Bochert; G. E. Doe; H. Polies; H. Edwards; J. A. Callahan; J. Murphy; F. W. Gumbel, L. Stovick and C. T. Jones; C. L. Loft; D. P. Miller; N. Granby; H. B. Maulding; L. N. Henry; F. H. and L. Klar and T. H. Morton; B. B. Hornstein; O. L. Harris; S. E. and C. Gay; G. N. Guidotti, F. L. and N. Savlor; B. R. Shepherd and J. Jones; N. E. Olliver and D. McGee; M. and J. Devoy; H. T. Granger; H. D. Lilly and B. M. Commeford; A. L. Long and J. T. McGuire; G. H. Anderson; C. Hawkens; L. A. Dodson and H. T. Todd; L. N. Morgan; D. Emmerson; H. G. Domis and T. Price; L. R. Spooner and G. Johnson; W. Burns and T. R. Fanning; D. L. Slinger and W. H. Remick; F. Maden, F. I. Daniels and W. G. Maxwell; J. R. Middleton and G. A. Lomax; B. L. Jennings, R. W. Williams and J. Pracer; C. L. Sexton; D. N. Richards and R. T. Tomlinson; J. Jensen and V. Sanders; R. R. Robins and H. Winkle; U. O. Banning; L. B. Hardy; L. Henderson and K. L. Knight; O. L. Daris and F. Simms; D. Pollock; L. B. Knowles; H. J. Billingsworth; H. K. Abernathy and R. Tompkins; M. F. Singleton; S. G. Sanders and G. Sargent; G. Thompson; A. L. Leonard; C. C. Lark; R. Mills and J. N. Perkins; P. R. Bamberger; H. T. McNeil.

(A) Rau and Evans reply, “The functions performed by rheostats in connection with the light source of projectors are: (1) To break down supply voltage to where the remaining pressure will force only the desired amperage through the resistance offered by the arc and the circuit involved. Since, save for variations in supply voltage, the supply pressure is presumed to be a constant factor, and the required amperage is known, any resistance other than that imposed by line, carbon, switches and the arc itself is supplied by rheostat resistance elements, often so made that coils or grids may be cut in and out to vary the amperage flow. (2) Rheostatic resistance supplies a stabilizing influence which steadies the arc by supplying a sort of electric cushion. Were the supply voltage not at least 20 volts higher than that required to force the required amperage through the arc, and the ‘cushion’ be provided by breaking down the excess voltage, the arc would tend to waver and be unsteady, except that in transformers and in some other equipments, used to supply current to arcs, this steadying influence is provided. The required excess is about 20 volts. (3) The rheostat provides means against a dead short circuit when the carbons are contacted in striking an arc. Once struck, with the carbons properly separated, the arc will function by reason of its own resistance. But at the instant of contact in striking the arc no such resistance is offered, hence it is highly probable that without the rheostat a fuse would blow.”

J. R. Prater puts it thus: “Rheostatic resistance in series with an arc stabilizes the arc and breaks down the supply voltage to the pressure required to force the desired amperage through the arc. In order to maintain a steady arc, it is necessary to break down (consume) 20 to 25 volts, in addition to the drop across the arc itself. Without this a steady arc cannot be maintained. The power thus used up cannot properly be classed as waste, however, for the reason that it is necessary to proper operation.

“If the arc drop is 55 volts and we allow 20 volts more for stabilization, we must have 75 volts to operate the lamp. The difference between the supply line voltage and 75 volts would then represent wasted voltage. To calculate the daily cost of this break-down, multiply the number of volts drop by the amperage used; then multiply this by the number of hours of operation. Divide this result by 1,000 and multiply by the rate per kilowatt hour.”

F. H. Richardson's BLUEBOOK of PROJECTION

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

(B) B. DeVietti answers, “To decrease their electrical resistance, to permit clamping at any point of their length, and to prevent spindling.”

G. E. Doe says, “Carbons are coated with copper in order to supply a partial low resistance path for the current, which has the effect of (a) operating the carbon at lower temperature, hence with less tendency to spindling; (b) of permitting placing the current supplying connection farther back from the heat of the arc; and (c) of establishing a generally better operating set-up.”

(C) H. Edwards says, “My own experience is that if one study the Bluebook of Projection diligently and absorb the knowledge it contains, he need have little worry about equipments he is unacquainted with because he can handle any projection equipment with very little trouble. However, it is always wholly possible to obtain, without cost, rather complete descriptions of equipment merely by asking the manufacturer of an equipment for them.”

C. L. Loft replies, “One may obtain books, blueprints and drawings descriptive of nearly all makes of equipments merely by asking the manufacturers for them. Then, too, there is the service man, or if you are going into a strange projection room, you may go to work early and study the equipment itself.”

More than 300 answered essentially as follows: “Information concerning equipment is available from manufacturers without cost. The projectionist has only to write requesting it.”

(D) J. Murphy and hundreds of others said, in effect, “A millimeter equals 0.03937 of an inch.”

Segal With Grand National

Harry Segal, former First Division district manager in the Boston territory, continues in the same capacity with Grand National. Gene Gross also stays on as Boston office manager with Nellie McLoughlin as his assistant. Demi Clegg, former Columbia booker, has joined the Boston staff.

R. E. Jones Awarded Medal

Robert Edmond Jones, color director for Pioneer Pictures, has been awarded the Fine Arts Medal for stage designing by the American Institute of Architecture.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

IT'S WHERE YOU FIND IT

. Yes, sir, folks, it has been said—and it can be said again—that showmanship is where you find it and not a matter of location. Some of the boys seem to be of the impression that the old boxoffice sockaroo can only be applied in the fancy spots loaded down with population, traffic jams and other metropolitan virtues(?). They opine there's no plowing of fertile showmanship fields in the lesser places.

Well, we dunno. Now here's a letter from Round Tabler Andrew Cseh, manager of the Corona Theatre, in Groton, N. Y. (pop. 2,004). Andy speaks of different things and as have to do with getting the folks lined up at the ticket window, writes as follows:

"I have found many inexpensive ways of advertising my attractions that might possibly help other small town exhibitors. I have used the telephone system; that is, I have 'phoned all the people in my town and told them about the picture I was playing, and I can assure you this helped one hundred per cent, as I had capacity attendance when I showed the picture.

"I also get around town and tell all the people I know of the picture that is playing. If it is not one suited for their taste, I tell them so, and I have found that they always come to me regularly for this information and always attend the theatre when they know it is a picture I personally recommend."

Drop a real showman out in a desert oasis and it's six, two and even that he'll have the Arab horse-traders paying for a co-op ad page and a flock of camels carrying theatre banners. The guy who has it recognizes no boundaries in putting over his show.

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TRAVELING TOGETHER

Most all the studio folks the Awards winners met up with recently in Hollywood seemed to be of the opinion there should be more visiting of out-of-town theatremen, that it would benefit the industry greatly if groups of representative managers were brought to the coast from time to time to become acquainted with production methods and to exchange boxoffice opinions with the makers of pictures.

Well and good, sez we. There's a lot to that, and in turn it also would help heaps if all the studios encouraged the practice of sending forth representatives to visit showmen on their home grounds, to contact newspapers and prominent local names on behalf of the theatres and the product.

It is our understanding that certain of the producers do this quite regularly and, according to the managers visited, much good results. The actual advantages gained by such trips are evidenced in bettered grosses, and this definite proof should be enough to sell the idea to all studios.

Smart men in Hollywood are of the opinion that the old and high wall separating studio from theatre is in the process of coming down. By welcoming the man from the field, by sending out emissaries to observe the why and whereof of exhibition, producers are helping to pave the road that production and exhibition must travel together.

▽ ▽ ▽

CAN STAND MORE OF IT

From time to time on behalf of capable but unattached Round Tablers, this department beats the drum a bit in letters to various circuit heads. Recently, the following was received in answer from one of the executives' queried:

" . . . It is the policy of our organization to make all promotions from within the ranks. Personally, I do want to thank you for calling this to my attention, but feel sure that you will agree with me that an organization as large as ours must build up goodwill among its manpower in order to exist."

The circuit referred to is one of the smoothest-operating, with an eminently satisfied and highly talented personnel. The above quote from the Big Boss is no doubt one of the reasons for this gratifying state of affairs and leads to the conclusion that the theatre end of the business can stand a whole heluva lot more of it.

▽ ▽ ▽

CAMBRIDGE FALLS IN LINE

The newly elected mayor of staid Cambridge, Mass., home of fair Harvard, has appointed to the city's Recreation and Park Department Board, Manager Maurice Corkery, of the Central Square Theatre, in that seat of learning. Positions on the Board are honorary, appointees include university professors and representatives of leading civic clubs. The fifteen City Councillors approved the selection of the theatreman.

It is to be noted that in reporting his appointment to these civic honors, Corkery writes: "The Board is anxious to inject a little showmanship color into the plans now being made to celebrate Harvard's 300th anniversary."

A-Mike Vogel

HEAD G-MAN HONORS MATT. Presentation of the Quigley March Bronze plaque was made by J. Edgar Hoover, head of the Department of Justice to Matt Saunders (left), manager, Loew's Poli, Bridgeport, Conn. Ceremonies were held in the head G-man's offices in Washington. In the group also was Erle Wright, New England Loews' Theatres publicist. Saunders won on "Rose Marie."

19 Loew Houses Tiein On $1,000 Bank Night

One of the biggest efforts of its kind that has been attempted in the Brooklyn area was Loew's Spring Festival Bank Night staged last week, with nineteen theatres throughout the Brooklyn area lined up on the same Bank Night for the same $1,000 prize.

The stunt worked this way—Two weeks prior to the Festival Bank Night, all Loew theatres gave away numbered coupons with place for signature. More than 1,500,000 of these were distributed and dropped into boxes in the various theatre lobbies. On the night of the drawing all coupons were sent to Loew's Metropolitan, where from the stage Jay C. Flippin, acting as emsee, the coupons were drawn from large revolving drum by blindfolded girls picked from audience.

Through cooperation of telephone company a hookup was made so that the number flashed from the Metropolitan stage was received simultaneously on the stages of the other eighteen theatres. It was announced that the winner had to respond in three minutes. The details of the stunt were handled by Eddie Dowden, publicist for the Loew Brooklyn houses.

"Show of Showmanship Coming."

MAY DEADLINE; MAY JUDGES

Midnight of Saturday, June 6, is the deadline date for entries in the Quigley May Awards. So, please, have those campaigns at headquarters by that time.

The May judges are as follows: Jack Cohn, Columbia Pictures; John Hicks, Paramount International, and P. D. Cochrane, Universal Pictures.

O'Donnell Holds Screening For Grandpas and Grandsons

With the cooperation of the News, Bill O'Donnell at the Aztec in San Antonio for "Little Lord Fauntleroy" issued special invitations to grandfathers and grandsons to attend showing as guests of management.

Window displays were secured in leading department store which plugged Fauntleroy blue. Special tinted blowup of Bartholomew and Costello were placed in hotels, restaurants and shops, principals of three largest high schools praised picture before student bodies and special screenings were held for PTA and local critics.

"Show of Showmanship Coming."

"Hearts Divided" Pressbook Jammed with Ideas

Several novel exploitation angles are included in Warner's "Hearts Divided" pressbook among which are a 12-page ad section containing a wide selection of varied newspaper ads with unusual layouts and stunts using the heart angle; how to arrange and carry out a sweetheart week, special puzzles and games, a smile week and five-day contest identifying former Marion Davies pictures.

Other stunts included are a six-day photo serial for a newspaper feature strip, telling the story in pictures, and there is also a "Hollywood After Hours" featured column for theatrical and magazine sections of newspapers.

"Show of Showmanship Coming."

Hudson Offers Davis Cup

Hooking to championship dance carnival sponsored by the Detroit *Times*, Earl Hudson, for date on "Golden Arrow" at the Michigan Theatre, had Bette Davis offer additional prize cup to winning couple. Paper responded with shot of the star and other credits.

Binstock Wedding Clicks in Brooklyn

With the S.R.O. sign out three days ahead and the well-known Judge Sabbatino officiating at the ceremony, Paul Binstock, skipper of the Randforce-Republic Theatre, Brooklyn, New York, recently whammed over a public stage wedding with the aid of his neighborhood business men's association that underwrote all costs.

Stunt was built up six weeks ahead, each of the merchants contributing some useful gift to the bride and groom, the stores carrying window cards reading: "This store is a sponsor of the public wedding of Mr. & Mrs. Grand Street at the Republic Theatre," with date and other credits.

As the magnitude of the campaign rated top attention, Binstock endeavored to have Mayor LaGuardia tie the knot, but the New York City chief was called to California, and in his stead Paul secured the above mentioned jurist to doing the "pronouncing."

Interest mounted through advance trailers, programs, etc., all querying as to who would be the fortunate couple. Binstock kept their identity hidden and had the folks buzzing with smart copy that built up the event. His trailers invited couples contemplating matrimony but halted by lack of finances to apply and kept on inviting these applications until he was ready to announce the boy-'n-girl had been secured. Trailers also spoke of the many gifts to be given through the local association, names of the individual donors and their contributions carried in programs and in lobby, top gift being three rooms of furniture.

Tickets were sold in advance up to capacity, the house going "clean" three days ahead, and Paul reports enough demand to have staged the party again to another full house. Cooperating merchants were also well pleased with the publicity, which leaves a wide opening for similar tieups between Binstock and the stores.

"Show of Showmanship Coming."

Frank Boucher Moves

Announcement was made by Mrs. Grace Fisher at the Washington, D. C., Variety Club luncheon on May 4th, of the appointment of Frank Boucher as general manager of the Embassy and Maryland Theatres in Cumberland, Md. Boucher recently resigned as city manager for Hunter Perry's Dominion Theatres, operating the Paramount, Jefferson and Lafayette Theatres in Charlottesville, Va.

"Show of Showmanship Coming."

Binstock's Bridal Party on Stage

SID RECEIVES PLAQUE AS EXHIBITORS MEET

Pictured in the photo section of this issue is the presentation of the Quigley Silver Plaque for March to Sid Holland at the second annual meeting in Indianapolis of the Associated Theatre Owners of Indiana. Sid, city manager for Elkhart Amusement Corp., in Elkhart, Ind., was voted his honors on "Music Goes Round" at the Elco Theatre.

Arrangements for the presentation were made by R. R. Bair, of Indianapolis, president of the Association, and A. Manta, of Chicago, president, Indiana-Illinois Theatres, Inc., which operates Holland's houses. Formal presentation was made by Corbin Patrick, motion picture critic of the Indianapolis Star.

Round Tablers Win Universal Contests

Results of the three-month exploitation contest put on by Universal Pictures wherein $1,000 in cash was awarded theatremen submitting the most meritorious entries on product of that company during the contest period finds first prize of $250 going to our own Ed Hart, of Plainfield, N. J., on "Next Time We Love," at the Oxford Theatre. Hart, city manager Walter Reade houses in that sector, also scored with the same entry in the Quigley Awards.

Second prize, $150, was voted to Ted Emerson, Omaha Theatre, Omaha, for his exploitation on "Magnificent Obsession," which he put over with the able assistance of Charley Schlaifer, Omaha Tri-States ad chief.

Third money was taken down by none other than Louie Charninsky, the Dallas Dervish, who walked off with the $100 prize for his "Invisible Ray" entry put over at Interstate's Capitol Theatre.

Five prizes of $50 each were awarded to the following: Doc Elliot, Alhambra, Canton, Ohio; Raleigh W. Sharrock, Palace, Morrilton, Ark; Bert Leighton, Grand, Lancaster, Pa., these three theatremen clicking on "Magnificent Obsession." Jack Granara, RKO Theatres, Boston publicist, won on "Sutter's Gold" at the Memorial, and Wallace Cowen, Granada, Boise, Idaho, delivered on "Tailspin Tommy."

Ten prizes of $25 each went to: H. J. Arnold, Indiana, Terre Haute, Ind.; Les Bowser, Harris-Warren, Warren, Ohio; C. T. Spencer, Capitol, Hamilton, Ontario; Tom Simmons, Dunlap, Clarksville, Ark.; Harvey Cocks, Strand, Akron, Ohio; L. M. Threet, Texas, Lufkin, Texas—all on "Magnificent Obsession."

Al Sobler and Marion Gronaw, Spreckles, San Diego, Cal., and Bob Perkins, Strand, Syracuse, hit on "Invisible Ray"; A. C. Digney, Oak, Brandon, Manitoba, Canada, delivered on "Remember Last Night," and C. R. Meeker, Jr., Palace, Dallas, on "Next Time We Love."

"Show of Showmanship Coming."

HENDRICKS, HARDWICK VOTED APRIL PLAQUES

Memphis Warnerite Is Winner of Third Silver; Bronze Won by Griffith Circuit Manager

by A-MIKE VOGEL

Hail Bill Hendricks, skipper of the Warner Theatre, Memphis—the first Round Tabler to land three Silver Plaques in the Quigley Awards. With a clear majority of the judges' votes, Hendricks takes down the Silver for April with a rousing campaign on "Colleen."

And while "hails" are in order, cheers are also let forth for Russ Hardwick, of the Lyceum Theatre, Clovis, New Mexico, who wins the April Bronze on "Trail of the Lonesome Pine." Hardwick is the first theatreman of his state to be voted plaque honors and also the first representative of the Griffith Circuit to be so rewarded. He did a real bang-up job and no foolin'.

The Memphis Warner manager has now won plaques in each year of the Competitions and has been represented otherwise among the Mentions in various months. Hardwick has also taken down a number of Mentions and climaxes his efforts with his current honors, but not without a keen struggle.

For right on his heels finishes R. E. "Fuzzy" Knight, of Warners' Fairmont, Fairmont, West Va., who lands a splendid First also on "Lonesome Pine." In the same classification are Dave Jones, who clicks with "Mr. Deeds," at the Senate, Springfield, Ill.; D. W. Warner, Bison, Shawnee, Okla., on "Exclusive Story," and Ev Steinbuch and Milt Harris, of Loew's State, Cleveland, on "Petticoat Fever."

The majority of these showmen have clicked previously and in addition to his First, Warner also credits the Quigley Awards for enabling him to obtain for the first time, cooperation from his local paper.

Seventeen Honorable Mentions

That the entries for April were of the very highest standard was proven by the difficulty in determining the Honorable Mentions and therefore it was necessary to award these honors to 17 campaigns and to the 21 theatremen concerned. Additionally, many of the entrants made it clear that credit also was to go to members of their staffs and it is so ordered, with a bow to the theatremen for their generosity.

Newcomers as usual divided the Honorable Mentions with showmen who have earned these Certificates previously and it may be noted too that among them was a campaign on a short, "Hit and Run Driver," entered by Manager E. C. Bechtoldt, of the Sanford, Irvington, N. J.

Among the 17 Honorables, six went to entrants new to the Competitions. Canadian houses were again represented, as were subsequent neighborhood theatres who competed successfully with the de luxe and other first runs. Independent theatremen are also to be found in the list of winners.

Together with others submitted to the Quigley Awards and Managers' Round Table, representative campaigns from among those entered in April will be displayed at the second annual "Show of Showmanship" to be held for four days, starting Tuesday, May 19, at Quigley Publications headquarters, 1270 Sixth Ave., and to which all theatremen are invited.

First Mention

DAVE JONES, Adv. Mgr., Senate, Springfield, Ill. "Mr. Deeds."

FUZZY KNIGHT, Manager, Warner's Fairmont, Fairmont, W. Va. "Lonesome Pine."

EV STEINBUCH, Mgr., MILT HARRIS, Publicist, Loew's State, Cleveland, O. "Petticoat Fever."

D. W. WARNER, Manager, Bison, Shawnee, Okla. "Exclusive Story."

Honorable Mentions

JACK ALBERTSON, Manager, Indiana, Indiana Harbor, Ind. "Modern Times."

E. C. BECHTOLDT, Manager, Sanford, Irvington, N. J. "Hit and Run Driver."

RAY BELL, Publicist, Loew's Palace, Washington, D. C. "Things to Come."

STANLEY BENFORD, Manager, Orpheum, Phila, Pa. "Pasteur."

PAUL BINSTOCK, Manager, Republic, Brooklyn, N. Y. "Follow the Fleet."

GEORGE BRONSON, Manager, Warner's Sheridan Sq., East Liberty, Pa. "Pasteur."

FRANCIS DEERING, Manager, HOMER McCALLOM, Publicist, Loew's, Houston, Tex. "Small Town Girl."

ROY DRACHMAN, Manager, Fox, Tucson, Ariz. "Country Doctor."

LOUIS FISHKIN, Manager, Commodore, Brooklyn, N. Y. "Modern Times."

MIKE GUTTMAN, Manager, Colonial, Watertown, S. D. "Lonesome Pine."

ROBERT HICKS, Manager, HOMER HARMAN, Publicist, Orpheum, St. Louis, Mo. "Desire."

HOWARD KNEVELS, Manager, RKO Capitol, Ottawa, Can. "Petrified Forest."

MEL MORRISON, Manager, Strand, Dover, N. H. "Captain January."

ED MILLER, Manager, MORT GOODMAN, Publicist, Warner's Hippodrome, Cleveland, O. "Mr. Deeds."

C. T. SPENCER, Manager, Capitol, Hamilton, Can. "Modern Times."

JOHN TUCKER, Manager, Park, Roselle Park, N. J. "Modern Times."

AL WEISS, Manager, CARL FISHMAN, Publicist, Loew's Oriental, Brooklyn, N. Y. "Robin Hood."

Baby Week Tieup Effected By Egan on "Country Doctor"

Merchants in Calgary, Alberta, cooperated with Pete Egan at the Palace Theatre to put over a baby week in conjunction with "Country Doctor." Merchants displayed their merchandise in lobby (see photo) and plugged the week in ads, windows and heralds. Newspapers were generous with stories and photos.

Food stores ran half page ad plugging foods for babes together with large cut of the quins, and music store devoted window to display of cutouts of the starlets and plugged a Quins lullaby.

"Show of Showmanship Coming."

"Pasteur Week" Proclaimed By Mayor for Cummings

Harold Cummings, Warner Theatre, Lynn, Mass., landed some fine publicity for the theatre and picture "when he succeeded in having Mayor Manning proclaim a "Pasteur Week." Stories ran in the Lynn Telegram together with photos of Hizonner presenting the proclamation to Hal.

Letters were mailed to leading clubs and notices tacked on bulletin boards, doctors were notified by Medical Association and bulletin posted in city health department. Superintendent of schools lauded the picture and Hal presented passes to winner of basketball game at school.

"Show of Showmanship Coming."

Contest Sells "Cities" For Silverwatch

Max Silverwatch at the Strand in Waverly, Mass., for "Tale of Two Cities," planted contest in newspaper for which he offered tickets to first fifteen submitting best essay on who their five most beloved Dickens characters were and why.

Special cards were placed in public libraries, notices sent to all schools, programs distributed house to house and window displays planted.

"Show of Showmanship Coming."

Time Out, Says Les

Time clock display on sidewalk at Loew's, Rochester, N. Y. (see photo), is the gag used by Lester Pollock for "These Three." Girl distributed cards to folk who were invited to punch time and compare card with "Lucky Times" posted on bulletin board in lobby at later date. Corresponding time holders received guest tickets.

"Show of Showmanship Coming."

Semaphore Contest Sponsored By Martin for "Follow Fleet"

Publishing the semaphore alphabet in the South Bend *Times,* Guy Martin, Colfax Theatre in that city offered cash prize and tickets to first ten submitting best ten-word message containing the words "Follow the Fleet" and composed of letters taken from the semaphore alphabet. Another contest was planted in classified section, ads of which contained names of various battleships, and to those sending in names of all ships mentioned tickets were awarded.

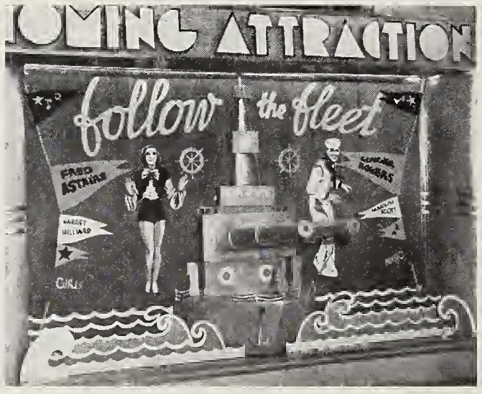
Autographed photos of Rogers with ad on reverse side were distributed citywide, "Baby" heralds with cut of infant crying because he wanted to see the show were given out in office buildings and apartments, as were roto heralds.

Egan's "Country Doctor" Window Display

Pollock's "These Three" Time Clock

ROBIN HOOD OF EL DORADO
MODEL AIRPLANE Contest

Mensing's Airplane Models in Lobby



Martin's "Fleet" Cutout Lobby

Accompanying photo shows lobby display of battleship flanked on either side with large cutouts of Rogers and Astaire and pennants with cast names. Gob hats were given to kids attending Saturday matinee, shore leave cards at schools and druggists featured "fleet" sundaes.

Gates Celebrates Anniversary With "Collegiate" Opening

"Collegiate" playing currently with his anniversary week at the Park, in Cleveland, Arnold Gates promoted local baker for birthday cake displayed in lobby. Tickets were awarded to those correctly guessing number of pounds of sugar required for the baking. Contest blanks were used and distributed away from theatre. All lobby art on "Collegiate" was in the form of cakes, burning candles, etc.

Song guessing contest was planted over radio and for street bally Arnold used an old model Ford. Pedestrians were invited to write wisecracks for "Collegiate" in chalk on the car together with their names and addresses. Later, best wisecracks were chosen and originators ducated to the show.

Another contest was run for kids, passes going to those submitting best drawings of Penner's duck. School tied in by sending over their best performer to appear on the "Collegiate" amateur show dedicated to Loew's Park anniversary. These students later appeared on theatre broadcast.

"Show of Showmanship Coming."

Moller Promotes Co-op Page for "Modern Times"

A double-page truck was promoted for "Modern Times" in the Salisbury *Times,* by Harry L. Moller, Wicomico Theatre, Salisbury, Md., center of which contained large cut of Chaplin. Contest was also featured for which tickets were awarded those sending in correct list of misspelled words in each merchant's ad. Spread across top of both pages was copy reading "These modern merchants believe these are Modern Times and are doing business in a modern city."

Apparently Harry stands in well in his community for he reports being invited by the church to lead the singing at a special service at a CCC camp, Mrs. Moller acting as his accompanist.

"Show of Showmanship Coming."

Jones Uses Contests To Sell "Music"

Dave Jones, Strand, Springfield, Ill., for "Music Goes Round" planted plenty of contests to sell the date, one of which was offer of passes to those sending in best parodies of the "round" song on why contestants liked attending the Strand. Second contest was planted in classified section inviting all to "take a round and round trip through the section" in which would be found answers to five questions given pertaining to the pictures. Questions were run in two-column box at head of page.

Special animated display was used out front backed by circular display covered with stills going "round and round." Opening day, merchants featured round and round bargains during which time band toured cooperating stores. Boys carried their own p. a. and announcements were made in each store plugging the picture.

"Show of Showmanship Coming."

Mensing's Airplane Stunt

In connection with his showing of "13 Hours by Air," Charlie Mensing at Warner's Empress in Owensboro, Ky., planted a model airplane contest for kids. Cash prizes were awarded winners and accompanying photo shows some of the models displayed in lobby.

Minneapolis and St. Paul Called Good Picture Towns

Patronage in Twin Cities Found Favorable to Steady Theatre Buildup

by EARLE R. BUELL
Minneapolis Correspondent

Unique in setup are the so-called Twin Cities, Minneapolis and St. Paul. Though the business sections and theatre loops are located but ten miles apart, they are said to be as widely separated in psychological characteristics as Chicago and New York.

How this situation and others obtaining in that area affect theatre business is told in this Twin Cities article which continues the Showman's Travelogue series on the nation's key cities now current in Managers' Round Table.

Next stop: Tampa, Florida.
—A-MIKE VOGEL

Where navigation used to begin on the Mississippi river, when there was navigation enough to amount to anything, the two towns of Minneapolis and St. Paul combine to make one of the largest centers of population in the middle West and what has always been called one of the worst theatre spots in the wide world.

In St. Paul the old vaudeville comics always said Minneapolis was the place where the Swedes all sat on their hands for fear they might applaud and in Minneapolis, the same slapstick artist was wont to remark that in St. Paul the Germans went to sleep over their beer and never knew there was a show in town.

This sort of comment on the Twin Cities has always had its element of exaggeration, but there was a modicum of truth in it, nevertheless. The Scandinavians—and there are scads of them in both towns—have never been a hooraw people and their attachment for anything like two dollars and a half was always such that the usual stripped and phonied road show had a tough time getting out more than a handful of folk.

Million Potential Patrons

But time and the rise of the second generation of the Scandinavians have brought about changes and the chief difficulty in both cities now arises from the fact that they are badly overseated. In Minneapolis alone, where the proud boast of half a million people was some time ago made good, there are something like 100,000 theatre seats and it is probable that there are more than 50,000 in the Saintly twin which has mustered some 300,000 populace.

It is probable that, in the Twin City territory, there are very nearly a million persons who could be persuaded to attend such a house as the gigantic Minnesota in the heart of Minneapolis if the ballyhoo and the attraction were sufficiently high powered, but the imagination of man balks when it tries to figure out any way to get them jarred loose.

In the first place, these two towns, though physically contiguous are nearly as widely separated as Chicago and New York in their psychological characteristics. What appeals to one doesn't appeal to the other except in a very general sense.

The business districts and theatre loops are located just about 10 miles apart. It is probably not more than 30 miles from the farthest point of one town to the farthest point in the other. Practically all of the 200,000 or so families in this immediate vicinity own or have the use of automobiles. Most of them can go anywhere and do anything, but it is an actual fact that only the Minnesota State Fair which is held each year fairly near the borderline of the two towns ever has a consistent draw from both Minnesota and St. Paul at the same time.

A few of the hotels and night spots have occasionally become rendezvous for persons from the other Twin, but this has seldom happened in the case of a theatre and so, to all intents and purposes, these are just two country towns away down the list in population instead of being the eighth or ninth largest city in the country.

Almost since the beginning of the theatre business, shows of all sorts have been moved bodily from one town to the other as though they were located a sleeper jump apart and that sometimes happens even today though for some years now there has been a tendency to duplicate programs in the leading Minnesota Amusements (Publix) and Orpheum houses.

Aside from the Minnesota theatre which seats nearly 4,000 persons in the Minneapolis theatre district, the housing set up of the show business in the two towns is virtually the same as far as the loop is concerned.

The State in Minneapolis matches the Paramount in St. Paul. The Orpheum in Minneapolis matches the Orpheum in St. Paul. The Riviera in St. Paul is about in the same class with the Century in Minneapolis. The Lyric and the Tower can be considered mates. And the programs of these are usually handled accordingly.

THREE-SHEET FRONT. Effective was this "Country Doctor" front done by artist Arden Rootes, Olympic, Utica, N. Y. Background done in white, ribbons in red and lettering in blue.

In both towns there are legitimate theatres that operate every now and then. In both there are some grind houses that charge from 10 to 15 cents in the loop and in both there are very prosperous neighborhood theatres that are drawing from wider and wider territories.

This latter development, however, is more pronounced in Minneapolis than it is in St. Paul. Minneapolis is a scenic city and it has an extensive series of boulevards running around the lakes and along the historic Minnehaha creek. Here and there in the vicinity of these boulevards have sprung up some very excellent and very sizable theatres which do a consistent and sometimes an extraordinary business at about a 25-cent top.

The tendency of Minneapolis people to patronize these houses and the better neighborhood houses in outlying business districts such as Broadway, Lake street and Central and Plymouth avenues has been a thorn in the side of some of the downtown showmen for longer than they would care to be reminded just now.

Drive for Downtown Business

One of the reasons for the recent reopening of the big Minnesota was a desire on the part of the theatre biggies of downtown Minneapolis to attract the former loop clientele back to the loop.

Both Minneapolis and St. Paul have clung consistently to the 40 per cent top for their principal theatres throughout most of the depression. In the old book days 50 cents and an occasional 75 were encountered, but even then it took something of a smash show to fill the houses at these prices. Al Steffes has been holding a 75-cent top a part of the time in the Minneapolis World Theatre, but he has never quite made it in St. Paul.

Two-bits is a natural price for Twin City patrons to pay and that price rules much of the day in all houses.

Long shows have never been specially popular in the two towns. The Orpheums tried three-hour shows for a while and once in a while a small house will run in what amounts to a double-feature, but this evil has never really had a foothold here and doesn't usually pay out.

The chief business of both the Twin Cities has to do with farm products. St. Paul is the larger railroad center and Minneapolis is the chief elevator and milling center. Around South St. Paul which amounts to part of the Saintly community, the livestock and packing business centers.

As for the rest of the business it is con-

(Continued on following page)

IN MINNEAPOLIS AND ST. PAUL

(*Continued from preceding page*)

fined to light manufactures, some farm machinery making and the like and a great deal of jobbing and general distributing throughout the Northwest.

The figures on automobile distribution out of Minneapolis would surprise most theatre people and possibly the figures on distribution of motion pictures do every now and then for films go out of here all over the Northwest.

Minneapolis has long been regarded as a city without any slum district and the same can, to a general extent, be said of St. Paul. Out of any home in either of the Twin Cities is likely to come on any evening a whole family well enough dressed and for the most part well enough heeled to go to any theatre in the two cities without being conspicuous.

These are not what would be called dressy towns, but a tuxedo is not necessarily a monkey suit to the more fortunate of the high school boys and the high school girl who doesn't own at least one modest formal would be extremely hard to find. At the University of Minnesota with its considerable colony of fraternity and sorority houses, full evening dress is by no means an epochal event.

While Minneapolis has gone down in history as a Scandinavian town and while it is probably true that there are more Swedes here than there are in Stockholm, this is not by any means exclusively a Swedish or Norwegian city. North side and Northeast sections have generous colonies of Polish and Bohemian, Italian and other nationalities. There is a section predominantly Jewish and another in which the complexion is much like Harlem.

Many Nationalities Represented

There are probably more Irish and Italians in St. Paul than there are in Minneapolis and the Germans run the Swedes and Norwegians a closer second, but the immigrant element of both places is now fairly small, the majority of the population even in the more foreign sections probably being second or third generation.

There is a very small proportion of the very wealthy in both towns. Nearly everybody is doing some sort of work and it is probably not far from correct to say that white collar workers form nearly half the public and that the other workers are likely to bob up in white collars at the slightest provocation.

Rather unusual was the fact that, when CWA, PWA and WPA projects began taking over the employment of those in financial difficulties due to the depression there was a heavy call for work clothes suitable to outdoor activities largely because those whose jobs had slid out from under them were from the white collar classes.

Salary figures have been so jumbled for the past few years that it is virtually impossible to get a line on what the averages are, but plenty of people on relief at $10, $15 and $20 a week are still going to the picture shows and the number of families in which more than one person is accustomed to bring in a paycheck is probably as high as anywhere in the world, for the Scandinavians are notably thrifty and industrious people, and, as a result of the fact that Swedish carpenter contractors built most of the homes and small business places here and have now got a good many of them back on their hands due to foreclosures and lapses of contracts for deed, if this is not a Scandinavian town it is nevertheless owned by the Scandinavians.

The transportation situation is a peculiar one. There is probably no better street car service anywhere and the fare when as many as six tokens are purchased is seven and a half cents a ride with a universal transfer system. There are some special bus lines furnishing a sort of de luxe transportation and there are other lines that are merely feeders for the car lines.

Auto Ownership High

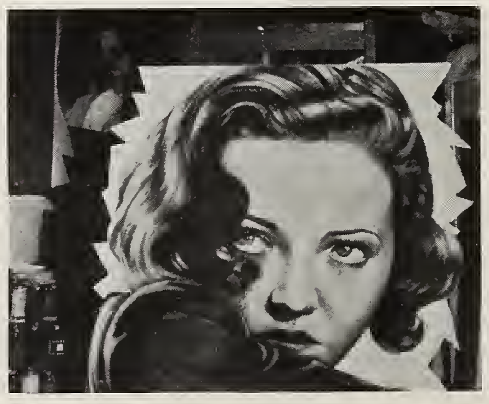
But the street car system is not by any means as prosperous as might be expected for the sole reason that the percentage of automobiles owned in the Twin Cities is very remarkable. In case of necessity, it is safe to say that every man, woman and child in Minneapolis and St. Paul could climb into the existing automobiles and light trucks and move out of the state tomorrow with practically no one sitting in any one else's lap.

But the catch in this is that practically all the cars are owner driven. Chauffeurs are very few and far between. Two-car families are by no means uncommon and when Twin City people decide to go to the theatre in any considerable number or anywhere else, both traffic and parking problems bob up very rapidly.

St. Paul streets are narrow, but the percentage of cars there is probably smaller. Minneapolis streets are wide, but there are more cars and the problems of traffic congestion are probably about the same in both places. Parking lots, however, are available and there are few restrictions on night parking along the curbs and a considerable theatre crowd can be accommodated at night.

Nevertheless, it is this parking problem that has driven a good many of the customers into the outskirts and to the neighborhood and boulevard houses.

Show of Showmanship Coming



AIRBRUSH HEAD. C. J. Rhodes, artist, Palace, Peoria, Ill., created this head of Sylvia Sidney for "Mary Burns, Fugitive". Head is constructed for further use on other Sidney pictures.

There is considerable chaining up of theatres in Minneapolis and the same is true to some extent in St. Paul. Not only the downtown loops are controlled by big chains, chiefly the Minnesota Amusement Company, but they also own some of the larger and better neighborhood houses and small chains operate both in the loop and in the neighborhoods and boulevard fields.

House managers seem to have all the latitude that is necessary and while they are not unusually active in lunch clubs and outside activities, they are found in a good many of the groups with which the two towns abound.

Practically all the downtown theatres are clean and well kept, even to the second, third and fourth run houses. Only a few of the grind houses and those in the poorer parts of town can be called unclean or ill-ventilated. The Minnesota theatre would not be out of place either as a physical equipment or upkeep and handling anywhere in New York.

No High Pressure Ballyhoo

As for advertising and general publicity, it can probably be said that this is the chief weakness of the theatre business in the Twin Cities. A good splash for the opening and then a pinching down to an inch or two for the remaining days of the week is the customary procedure. Loop houses are practically always represented in small space in the three Minneapolis dailies and in the two in St. Paul. Now and then there is a modest effort at ballyhoo and once in a while a successful newspaper tieup on a contest or something of the sort.

Theatrical news space is allotted according to the amount of advertising carried, as a usual thing, and is in reality paid for as the amusement rate which is much higher than the ordinary display rate is paid with the understanding that a certain amount of news matter will be run.

This matter is confined largely to announcements of coming programs and to theatre reviews. Very little house copy appears anywhere in the newspapers and the work of the theatre publicity man is virtually cut and dried.

All the newspapers in the Twin Cities carry a generous amount of syndicated column material on the subject of motion pictures and the doings of picture people in Hollywood and thereabout.

Merle Potter on the *Journal,* Harry Remington (John Alden) of the *Tribune* and John Sherman of the *Star* are ace picture raters in Minneapolis and in St. Paul. James Gray has had the call for some time on the *Pioneer Press-Dispatch.*

A recent feature has been the development of a theatre page under the editorship of Bob Scott in what is called the *Shopping News in Minneapolis* and here a very generous policy of publicity for theatres and films is combined with a very hard-boiled critical attitude. Advertising in this paper,

(*Continued on page 86, column 3*)

SAGA
TOP HAT
GINGER ROGERS FRED ASTAIRE

Rogers-Astaire Marquee Cutout on "Top Hat"

Benefit Food Show Staged by McCuan

A special canned goods matinee for kids was held by L. W. McCuan, Uptown Theatre, Dresden, Tenn., every child under 16 was admitted free, entire proceeds going to the city's charity fund. Heralds plugging the event were distributed and matinee plugged in programs, etc.

Another stunt pulled by this showman was a "Take a Chance Show" playing for one day. McCuan ran teaser ads in papers week ahead, no announcements were made as to titles of pictures or what to expect. Ads and distributed heralds were addressed "to gamblers" and invited the curious to take a chance and see the swell show that was offered for their entertainment at the Uptown for one day.

"Show of Showmanship Coming."

Strand Ties Up Postal On "Golden Arrow"

Warner's exploitation department effected a novel tieup with Postal Telegraph as a bally for "The Golden Arrow" premiere at the New York Strand, whereby Postal over station WINS offered listeners free eight by ten photos of Bette Davis. Reverse side carried plug with playdates and mention of star winning Academy Award.

Photographs were available at all metropolitan telegraph offices and the Postal Amusement Guide with reported weekly circulation of 75,000 copies also carried notice of free offer.

The Strand set up a special wall display frame with the original statuette awarded Miss Davis, the first time the public has been able to view it.

"Show of Showmanship Coming."

Astaire
Ginger Rogers
TOP HAT

China Stiff-Shirt Front for "Top Hat"

WITH RKO RADIO OVERSEAS

Foreign Theatre Managers Aided By Executives of Branch Offices Exhibit Interesting Showmanship

by MICHAEL HOFFAY

Foreign Publicity Manager, RKO Export Corp.

RKO Radio Pictures' representatives in all parts of the world, grasping the American idea of colorful showmanship, are getting behind the company's big pictures this year with exceptionally high-powered exploitation and winning unusual success.

Scandinavia, under the general managership of Carl-Gerhard Wallman, has been the scene of many smart campaigns on RKO Radio product this season. One of the most notable reported was that for the Stockholm run of "Top Hat" at the China Theatre, arranged by Wilhelm Sorenson and Eugene Scharin under Wallman's supervision.

A small item of the striking lobby display at the China was a series of small stiff-shirt cut-outs (see photo) arranged to form the title of the picture. Above these were two of the giant cutouts of the stars which have been used all over the world with conspicuous success.

Crasto Exploits in Calcutta

Another stirring "Top Hat" publicity and exploitation drive was staged in Calcutta, India, by J. Remi Crasto, publicity and exploitation manager in India, who won many honorable mentions in the Quigley Awards. During the first run of the Astaire-Rogers smash at the Elphinstone Theatre, Calcutta, Crasto arranged a thrilling electrical display across the main street, the Chowringee. Overcoming municipal objections to the stunt, Crasto ran the picture's title in electrical letters seven feet high across the thoroughfare.

Constructive activity always goes on in Warsaw, Poland. Mr. Kornwasser, manager of the Atlantic Cinema, and A. Herman, publicity head of RKO's Polish branch, startled the Polish capital with their work on "The Last Days of Pompeii." A brilliantly decorated and lighted street car went throughout the city during the engagement—a stunt new to that part of the world, and one which aroused much interest.

Giant Cutouts Interest Havana

Havana had a great time with "Top Hat." Edelbertal Carrera, manager of the Auditorium Theatre, staged a whirlwind selling drive, using giant standees of the stars on the theatre steps, over which hung a huge top hat cutout, with a strip featuring the name of the film's dance hit, "The Piccolino." Pedro Saenz, general manager of Cia. Cubana de Peliculas, RKO's Cuban distributor, and Bert Reisman, home office representative, helped smash over the picture to big returns.

Oslo, Norway, also saw "Top Hat" sold by snappy American methods. For the film's first run at the Saga Theatre a large top hat cutout with Astaire and Rogers doing a dance step was erected on the marquee (see photo). The display was made outstanding in Oslo's film history by the fact that it was motor-driven and brightly lighted.

An actual scene from "The Last Days of Pompeii" was the feature of an outstanding lobby display during the spectacle film's first run at the Lyceum Theatre in Sydney, Australia (see photo). The entire wall space of the lobby was covered with board simulating stone, and all the house employees were dressed in Pompeiian style. The stunt was designed by Ben Bernard, exploitation manager of RKO's Australian office under the supervision of General Manager Ralph Doyle.

Barcelona, Spain, saw Roman chariots driven through the streets, day and night, before and after the opening of "The Last Days of Pompeii" at the Astoria Theatre. This was part of the campaign devised by Robert Trillo and J. Gallego Prats, general manager and exploitation manager of Radio Films, S.A.E. A 150-foot painted display on a fence in a Barcelona park was also arranged by Trillo.

"Show of Showmanship Coming."

Contest Winners Speak From Stage for Edwards

An added twist was given the essay contest stunt by J. D. Edwards, Edwards Theatre, Myerstown, Pa., for "Tale of Two Cities" when Don offered two cash prizes to students submitting best essay on that picture. Stories ran in the high school papers and winners were invited on the stage, introduced to audience and asked to say a few words over the p. a. system, after which they were presented with the cash.

Don reports the stunt as working so favorably with the students and patrons getting a kick out of the mike stunt that he plans to repeat this at a later date.

"Show of Showmanship Coming."

McManus' In-and-Out Clock

Johnny McManus, Loew's Midland, Kansas City, Mo., answers "What times does the show start and end?" with a cutout of usher holding a plaque containing two clocks. One shows correct time and the other informs patrons when they'll get out.

"Show of Showmanship Coming."

Lyceum "Pompeii" Lobby Display

THEY SCREEN EVERY "SHORT"

Interstate Theatres Develops Special Department to Evaluate Short Subjects for 100 Houses

by FRED McFADDEN

Majestic Theatre, Dallas, Texas

April marks the second anniversary of an idea put into action two years ago by R. J. O'Donnell, general manager of Interstate Theatres, Inc. The idea not only completely revolutionized the actual booking of short subjects but had a telling effect on feature bookings in the Southwest, where more than 100 theatres come under the supervision of the Interstate chief. In introducing this new idea, a plan has been worked out whereby short subjects are no longer the step-children of the business, but are put to a highly intelligent use with definite effect at the box office.

Mr. O'Donnell had long deplored the seeming necessity to book short subjects more or less blindly. To be sure, most alert managers build their programs as best they can without being able to screen each one before its play date. But Mr. O'Donnell wanted a special department where each short subject could be screened, checked, catalogued and placed where it would have the most value to a program for balance and variety.

Selects Besa Short

He selected Besa Short, a young woman who had been engaged in advertising and other various posts of actual theatre operation for more than ten years. He explained his idea, gave her a private screening room, an operator and a secretary and the new department of program building and short subject booking was created. Mrs. Short now has three booker-secretaries and builds each program for all Interstate Circuit's theatres. More than 350 changes of programs, first, second and third run, are made weekly throughout the circuit and each of these is personally built by Mrs. Short with the assistance of Mrs. Jon Dickinson, Ronald Perkins and Ray Jones, the members of her staff.

As each new short reel arives in Dallas at the various film exchanges, they are sent to Mrs. Short's screening room, where she previews them. Each day after four or five hours of screening, which includes looking at at least two features, a brief review of each day's screening is written by the program builder. This review, detailing type, cast and running time of the subject, goes into a bulletin at the end of each week that is sent to all managers, who keep them on file and use the information for advance advertising when the booking register shows one of them booked. Managers also send a weekly short subject report which gives detailed reaction of each short subject played. This direct information from audiences all over has proved very valuable.

Shorts Complement Features

Immediately features are set in by the feature bookers, five sets of books are exchanged with the short booking department for program building. Long heavy and dramatic features are naturally surrounded with color, music and a gay cartoon, while travel and the more serious short subjects accompany the comedy feature pictures. Sophisticated shorts are placed with features of the more sophisticated nature and an attempt is always made to keep the short that has definite child appeal out of the program where the feature does not have a general family classification.

The running time of shows has been affected by this method of booking programs in that the very long features takes nothing except a cartoon in many cases and seldom more than a single reel and a cartoon. Short features are likewise built up.

"Short subjects have improved more importantly and more rapidly in the last two years than any other branch of film product," Mrs. Short points out. "There is a definite appreciation from public and press alike for them. We know that when they are carefully booked and sold, they mean swell entertainment and money at the box office. Not a little psychology is used in Mr. O'Donnell's plan because we all know that a front show can put a patron in a good or bad humor . . . if he has to sit through a lot of dull shorts, he isn't in the mood for the feature, but if the shorts are entertaining, he will doubtless leave the theatre satisfied even if the feature is disappointing."

Anniversary Recognized

Color cartoons, band acts, novelty reels, color travel subjects and the two-reel musicals are the most popular short reels with the two-reel slapstick very much in decline with the exception of several established name comedies. The day of splicing together some cutting-room floor film with a few dirty gags is gone. There is an appreciation and a demand for the short that has story, talent, production and direction and this is precisely what the major companies are releasing more of each day.

The second birthday celebration has received recognition and congratulations throughout the industry with special recognition from the leading short subjects producers, bookers and chief distribution heads.

Interstate Circuit's Mrs. Besa Short

Twin Cities Called Good Show Towns

(*Continued from page 84*)

which is published weekly, takes the same rate as any other display and its circulation of 123,500 in Minneapolis alone makes it an effective medium.

As for opposition, it may be generally said that motion pictures have a monopoly on the entertainment business in Minneapolis. Legitimate theatre business is negligible. The Minneapolis Symphony Orchestra with its established clientele of music lovers is heard usually in two concerts a week through the season and is not counted as a heavy pull against picture business.

An occasional circus, the Minnesota state fair, and one or two other whooptedoos may cut in from time to time, but not enough to worry about. The Minneapolis municipal auditorium and the St. Paul municipal auditorium both do some business occasionally with automobile shows, flower shows, conventions and expositions, but even this causes theatre business few headaches.

Local Beaches Opposition

Where the real opposition comes in is at the local bathing beaches and in the various week-end resorts that surround the Twin Cities. Minneapolis bathing beaches probably do more business than those of any other city of its size in the world. St. Paul, which is not particularly noted as a city of lakes, has several beaches that draw tremendous crowds and one or two of the Minneapolis beaches can be reached by St. Paul people.

The great number of automobiles in both towns means that good weather is occasionally a business hazard to theatre men, for when the warm days of Spring arrive or the colorful foliage of Autumn calls, whole theatresful of people are as likely as not to roll out the main highways to Lake Minnetonka or the thousand and one other lakes and resorts in the vicinity that stretch into the land of Ten Thousand Lakes in northern Minnesota.

Theatre cooling has become a virtual necessity for the Twin Cities, for only by providing a comfortable house in the summer can the theatre man hope to hold his clientele with the lakes and bathing beaches calling as they do in hot weather.

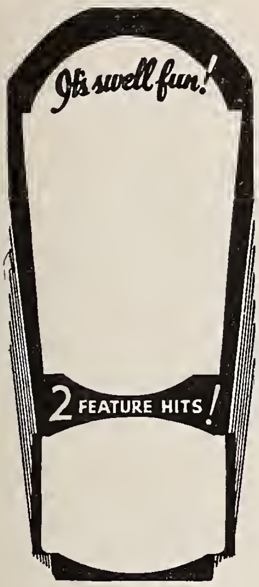
In general, nowadays, both Minneapolis and St. Paul can be called good theatre towns as far as motion pictures are concerned. Road shows still take long chances and the legitimate stage has virtually passed out of the picture. Stage shows at picture houses will get the business if big attractions are offered, but most of the houses find difficulty in making them pay as a regular policy.

The character of patronage in the Twin Cities is such that a steady build-up of business is better than a general hooraw over any one show, but it is a fact that a big radio team or some other star attraction can be sold if handled right and there is plenty of seating space to take care of the business.

But probably the most illuminating happening in the theatre business in either city is the way the World theatres can do business week after week with the same film if they happen to get hold of one that has universal appeal and something in the nature of a unique musical or psychological draw.

MORE PASKOW DOUBLE-BILL ADS

On page 97, issue April 25, was published a full page of combination ads created by Bob Paskow, Warner Theatres, N. J., zone ad head. Displays on this page were also created by Bob, sizes indicated under each. Paskow has made these available for the small neighborhood houses and others similarly situated that cannot afford to change their mats too often. These ads are welcomed warmly by men in his division.


It's swell fun!
2 FEATURE HITS!

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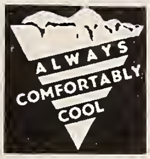
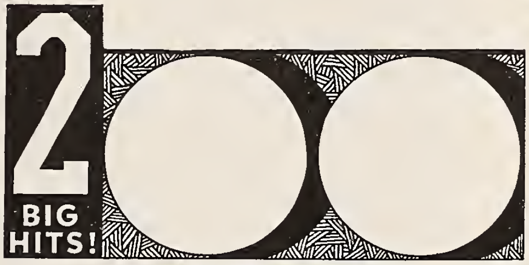
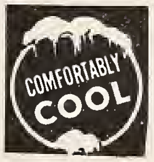
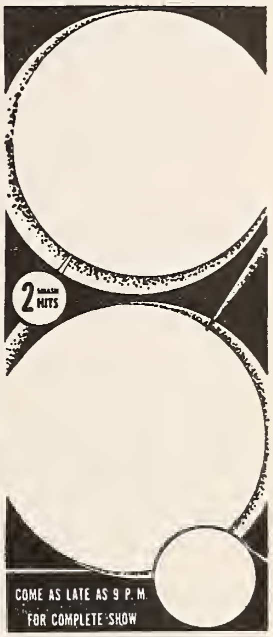

ALWAYS
COMFORTABLY
COOL

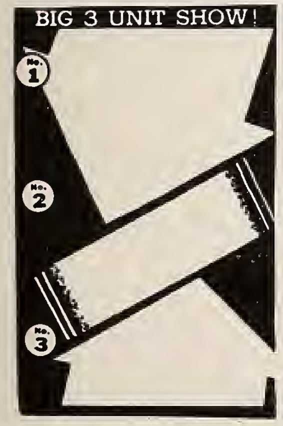


2 COL. X 2"*

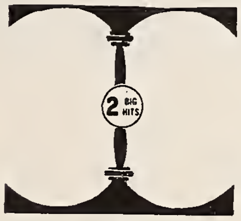

COMFORTABLY
COOL


2 SMASH HITS
COME AS LATE AS 9 P. M.
FOR COMPLETE SHOW

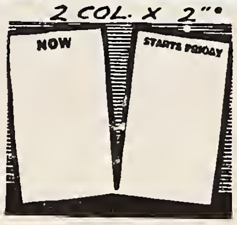
1 COL. X 4⅞"


BIG 3 UNIT SHOW!
No. 1
No. 2
No. 3

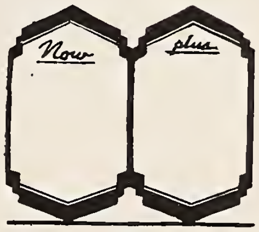
1 COL. X 3⅛"



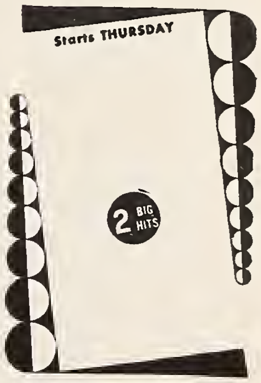
1 COL. X 1⅝"


NOW
STARTS FRIDAY

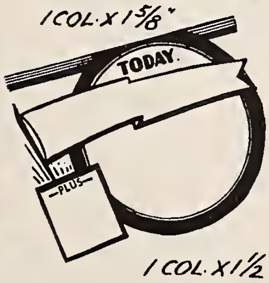
1 COL X 1½"



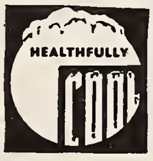
1 COL. X 1⅝"

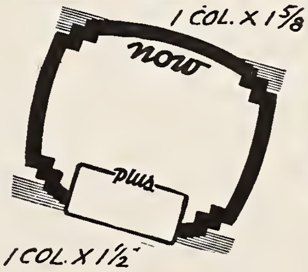

Starts THURSDAY
2 BIG HITS

1 COL. X 2⅞"

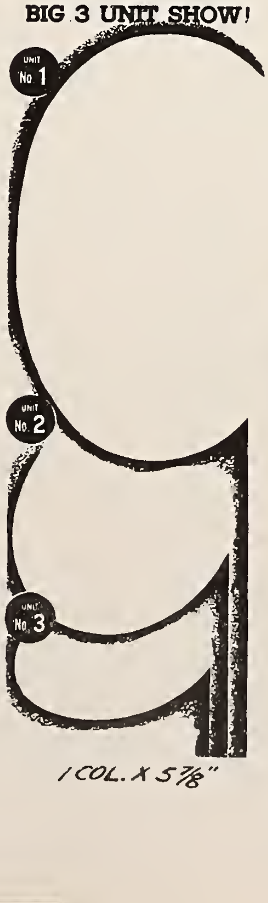


1 COL. X 1½"

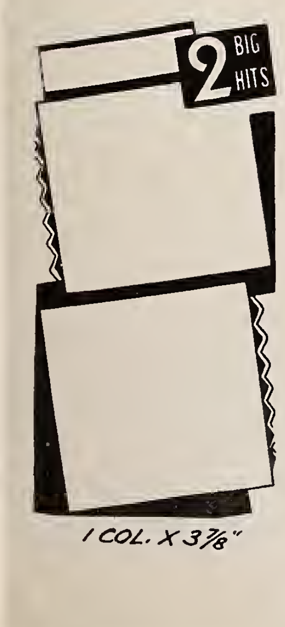

HEALTHFULLY
COOL



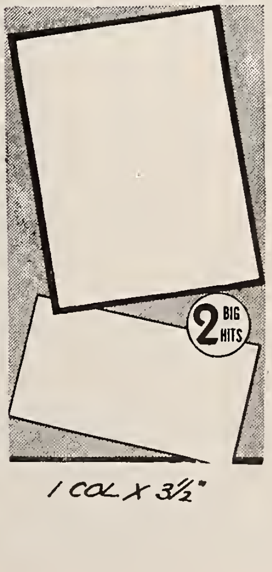
1 COL. X 1½"


BIG 3 UNIT SHOW!
UNIT No 1
UNIT No 2
UNIT No. 3

1 COL. X 5⅞"



1 COL. X 3⅞"



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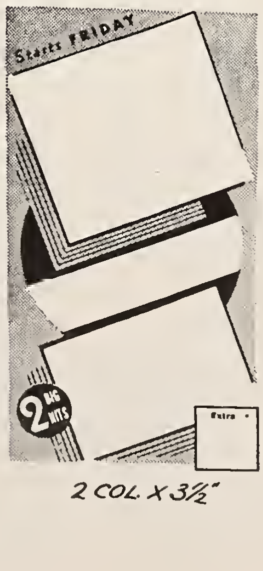
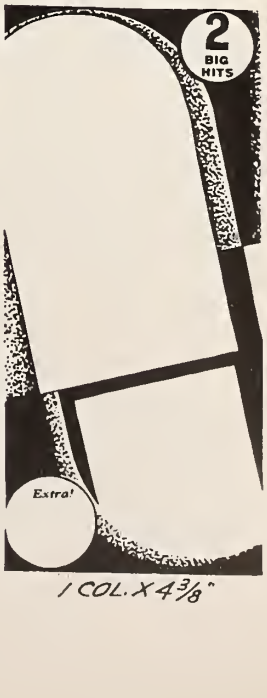

Starts FRIDAY
2 BIG HITS
Extra

2 COL. X 3½"


2 BIG HITS
Extra!

1 COL. X 4⅜"

YOU ARE INVITED TO JOIN UP

RAY HOLLOWAY

manages the Ellanay Theatre in El Paso, Tex., and started in this business in 1926 as clerk in the Paramount advertising department in Georgia, one year there and then over to the warehouse in Atlanta. Later Ray went to New Orleans as manager of the accessory department and purchasing agent for Publix. At these jobs Holloway remained for some time until he asked to be transferred to a theatre so we next find him at the Palace in El Paso, where he remained until October last year.

▽

DON GLOVER

manages the Audian Theatre in Pullman, Washington, and since joining up we haven't heard from him. You're another member that will have to be taken to task, Don, and remember we don't consider you a really full-fledged member until you've contributed.

▽

HUGH MARTIN

managing the Ritz in Valdosta, Ga., started as doorman, usher, bill poster, etc., in 1912 at the Bonita Theatre in Columbus, Ga. In 1922 Hugh entered the boxing business as matchmaker at the Madison Square Garden, and after a flyer at that we find him returning to his first love, showbusiness, to manage houses for his brother Guy.

▽

H. ARTHUR PAVESE

manages the Casino Theatre in Baltimore, Md., starting as house manager at the Rivoli there, and was then promoted to the Embassy. From that post Art was transferred to the Casino, all of these houses being owned by the Fields Brothers Enterprises.

▽

HARRY W. CRULL

manages Loew's Valencia in Jamaica and is another member too well known to all to require this introduction. Harry won a plaque last year that was presented up at West Point. This member has been around, having managed the Empire in London, the Fox, Washington; Albee in Providence, to say nothing of houses in Jersey, Brooklyn, Kalamazoo and Indiana.

▽

LES PUGSLEY

is the assistant of the RKO Capitol, Winnipeg, Canada, and comes well recommended by his superior, Jack Purvis, who says Les is absolutely worthy of membership in the Club. Pugsley says he has been at the Capitol since 1929.

▽

GEORGE HELIOTES

general manager of the Rialto Theatre in Ft. Wayne, Ind., has had charge of the Rialto and Broadway Theatres there and is a director in the Associated Theatre Owners of Indiana. We hear from you too infrequently, George, and here's hoping this little notice will serve as a reminder to send stuff along to us.

NEWLY OUTFITTED. Service staff manager, Jack Goodwin, of the M & P, Scollay Square, Boston, attired in new spring outfits. Back row, left to right, Frank Major, Arthur Hart, Herbert Tracy, Theodore Brown, Harold Burgess, Edward Cote, Raymond Reilly, Edward Kerrigan, Irving Thayer, Vernon Morse, George Cloutier; Second row, Arthur R. Morton, Thomas Brennan, Kendall Pease, Chief of Service, George Coleman, Edward Tonra, Louis DeMoulin; Seated, Lovell, Betty Moulin, and that's publicist, Martin Glazer, at extreme right of second row.

LES BOWSER

in Warren, Ohio, manages the Harris-Warren and is another member that's no stranger to our pages. Les started with Rowland and Clark, putting on novelties such as "a barrel of fun" and then took charge of the Rowland and Colonial Theatres in Wilkinsburg, Pa. There for two years, Les went to Pittsburgh to assume managership of the Schenley and from there to the Vita Temple at Toledo. A few more moves to theatres in Pennsylvania and now for the past three years he's been at the Harris.

▽

WAYNE HAWKINS

is managing the Fox Aztec in San Diego, Cal., having worked at the Dome in Ocean Park, the California in Venice, Cal., and the Westwood in Westwood, Cal. Wayne, too, has contributed accounts of his activities and since we have a few members from whom we hear in San Diego, this city should be well represented with Wayne helping out.

▽

JOHN T. FLOORE

is in San Antonio, Texas, managing the Empire Theatre. John has only worked for the Interstate Circuit as manager of the Majestic and Aztec, there. John has taken care of houses for Interstate in Denison, Harlington and Abilene and has been active in our pages, so we'll just take this opportunity to welcome him formally.

NORMAN SCHWARTZ

is Floore's assistant at the Empire in San Antonio, Tex., having started in as usher, doorman at the RKO Majestic there, thence to the Empire, where he has remained, having been promoted to his present position. Between the two of you, Norman, the Empire ought to be mentioned fairly often in our section.

▽

HARVEY E. SILIS

is up in Wallaceburg, Ontario, Canada, managing the Capitol Theatre, and when he joined he said they don't step out very often on pictures, but when they do, he promises he'll send stuff in. Well, we're waiting patiently, Harvey, and you're not going to allow your Canadian brother to beat you to it, are you? How about a little lively competition from up your way?

▽

HERBERT MULLINS

is down in Rodessa, La., managing the Strand Theatre. Herb was formerly with the Continental Motion Picture Company of Dallas before assuming his present job with the recently completed Strand in the heart of Louisiana oil fields. Mullins says business is great and prospects better, but suppose you write us and let us know what you are doing to get your share of it.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMABASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
China Flight		June 15,'36†		
Robin Hood, Jr.		June 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Coming				
Alcatraz		July 15,'36†		
Phantom of Santa Fe, The		May 20,'36†		
Tundra		June 15,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	Mar. 28,'36
Coming				
Below the Deadline	Cecilia Parker-Russell Hopton			
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'38†		
Blackmailer	William Gargan-Florence Rice	May 8,'36†		
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'38
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'38†	57	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron	Richard Dix-Karen Morley	May 1,'36†	80	
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	58	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	*68	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
She Couln't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
(Exploitation: Feb. 15,'36, p. 83.)				
Superspeed (G)	Norman Foster-Florence Rice	Sept. 1	57	Apr. 25,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36
Coming				
Counterfeit	Chester Morris-Margot Grahame	May 25,'36†		
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Fugutive Sheriff, The	Ken Maynard-Beth Marion			
King Steps Out, The	Grace Moore-Franchot Tone	May 28,'36†		
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe	Edward Arnold-Joan Perry			
(See "Fer de Lance," "In the Cutting Room, May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Purple and Fine Linen	Jean Arthur			
San Francisco Nights	Marguerite Churchill-Ralph Bellamy			
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†		
Stampede	Charles Starrett-Finis Barton			
Trapped by Television	Lyle Talbot-Mary Astor			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 28	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Smokey Smith	Bob Steele	Sept. 28	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szekall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mer. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	
Coming				
Be Good Until Death	Csortos-Deveny		90	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Notre Dame			58	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36,p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull-	May 16,'36†	58	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 18
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploiation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
(See "In the Cutting Room," Apr. 11,'36.)				
China Clipper	Pat O'Brien-Beverly Roberts			
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
Hearts Divided 955	Marion Davies-Dick Powell	June 6,'36†		
(See "In the Cutting Room," Mar. 14,'36.)				
Let's Pretend				
Mountain Justice	Bette Davis			
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	*62	Apr. 4,'36
Nowhere	Ross Alexander-Beverly Roberts			
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay			
Shrinking Violet	Ross Alexander-June Travis			
Stage Struck	Joan Blondell-Dick Powell			
White Angel, The 960	Kay Francis-Ian Hunter	June 20,'36†		

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athona Dlympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 15†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Oct. 1†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct. 15	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 19
Rhodes, the Diamond Master (G)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	Constance Bennett-O. Homolka			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rest Cure (G)	Reginald Denny-Esther Ralston	May 7,'36	64	Feb. 15,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	June 7,'36	66	
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Song of the Andes				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	June 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
La Vie Parisienne	John Loder-Nancy Burns			
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36†	63	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36†	65	Oct. 14,'33
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agal	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Czocke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Hat	Frank Luther-Dorothy Dare	June 1,'36†		
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A)	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
(Reviewed and released in New York territory under the title, "The Criminal Within.))				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Rides Double				
Three of a Kind	Chick Chandler-Evalyn Knapp			
Under the Lilacs				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,36
Ah, Wilderness† (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Bishop Misbehaves, The (G) 613	Edmund Gwenn-Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
China Seas (G) 602	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16†	89	Aug. 5
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
O'Shaughnessey's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 8
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'36, p. 78.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79.)				
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'38.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'38
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14, '36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan.25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'38
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys 653	Robert Young-Betty Furness	May 15,'36†		
Tough Guy (G) 620	Jackie Cooper-Joseph Callela	Jan. 24,'36†	77	Feb. 8,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'38
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. .Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil Doll, The	Lionel Barrymore-M. O'Sullivan	June 12,'36†		
Fury 610	Sylvia Sidney-Spencer Tracy	May 29,'36†		
(See "In the Cutting Room," May 9,'36.)				
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart			
Great Ziegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
Kelly the Second	Patsy Kelly-Pert Kelton			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Our Relations	Laurel and Hardy			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 5,'36†		
(See "In the Cutting Room," April 4,'36.)				
Suzy	Jean Harlow-Franchot Tone	June 26,'36†		
Tarzan Escapes	Johnny Weismuller -Maureen O'Sullivan			
Trouble for Two 646	Robert Montgomery-Rosalind Russell	May 22,'36†		
(See "Suicide Club," "In the Cutting Room," May 2,'36.)				
We Went to College	Walter Abel-Edith Atwater	June 19,'36†		

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 6
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakio-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'38
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A)	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mor. 14,'36, p. 89; Apr. 11,'36, p. 92.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Lorottta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 11
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Coopor	Feb. 28,'36†	95	Feb. 8,'36
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Fatal Lody	Mary Ellis-Walter Pidgeon	May 15,'36†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Florida Special (G)	Jack Oakie-Sally Ellers	May 1,'36†	*68	Apr. 25,'36
F Man 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	
(See "In the Cutting Room," Jan. 11,'36.)				
Forgotten Faces (G)	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(see news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugutive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 10
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 10
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 10
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
This Woman Is Mine 3447	Gregory Ratoff-John Loder-R. Bennett-Kath. Sergrave	Aug. 9†	75	
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'38
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 18
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death	Randolph Scott-Frances Drake	June 19,'36†		
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
Border Flight (G)	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Chinese Gold	Gary Cooper-Madeleine Carroll			
Duchess, The	George Raft-Dolores Costello Barrymore			
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Girl of the Ozarks, The	Virginia Weidler-G. Erickson	June 12,'36†		
(See "In the Cutting Room," May 9,'36.)				
Palm Springs	Frances Langford-Smith Ballew	June 5,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Poppy	W. C. Fields-Rochelle Hudson	June 19,'36		
(See "In the Cutting Room," May 9,'36.)				
Princess Comes Across, The	C. Lombard-Fred MacMurray	May 22,'36†		
(See "Concertina," "In the Cutting Room," Mar. 14,'36.)				
Return of Sophie Lang, The	Gertrude Michael-Ray Milland			
Rhythm on the Range	Bing Crosby-Frances Farmer			
Spendthrift	Henry Fonda - Pat Paterson			
Texas Rangers, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 26,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-George Houston		*67	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy- Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Tim McCoy-Joan Woodbury	Jan. 27,'36†	76	
Lightnin' Bill Carson	Ralph Forbes-Marion Schilling	Apr. 15,'36†		
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luana Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Fighting Fury	Kazan, Wonder Dog - John King	Sept. 1†	61	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†		
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	*70	Apr. 25,'36
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	80	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Mar. 2,'36†		
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The 3572	Gene Autry-Lois Wilde	May 11,'36†		
(See "In the Cutting Room," May 2,'36.)				
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Follow Your Heart 3509	Marion Talley			
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars	Gene Autry-Dorothy Dix			
Hearts in Bondage 3508	James Dunn-Mae Clarke			
(See "The Glory Parade," "In the Cutting Room," Apr. 25,'36.)				
Lonely Trail, The 3561	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Navy Born 3516	William Gargan-Claire Dodd	June 20,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Song of the Six-Gun 3573	Gene Autry	July 6,'36†		
Ticket to Paradise 3533	Roger Pryor-Wendy Barrie	June 20,'36†		
Winds of the Wasteland 3562	John Wayne-Phyllis Fraser	June 15,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36†	81	May 2,'36
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'38
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 81
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 812	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dancing Pirate 670	Charles Collins-Steffi Duna	May 22,'36†	85	
(See "In the Cutting Room," May 9,'36.)				
His Majesty, Bunker Bean	Owen Davis, Jr.-Louise Latimer			
Last Outlaw, The	Harry Carey-Hoot Gibson			
(See "The Last of the Bad Men," "In the Cutting Room," Apr. 18,'36.)				
Marry the Girl	Gene Raymond-Barbara Stanwyck			
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss	Anne Shirley-John Beal			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'38†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'38†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The (G) 638	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90.)				
Dante's Inferno* (A) 811	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'38
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'38†	62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	*75	Apr. 18,'36
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 8
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'38
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'38
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'38†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 27
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'38†	72	Feb. 22,'38
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Aisle*		July 24,'36†		
Border Patrolman* 650	George O'Brien	July 3,'36†		
Dimples	Shirley Temple-Helen Westley			
Girls' Dormitory	Ruth Chatterton-Herbert Marshall			
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	*65	May 9,'36
Human Cargo* (G)	Claire Trevor-Brian Donlevy	June 19,'36†	66	Apr. 25,'36
Jones Family in Educating Father*	Jed Prouty-Shirley Deane	July 10,'36		
Little Miss Nobody* (G)	Jane Withers-Ralph Morgan	June 12,'36†	*72	Mar. 28,'36
Mercy Killer, The*	Gloria Stuart-Robert Kent	July 17,'36†		
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†	79	
Private Number* 645	Loretta Young-Robert Taylor	June 5,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
Public Nuisance, No. 1	Jane Withers-Irvin S. Cobb			
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sins of Man 648	Jean Hersholt-Don Ameche	May 29,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
Thank You, Jeeves*	Arthur Treacher	June 19,'36†		
To Mary—With Love	Warner Baxter-Myrna Loy			
Trouble Makers*	Brian Donlevy-Glenda Farrell	June 26,'36†		
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room,' May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 8
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'38
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84.)				
Melody Lingers On, The (G)	Josephine Hutchinson-George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 94.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'38†	93	Feb. 29,'38
(Exploitation: May 9,'36, pp. 90, 94.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
Last of the Mohicans, The	Randolph Scott-Heather Angel	June 19,'36†		
Man Who Could Work Miracles, The	Roland Young			
Moscow Nights (A)	H. Bauer-Penelope Dudley Ware	July 10,'36†	76	Nov. 30

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	*72	May 9,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G) 9007	Carole Lombard-Presten Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan 9031	Jack Holt-Nan Gray	June 7,'36†		
My Man Godfrey	William Powell-Carole Lombard			
Nobody's Fool	Edward Everett Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole!	Ann Preston-Henry Hunter	June 14,'36†		
(See "In the Cutting Room," May 9,'36.)				
Phantom Rider	Buck Jones-Marla Shelton			
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	*115	May 9,'36
(See musical analysis, May 9,'36, p. 65.)				
Two in a Crowd	Joel McCrea-Joan Bennett			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				
Parole	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 25,'36, p. 96.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	[illegible]5	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse	Fredric March-D. De Havilland			
(See production article, Feb. 1,'36, p. 16.)				
Bengal Killer, The	Barton MacLane-June Travis			
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	*63	Apr. 25,'38
Blood Lines	Patricia Ellis-Dennis Moore			
Cain and Mabel	Marion Davies-Clark Gable			
Case of the Velvet Claws, The	Warren William-Claire Dodd			
(See "In the Cutting Room," Apr. 18,'36.)				
Charge of the Light Brigade	Errol Flynn-D. De Havilland			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
(See production article, May 2,'36, p. 16.)				
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Hot Money	Ross Alexander-Beverly Roberts			
(See "In the Cutting Room, May 2,'36.)				
Jailbreak	Craig Reynolds-June Travis			
(See "Murder in the Big House," "In the Cutting Room." Mar. 28,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Love Begins at Twenty	Warren Hull-Patricia Ellis			
(See "In the Cutting Room,' May 2,'36.)				
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94.)				
On Secret Service	Dick Foran-Paula Stone			
Sons O'Guns 911	Joe E. Brown-Joan Blondell	May 30,'36†	*85	May 2,'36
Sweet Aloes	Kay Francis-George Brent			
Two Against the World	Humphrey Bogart-Beverly Roberts			
(See "In the Cutting Room," Mar. 28,'36.)				
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Golden Tiaga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 18
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 18
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Marla Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, The (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 20
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Student's Romance, The (G)	Grete Natier	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Wedding March, The (A)	Tullio Carminati	Franco-Americen		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30',36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Teched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google		

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Disorder in the Court (3 Stooges)		
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Half Shot Shooters (3 Stooges)		
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		
Glee Worms		
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
Strange Championships	July 20	10

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm		
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	10
Tomorrow's Champions	July 23	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Let's Ring Doorbells	Nov. 7†	7
Playing Politics		
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25.'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19

FROLICS OF YOUTH

Title	Rel. Date	Min.
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
It Happened All Right	May 15,'36†	2 rls.
Magic Word, The	July 5	17

MUSICAL COMEDIES

Title	Rel. Date	Min.
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Busy Bee, The	May 29,'36†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May 1,'36†	6
Runt, The	May 15,'36†	6
Southern Horse-pitality	Nov. 29†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	11
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	2 rls.
Ye Old Saw Mill	Aug. 30†	17

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7

NEWSLAUGHS

Title	Rel. Date	Min.
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'38†	9
Young Explorer	Mar. 2,'36†	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9

PORT O' CALLS

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9

HARMAN-ISING
(Happy Harmonies)

Title	Rel. Date	Min.
14—Old Plantation, The	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
9—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
How to Sleep	Sept. 14†	11
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TODD-KELLY

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'38†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel	May 15,'36†	8
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry—Made to Order—Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7—Mountain Moods—Camera Hounds—Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	9
No. 10—	Apr. 24,'36†	10
No. 11—	May 22,'36†	
No. 12—	June 19,'36†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 28	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
Wimpy, the Waiter	May 29,'36†	

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	

SCREEN SONGS

Title	Rel. Date	Min.
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—Neptune's Scholars	June 5,'36†	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'36†	9

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36.	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RAPID FLASH COMEDIES

Title	Rel. Date	Min.
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RAPID MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'38†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'38†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug. 9†	15
Returned Engageemnt, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'38†	9
Winter Sport	Mar. 13,'36†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counsellitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Wholesailing Along	May 29,'38†	17

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Quebec	Aug. 2	9½
Roumania	June 26	11

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'38†	
Prominent Personalities	Feb. 21,'38†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

AL BONDY

(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		8

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		18

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

SACK

(National Pict.)

Title	Rel. Date	Min.
Tubal Cain		15

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Three Little Wolves		10
20. Elmer Elephant		8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 6)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	1 rl.
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka In for the Love of Pete Shemp Howard Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36†	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Better Than Gold Fifi O'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Merton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy- Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi O'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Day Henry Armetta- Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal Leroy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Cressky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	2 rls.
When You're Single Cross and Dunn	May 16,'36†	2 rls.
Maid for a Day Grace Hayes	May 23,'36†	2 rls.
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16 Phantom Ship, The	Feb. 1,'36†	7
No. 17 Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	1 rl.

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	1 rl.
No. 20—I'd Love to Take Orders from You	May 30,'36†	1 rl.

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11

PEPPER POT

Title	Rel. Date	Min.
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Pictorial Review	June 13,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 episodes)		
Robinson Crusoe		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36† (1st episode, 5 rls., followed by 14 two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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BUY OR LEASE THEATRE 2,500 POPULATION or more. WILL IRWIN, 1012 West Monroe, Springfield, Ill.

WANTED THEATRE LEASE—SMALL MIDwestern town. BOX 695, MOTION PICTURE HERALD.

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"YOU CAN TELL THE WORLD" CABLES Globe Theatre, Antigua, Leeward Islands. "SOS did a nice job—pleasantly surprised!" You'll find Cinemaphone performs for you, too. Free trial. S. O. S., 1600 Broadway, New York.

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AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

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SPRING SPECIAL GUARANTEED RECONDItioned Peerless reflector lamps complete with Rectolite 30 ampere rectifiers. Supply limited. Only $360. Rush your order today. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

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UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, streopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

USED DOUBLE 70 AMPERE MULTIPLE G.E. generator, excellent running condition with field regulator and 2-ballast rheostats, cheap. 1266 W. 6th St., Cleveland, O.

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THEATRE, BUILDING AND EQUIPMENT. Operating. OWEN WILSON, General Delivery, Springfield, Mo.

TWO PAIRS THAT WIN EVERY DEAL

You can stand pat on these two pairs, for they are always sure winners. Raise the bet by promising your patrons a big laugh whenever you have Tim and Irene or Buster West and Tom Patricola on your program.

TIM and IRENE

who introduced Irene's goofy family for a riot of fun in "JUST PLAIN FOLKS", bring another silly adventure with the "folks" in

"IT HAPPENED ALL RIGHT"

Directed by Walter Graham
Story by David Freedman

BUSTER WEST and TOM PATRICOLA

just signed up for a long term in Educational's Comedies by popular demand, blow up a gale of laughter in their favorite sailor roles in

"FRESH FROM THE FLEET"

Produced by Al Christie
Story by William Watson
and Arthur Jarrett

Presented by
E. W. HAMMONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by
20th Century-Fox Film Corporation

the first important feature product announcement of 1936-37 is on pages 19 to 24

Paramount
Pictures

MOTION PICTURE
HERALD

SECOND ANNUAL

Show of Showmanship

VOL. 123, NO. 8

MAY 23, 1936

Entered as second class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription $3.00 a year. Single copies, 25 cents.

THE BREAD AND BUTTER OF THE FILM INDUSTRY!

This Week is the 12th Birthday
of Metro-Goldwyn-Mayer

IT'S THE FIRST ANNIVERSARY OF 'G-MEN'

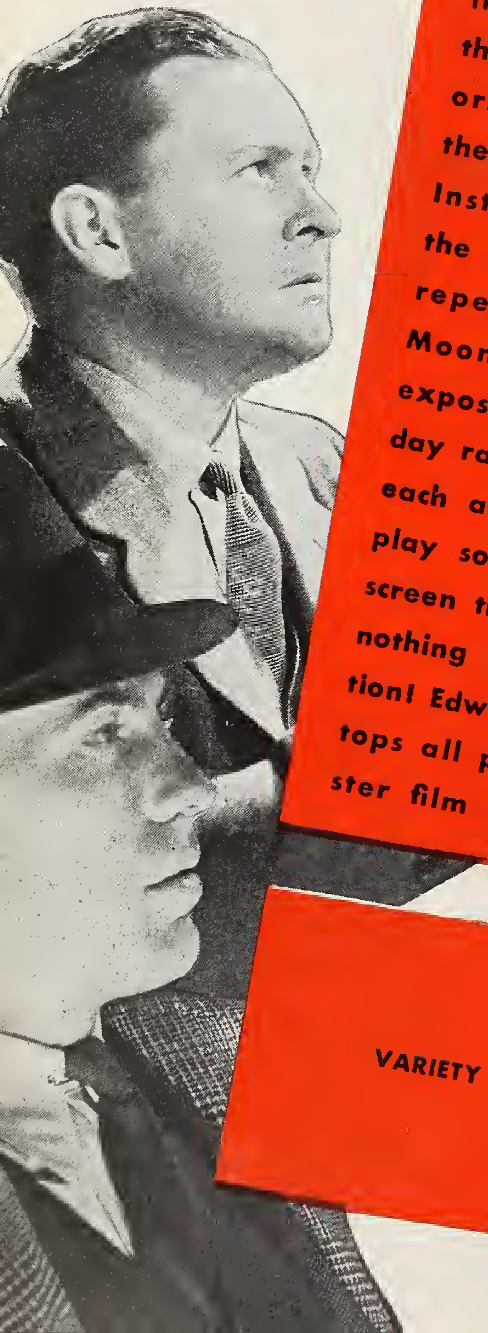
1935

And everybody's going to help Warner Bros. Celebrate . . . .

1936

..THE CRITICS HAVE STARTED IT!

Listen quietly, please, while Hollywood's top trade previewers deliver a few well-chosen cheers for "a gangster story that leaves all predecessors so far behind that they'll never be missed!"



"Warners again step out in front with a gangster story that leaves all predecessors so far behind that they'll never be missed! Instead of dealing with the old stereotyped pre-repeal rackets, Martin Mooney, known for his expose on the present-day rackets, has brought each and everyone into play so vividly that the screen translation leaves nothing to the imagination! Edward G. Robinson tops all previous gangster film performances!"

VARIETY DAILY

Something new in suspense-laden, melodramatic, racketeer-gangster-cop entertainment! Different, vivid and punchy, it holds much to engage attention! The show is narrated with vigorous, convincing realism! Worthy of a spot on any program, the picture is gripping audience entertainment that places in the hands of exhibitors countless novel exploitation leads with which to sell it to far above average business!

MOTION PICTURE DAILY

AND THAT'S JUST THE START OF THE BIGGEST BOX-OFFICE COMMOTION SINCE 'G-MEN'!

Watch the Trade Papers!
Watch the Newspapers!
Watch the Ads!
Watch N. Y. May 27th!
Watch Philly on the 30th!
Watch Baltimore June 6th!

"B
J
H

Watc

"An Ace Crime Picture That Scores In All Departments with Story from News Headlines! Good Direction and Acting!
Easily one of the most important crime pictures that has come to the screen! It has many authentic touches and is a credit to Martin Mooney, who has exposed many rackets, and Seton I. Miller, its authors. William Keighley, vho directed "G Men," hits gain with his direction! lward G. Robinson gives op-notch performance!"

FILM DAILY

"Should be a smash hit. I want to go on record right now as voting it positive box-office!"
LOUELLA PARSONS, Universal Service

EDWARD G.

ROBINSON

in

ULLETS OR BALLOTS"

with

N BLONDELL · Barton MacLane

nphrey Bogart · Frank McHugh

Joseph King · Richard Purcell · George E. Stone · Joseph Crehan · Henry O'Neill
Directed by William Keighley · A First National Picture

ARNER BROS. ***Repeat 'G-Men' Grosses for You!***

(maybe increase 'em—who knows?)

Showmen's Trade Review sizes up 20th Century-Fox

This company has definitely set themselves as one of the best picture-makers in the business and if advance rumors become facts, they will top this grand season during the 1936-37 year. If you can make a deal with them now for next season, go to it, you won't be going wrong. Past performances during the current season plus plans for the coming season make them a "must" for 1936-37.

A LOT OF SHOWMEN HAVE ALREADY DOPED THIS OUT!

. . . and that's why . . .

to date, more circuit deals, more big towns, more contracts have been closed for 20th Century-Fox product than at this time last year . . . and *that* was an all-time company record. Step lively and get set!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 123, No. 7

May 23, 1936

TELEVISION FACT & FANCY

WHEN the sound picture came along the picture business was skeptical, but now that television is around the corner, has been around several corners for several years, we have *"instead of disbelief . . excessive credulity,"* observes a report of the Scientific Committee of the Research Council of the Academy of Motion Picture Arts and Sciences.

This committee, the report from which is presented in *Motion Picture Herald's* news pages of this issue, headed by the most scientific Mr. Carl Dreher, of RKO studios, and formerly with RCA Photophone in the days of sound's beginnings, is exceedingly unexcited about the prospects of a television picture that can by any stretch of fancy be considered competitive with the picture that film puts on the theatre screen.

Present indications seem to be that a few homes in a few metropolitan areas may, by 1937, see a picture about twice the size of a postcard. Meanwhile, Mr. Dreher and his able associates guarantee that the industry will never be taken by surprise by television as it was by sound

» » »

THIS the while reminds us of a spectacular television hoax that has been going the rounds of upper strata officialdom these several months. The story is that genuine, perfect, or nearly perfect, television, life size in natural colors, has been achieved and demonstrated, all in deepest secrecy, between a theatre specially equipped for broadcasting in London and another for reception in New York. And, so the story has gone, everything has been tied up by reason of intricate foreign powers, influences, propaganda plans, etc., etc.

The tale got its best currency, and probably its origin, through an erstwhile radio industry attache of some passing standing who made it a subject of serious report to his chief, relating in vast detail what he said he had seen at a demonstration. From there on the story got bigger and better circulation. But when the bureau of investigation of the corporation most concerned got through looking into the matter it was found that there was no theatre, no television, no color, no process, nothing in fact but the strange Munchausen fancies of a man who wanted to make himself mysterious and important. His next step was out—and into that other land of dreams, stereoscopic pictures without a viewing device—another fancy which has been meeting that same "excessive credulity."

It would appear that there is much more *tele* than *vision*.

"HAPPY HOUR" PLOT

THE National Congress of Parents and Teachers, worthy, aggressive and powerful, seems to be having quite a succession of problems with some of its advisors, employees and friends from time to time—including notably some of the experts who seek to tell the Congress all about the motion picture.

In the issue of May 9th, *Motion Picture Herald* presented an account of the entirely wholesome, even if enterprising, project of Columbia Pictures Corporation known as the "Happy Hour" program of approved short pictures suitable for children's shows.

Now the news wires from Milwaukee relate that Mrs. Mary T. Bannerman, national legislative chairman, still hot on the furtherance of a program of interference with the industry, declared:

"The motion picture people want your endorsement of the 'Happy Hour' programs for children. Don't be fooled. It's merely the latest device to make you forget the Neely-Pettengill block booking bill, to divert your attention from writing letters to congressmen urging its passage."

This is a practically perfect demonstration of that state of bias long described as "Damned if you do, and damned if you don't."

We are saddened by the realization that even if the motion picture industry were suddenly made perfect by her own specifications, Mrs. Bannerman probably would not like it.

Meanwhile we might as well expose the "Happy Hour" idea right now. It is really a scheme for merchandising some motion pictures, selected pictures for a selected market. That's just how wicked it is.

△ △ △

"WARM FODDER"

"IF a public can like Dickens or a Walter Scott through the years, it can appreciate and give good reception to pictures that are more than warm fodder for transient emotions," pompously comments the Hartford *Courant*.

If the public of the millions ever hears about either Dickens or Scott it will be because of the screen. Further, if either one of them ever wrote anything more important than "warm fodder for transient emotions," it is yet to be revealed. Their works have acquired, for such persons as the Hartford editorial writer, a certain amber tinge of classic status merely because those authors of nineteenth century best sellers have been dead quite a long time.

The movies-for-the-millions has to be a "warm fodder" business, and that does not mean smut either.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S

'Ninth Major'

National managers of Allied States Association of Motion Picture Exhibitors have undertaken an arrangement to build a new producing and distributing company addressed at service of the independent theatres.

The new organization is to rise from the structure of the present Chesterfield-Invincible interests, guaranteeing an immediate market of between 3,500 and 4,000 independent theatres for 18 features decided upon for the new season and 52 features eventually to be produced annually. *Further details appear on page* 13.

Allied Keynote

Independents the country over, regardless of their affiliations, are invited to attend the annual convention of Allied States Association of Motion Picture Exhibitors, in Cleveland June 3rd to 5th, where the keynote will be "film buying" in its relation to the promises of distributors for the new season and their actual deliveries this season. *Allied's complete convention program is outlined on page* 37.

Chance Games

Despite the continued antagonistic attitudes of some cities and states against the chance game form of stimulation for theatre box offices, the practice continues to spread. This week brings an entirely new scheme to increase theatre grosses. This new idea, along with developments in Indiana, Kentucky, Massachusetts, New York, North Carolina, Ohio and Texas, are discussed in this issue. *The story is on page* 63.

Socialist Control

Nationalization of the motion picture business in France is expected to be undertaken by the government when the new Socialist-controlled Chamber of Deputies goes into action in June. Paul Faure, general secretary of the Socialist Party, has told the press that a state institution of the cinema is contemplated. The trade press is urging film interests to present a united front against any such movement.

Another development affecting American distributors in France is the promulgation of a decree tightening the censorship rules. General confusion followed, with the French customs refusing to clear any pictures for export until proper visas had been issued by the Board of Control. American representatives protested that the intent of the law was to restrict exportation of French product whereas its language took in all pictures to be exported from France. A number of companies have made Paris the clearing house for product to several European countries.

These and other matters current in the French center are treated by Pierre Autre, Herald correspondent in Paris, on page 67.

For Better Films

With a program directed at the hundreds of thousands in the New York area who are potential patrons of good films, the Metropolitan Motion Picture Council, newly formed, will seek to stimulate the production of better films through their support at the box-office. Promotion of a discriminating film consciousness in the younger generation is a particular aim. *The council's program of procedure is discussed on page* 66.

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Showmanship

Opening Tuesday and continuing through Friday, the second annual Show of Showmanship sponsored by Quigley Publications and produced by the Managers' Round Table department of MOTION PICTURE HERALD attracted hundreds of exhibitors, managers, circuit and film company executives to the headquarters of the publishing company in Rockefeller Center, New York. Exploitation campaigns submitted by showmen of this and other countries were displayed for the inspection of interested visitors. Lobby displays, animated, even articulate ballyhoo devices, including a live and friendly monkey, held attention while bagpipes split the air with shrill music and a half-sized Johnny Weissmuller shrieked its Tarzan call in hoarse dispute for mastery of the situation.

Attendance at midpoint in the production had surpassed that of the initial presentation, last year, with every sector and strata of the industry enthusiastically represented. *A pictorial account of the opening day's activities begins on page* 15.

Acceptable

Of the 10-point trade practice program which the Motion Picture Theatre Owners of America seeks to have the major distributors accept, they have rejected flatly only the abolition of the score charge, it was reported as the committee, headed by Ed Kuykendall, was winding up its conferences at the companies' home offices.

Generally, the distributors were favorable to most of the proposed trade reforms, but with reservations, according to report. Though discussions in the last two weeks have revolved around generalities.

Next week the committee sets out to nail the distributors down to specific proposals, and a 10 per cent cancellation clause and conciliation boards are said to be virtually "set." *For particulars, see page* 18.

Accessories

Aiming at abatement of long prevalent practices attending exhibitor resale of advertising accessories, Paramount last week announced as effective June 1st a new policy under which posters and other exploitation materials will be available to theatre men at fixed prices against which credit allowances will be made on accessories returned within five days after completion of use. Opposition was voiced immediately by Simon Libros, president of the National Poster Service Association, following meeting of a special committee convened to consider steps to be taken. Other major film companies struck a watchful waiting attitude. *Details are on page* 14.

NEWS SUMMARY COVERING THE SCREEN WORLD

Copyright

While the House Patents Committee is engaged in digesting 700,000 words of testimony compiled during 27 days of public hearings on the subject of copyrights, preparatory to reporting on the Duffy bill and other measures proposed to alter in various ways existing legal machinery for protection of property rights and treatment of transgressions thereof, mere business men of the motion picture industry, exhibitors long accustomed to routine leasing and exhibition of product without serious thought or definite knowledge of intricate implications involved in their transactions, have turned interested eye and ear to conflicting claims uttered on both sides of the several questions presented discussed and, sometimes, argued heatedly.

So that complete comprehension of basic issues and practical applications of common-sense procedure may be available to all interested parties, Edward A. Sargoy has written for Motion Picture Herald a thorough presentation of the subject and its ramifications, "The Case of the Copyright Law and the Motion Picture." *It is published on page* 12 *of this issue.*

At Ease

Motion pictures need have no fear of any competitive possibilities in television, reports the Research Council of the Academy of Motion Picture Arts and Sciences, in Hollywood. Concluding a year's study of the subject the Council reports, "There is no danger that television will burst unexpectedly on an unprepared motion picture industry, either psychologically or technically."

At the same time the Federal Communications Commission, at Washington, expressed the opinion that a dearth of suitable program material and the excessive costs of producing feature programs threaten television even before its commercial introduction.

Both reports, and additional television developments from all over the world, are detailed commencing on page 56.

Profits

"Improving earnings of Twentieth Century-Fox will reflect, to extent of dividends, in profits of Chase National Bank for 1936," according to Dow, Jones' *Wall Street Journal,* which continues, "According to latest figures available, Chase owns 774,753 shares of Twentieth Century-Fox preferred and 387,376 common shares.

"A quarterly dividend of 37½ cents per share was declared on the preferred stock, payable March 31st last, bringing to Chase $290,532 or 3.9 cents a share on its own common stock. This dividend, naturally, was not included in the condition statement as of March 4th which showed indicated earnings for Chase of 30 cents a common share in the first nine weeks of this year."

Political Bids

The battle is on for the motion picture industry's support, even in advance of the national conventions of the two large political parties.

Eddie Dowling, quondam stage producer and now of the radio, and James E. Sauter of New York on Monday were appointed chairman and vice-chairman, respectively, of the stage and screen division of the Democratic national committee.

Mr. Dowling served in a similar capacity in 1932. Friendly with President Roosevelt, when the WPA federal theatre was established he was placed at the head of the division of musical comedy, vaudeville and circuses. This division recently was disbanded, to be replaced by another, and Mr. Dowling resigned.

The Republican national committee has not announced its division heads.

Indicted

New York's Local 306, International Alliance of Theatrical Stage Employees and Motion Picture Operators, continued in the limelight this week when Harry Sherman, a former president, was indicted for first degree grand larceny in connection with the disappearance of $150,961.75 of the union's funds. *See page* 32.

Reviving

Plans for a third national exhibitor organization, dormant for some time, are being revived by independent theatre operators in the New York area, according to *Motion Picture Daily.* Charles L. O'Reilly is credited with inception of the plan and expected to take active part in its development.

"Under the proposed setup," the story says, "units will be formed in each state with delegates to a national board to conform to Congressional districts. The affiliated units will be limited only to independents. A prominent exhibitor in the local New York area with political affiliations is understood being primed for the presidency."

Tariffs Stand

A guarantee against increase in the present rate of duty on American films is given by Finland in the reciprocal trade agreement with that country announced this week by the State Department in Washington.

In making public details of the agreement, the department explained that most American films are supplied to Finland through exchanges operated in Europe by American companies and that statistics consequently do not show the relative importance of our films in that market.

"However," the department said, "it is estimated that over 75 per cent of the films imported into Finland in 1935 were of American make. Binding of the duty of 24 cents per pound carried with it also safeguards against the imposition of quantitative import restrictions during the life of the agreement."

Drops "Quota" Films

Twentieth Century-Fox is going to drop production of "quota" pictures and instead intends to draw ten outstanding pictures from British producers to take care of the greater part of the company's quota requirements and with the hope that at least five of them will be of a caliber for distribution in America. Joseph M. Schenck made this announcement in London, where it was read at a reception at Claridge's to Sidney R. Kent and himself.

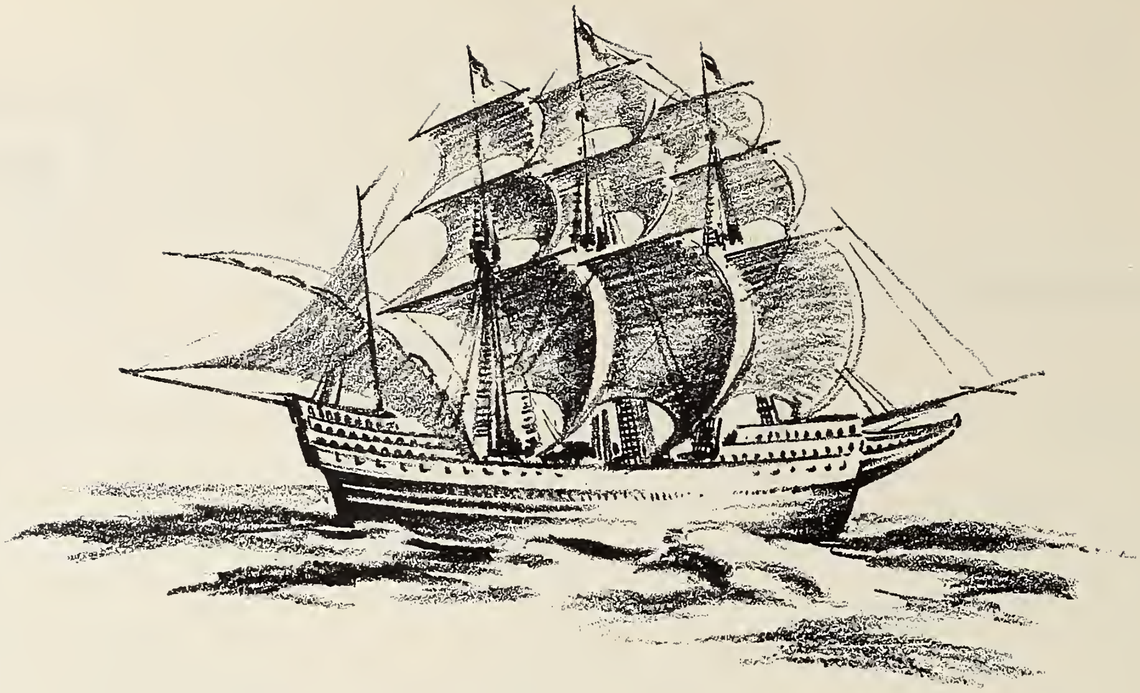
Mr. Schenck suggested that British producers who hope to reach the American public with their product should know their buyers, adding that "they make a big mistake in not going to America to study the public and its needs."

These and other developments in the British field are reported by Bruce Allan of the Herald's *London office, on page* 80.

On Sidetrack

Delay interpreted as equivalent to the sidetracking of block booking legislation for the present session of Congress was ascribed last week to wrangling among members of the Pettengill subcommittee resulting in failure to complete preparation of a bill to report to the whole committee on interstate and foreign commerce.

Meanwhile the Motion Picture Theatre Owners of Massachusetts, an Allied affiliate, met in special session at New Haven and authorized Abram F. Myers and Nathan Yamins to represent the unit in efforts to secure passage of the bill.



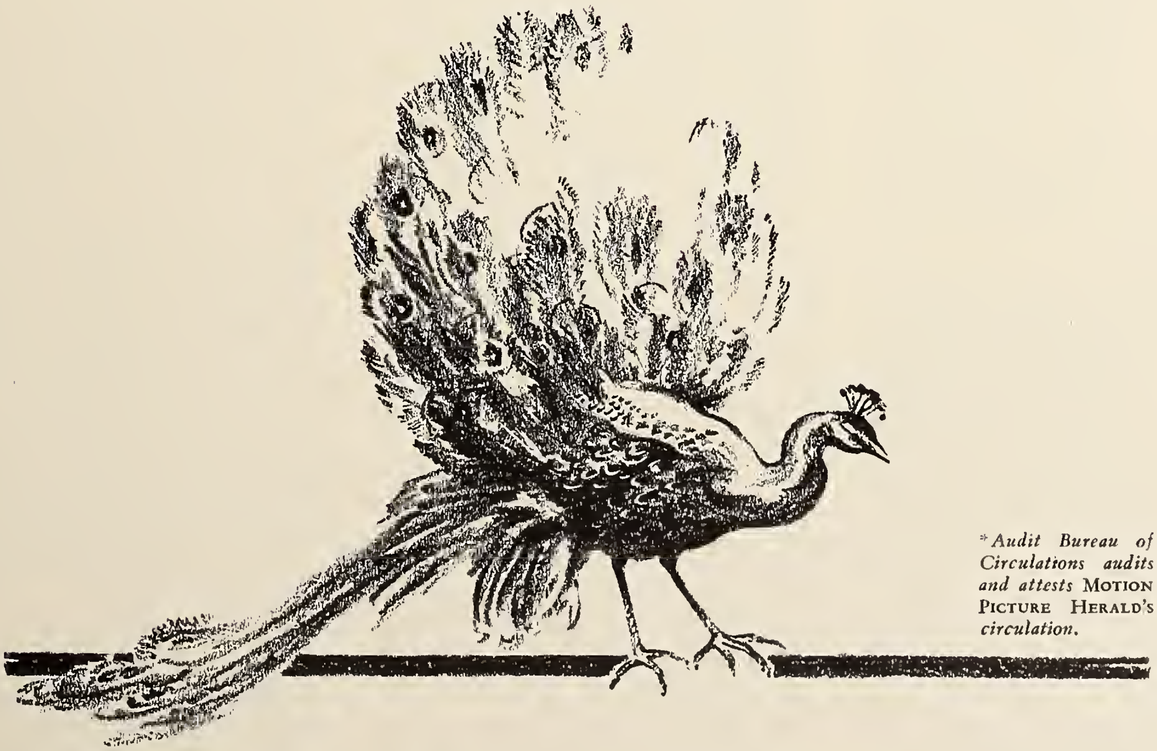
Standing on the headlands of anticipation the world's showmen are again for the twenty-first season of 1936-37 scanning the horizon of the new product pages of Motion Picture Herald for the argosies of announcement from the producers and distributors.

As the galleons of old sailed with their burthens of pearls and silks and spice, "ivory, apes and peacocks," so do each year the pages of Motion Picture Herald come bearing the inventories of that filmy dream stuff of which box office gold is made. This is the time of the buying, the time when the wares of tomorrow are to be held to the light in the market place, weighed, estimated.

Each year, as surely, seasonally as the coming of the May-wine, as the blossom-time, the fifteen thousand six hundred and seventy-two showmen readers of these pages turn here by their annual custom and habit to see what the show year ahead holds in prospect.*

EVERY great picture, and substantially every picture that ever played, has been first discovered in these pages by the showmen of the world. This is where they look for the product, this is where they find it. These are their pages. Their attention has made them so.

MOTION PICTURE HERALD



**Audit Bureau of Circulations audits and attests* MOTION PICTURE HERALD'S *circulation.*

The Case of the Copyright Law and the Motion Picture

Films Have a $200,000,000 Annual Stake Involved in Congressional Changes

by EDWARD A. SARGOY

The motion picture is a copyrighted document representing a property that is worth $200,000,000 every year in its new production-negative valuation alone. Its status as a copyright stands close to undergoing drastic changes. Yet most of the producers, distributors and exhibitors who are directly or indirectly involved in copyright relations are practically unaware of all of the facts of the case of the copyright and the motion picture, legally and otherwise.

There rests today in Washington a Congressional proposal, fully formulated and standing ready to change the copyright structure in such a manner that the industry as a whole would be affected more than any other medium of expression and this because it has so much more at stake.

The House Patents Committee is now digesting over 700,000 words of testimony on 1,291 closely printed pages compiled during 27 days of public hearings in February, March and April of this year. This is in addition to some thousand-odd printed pages of public hearings in the spring of 1932 on the Sirovich copyright bills.

The general public, within and outside of the film business, including those actually engaged in dealing with copyrights, as well as most lawyers and most Congressmen, shy away from the copyright problem. The feeling seems to be prevalent that it involves some mysterious legerdemain fathomable only by the small cult of lawyers specializing in this field. The fact is quite the contrary. Copyright involves no legal mumbo-jumbo. All that is needed is a realistic common sense appreciation of how legal sanctions function in our present economic society to insure respect rather than anarchy toward private property.

The Minimum Damage Controversy

The storm center of the recent copyright hearings has been the proposed Duffy bill elimination of the minimum statutory damages of $250. This bill has already passed the Senate. Commercial users of copyright have apparently lined up for it against the copyright owners. But these damages are payable *only* by those caught trespassing upon the private domain of the copyright owner without his permission. Viewed in its true perspective, do the interests of copyright owner and copyright user materially conflict?

With the single possible exception of the business of marketing the commercial performing rights of music, *an industry of relatively insignificant money volume in our national economy of copyright*, there is and should be no conflict between owner and user concerning copyright legislation.

Why the lack of harmony? Because sponsors of the Duffy bill fallaciously assume that the unique problems of marketing musical performing rights are typical, *rather than the exception*, for other more important types of copyright ownership and use. An Interdepartmental Committee from the Departments of State, Commerce and the Copyright Office, drafted and sponsored the bill ostensibly to enable adherence to the International Copyright Union. Senator Duffy added a domestic tail to the international kite by radically eliminating minimum statutory damages for all copyright owners. His supporting arguments were based solely on the music situation.

THE AUTHOR OF "THE CASE OF COPYRIGHTS"

Edward A. Sargoy, who sets forth herewith the case of copyrights and the motion picture, was an honor student at Columbia Law School in New York, and editor of the Columbia Law Review *in* 1922, 1923 *and* 1924. *He was engaged in private law practice until* 1929, *and since then he has been associated with Gabriel L. Hess in representing the national distributors and their Copyright Protection Bureau, headed by Jack H. Levin, in the special matter of copyright infringements arising out of "bicycling," or pirated exhibitions in the United States.*

Mr. Sargoy personally prepared the briefs and argued the noted cases for the distributors between 1930 *and* 1933 *in Metro-Goldwyn-Mayer vs. Bijou theatre in Massachusetts, and in Tiffany vs. Dewing in Maryland, which cases established the law that the exclusive right of exhibition is a property right belonging to the copyright obtained for a photoplay film, and that the distributors have the right to proceed under the Copyright Law for the minimum statutory damages of* $250 *against exhibitors who, in disregard of their booking licenses, holdover, switch, or bicycle films.*

The author spent two months in Washington during the past winter attending practically all of the hearings on the proposed copyright legislation, assisting Mr. Hess and the distributors in the preparation and compilation of data submitted by distributors to the Patents Committee of the House.

For some seven years the subject of copyrights and the motion picture has been his special study.

Music Situation Not Typical

Is the musical problem typical? *Decidedly not.* It is distinctly unique Fundamentally, it is not at all a problem of the copyright law. Composers of music must market collectively. Commercial performing users of music require the immediate availability of a pooled reservoir of copyrighted musical properties into which they can dip at will many times daily for *unspecified unlimited* performing uses throughout the year. Furthermore, thousands of these commercial users of musical rights, including those commercially receiving and disseminating wired or radio broadcasts (hotels, cafes, etc.), or performing recorded music (theatres, radio stations, etc.) are secondary copyright users dependent upon musical performances for the better conduct of their business enterprises, but with no control whatsoever over the choice of program or knowledge of the copyright source.

This unique special situation does not at all exist for other copyrighted properties (such as motion pictures, plays, books). These are invariably marketed competitively like other forms of private property in the United States. Yet these music problems were given approximately seventeen of the twenty-seven days of public hearings by the House Patents Committee, and considered the bellwether of the general copyright situation. Indeed, after the first four weeks devoted exclusively to the sweet and sour overtones of the music situation, they were convinced that the Committee was thereby sufficiently prepared for a general tuning of the copyright law.

Was the music theme overplayed? Let us look at the record. The entire income to all composers and publishers from all commercial users of musical performing rights in the United States, while important to those concerned, approximates four million dollars. Roughly, this is about the cost of production and exploitation of two copyrighted motion pictures such as "Mutiny on the Bounty" and "Midsummer Night's Dream." Leaving aside the newspaper, periodical, book and music publication industries, as well as legitimate stage play production, and the manufacture and distribution of performing recordations, the annual gross income from all musical performing rights is probably slightly in excess of one per cent of that from the marketing, under copyright license, of performing rights of motion pictures.

Yet musical performing rights used 63 per cent of the Patent Committee's total time devoted to public hearings while motion picture performing rights, almost one hundred times the size, and affected by the same amendments, required less than one per cent of the committee's time. Based upon its relative economic significance, the musical theme should have been played diminuendo in a very minor key. Instead, it dominated the entire legislative symphony.

The Motion Picture Stake

Lock, stock and barrel, the motion picture industry is enmeshed in copyright. It runs the gamut of every copyright problem, including those of use as well as ownership. A single copyright, individually or in company with others, in the course of its film career, will be

(*Continued on page* 48)

ALLIED STATES SETS OUT TO CREATE 'NINTH MAJOR'

Immediate Market of 3,500 to 4,000 Independent Theatres Guaranteed Enterprise to Rise from Ch't'f'd-Inv'c'le Interests

Eighteen Features Decided On for New Season; 52 Eventually To Be Produced Annually; Financing Declared Assured

Allied States Association of Motion Picture Exhibitors took sudden and formal steps on Wednesday aimed at creating a new producing and distributing company, specially addressed at service of the independent theatres.

Culminating six months of secret study with the leaders of its affiliated groups in the field, Allied's national managers undertook an arrangement to build the new enterprise from the structure of the present Chesterfield-Invincible interests, guaranteeing an immediate market of between 3,500 and 4,000 independent theatres, for 18 feature productions decided on for the new season, and 52 features that eventually will be produced annually.

Ample financing, of a private nature, is at hand for production of nine features each by George Batcheller, president of Chesterfield, and by Maury Cohen, president of the related Invincible company. Edward A. Golden, general sales manager for the combination, will set out from New York this weekend to create an entirely new distribution structure in the field, apart from any franchise arrangements under which the companies have operated heretofore. The sponsors emphasize the fact that the new enterprise has no states right ties to begin with. Nor will the Allied sponsors on the one hand and the Batcheller-Cohen interests on the other be hampered by any long-term contractual stringencies, for the arrangement starts off on a single year's contract—"It's an engagement, not a marriage," they point out.

Permits Class A Policy

The substantial guarantee of from 3,500 to 4,000 readymade customers will enable the producers to abandon their existing policy of producing Class B pictures, at comparatively inexpensive negative cost, and adopt a Class A policy on a considerably higher budget. This treatment is a definite provision in the producers' guarantee to Allied.

The enterprise, therefore, presents competitive potentialities to the major companies, which heretofore have not considered Chesterfield-Invincible as competitors in the class in which they have operated.

"Reiterating their oft-repeated warning that the solution of the monopoly they allege exists in the motion picture business, can only be relieved by more product," the leaders of Allied announce that they "felt the most direct relief for the independent exhibitors is the introduction into the field of a ninth major company."

Present in New York for Allied for the consummation of the contractual arrangements were Nathan Yamins, of Fall River, Mass., president, and Aaron Saperstein, Chicago, president of Allied of Illinois; Sidney E. Samuelson, president of Allied of New Jersey, and H. M. Richey, general manager of Allied of Michigan.

SALIENT FACTORS IN ALLIED'S PLAN

Allied States Association guarantees market of 3,500 to 4,000 independent theatres to new producer - distributor.

Private financing declared assured for production of nine features from Chesterfield and nine from Invincible.

Fifty-two features eventually to be produced each year.

Producers to adopt policy of Class A product at considerably increased budget.

Allied to have voice in policies of new enterprise.

"The decision to put independent effort behind Chesterfield-Invincible," they said, "was made only after months of study and negotiations, and when they showed us they were able to finance the necessary production, we saw no reason why such an effort would not be successful if given independent support.

"While Allied States is a national organization, and has never made the birth of a new production company an official organization activity, the enthusiasm of the individual units made the whole idea most desirable—and it is not prompted by any desire to make money out of production. Rather it is the desire to give to the exhibitor more product of a quality that he can with pride present to his public."

Allied's four principals who negotiated the contract on Wednesday declared that "the organization will not make a dime" on the deal until such time in the future that it is sufficiently successful. They feel that that have an "in," a lien on a possibility that may grow into what they described as "a second Columbia." At this moment no specific monetary return has been determined. Reports of Chesterfield-Invincible making a $50,000 payment are unfounded.

Allied Voice in Policies

Allied at all times will have a voice in the policies of the new enterprise. Its leaders will meet frequently with the producers to discuss and report on reactions at the box office, and on tastes and trends, and for this reason the production procedure will be flexible.

"Utmost secrecy has featured the negotiations," explained Allied, adding: "For some months Allied has been concerned with reports of mergers and consolidations and with the curtailment of product that has been taking place. During the hearings on the Pettengill anti-block booking bill at Washington, in March, much was made of the fact that while at one time, in silent days, some 850 features were distributed and made in the United States, that number has decreased to less than 500, with only 360 made by the majors."

The enterprise first took tangible form at a special Allied meeting two weeks ago in Cleveland. Present and approving the idea, pending the final negotiations of this week, were Allied's leaders Martin G. Smith, P. J. Wood, George Erdman, M. B. Horwitz, Henry Greenberger, John Kalafat and several others from Ohio; and, A. C. Gutenberg, Milwaukee; H. M. Richey, Detroit; E. A. Peaslee, Minneapolis; Nathan Yamins, Fall River, Mass; Roy Bair, Indiana; Sidney E. Samuelson, New Jersey; William Davis and Fred Herrington, Pittsburgh; Aaron Saperstein, Chicago, and Frank Hornig, Maryland.

18 Features Selected

A committee consisting of Messrs. Saperstein, Yamins, Samuelson and Richey, was selected by those at the Cleveland gathering to bring the negotiations to a conclusion and draft the contract. That job was finally completed on Wednesday.

The discussions at the time the contract was actually negotiated had progressed to the point where the first 18 features were selected, as follows:

Ellis Island
Missing Girls
Dancing in the Dark
Fugitive From Justice
The Narrow Road
House of Secrets
The Adorable Cheat
Betrayed
Alone
Mysteries of Paris
The Great Ballyhoo
Red Lights Ahead
Born Lucky
The Shadow Speaks
The Only Way
Professional Model
Beauty Racket
Return of Raffles

"While Chesterfield-Invincible have harnessed the independent support toward the furnishing of a background, no attempt will be made to brand the idea as exclusively Allied-independent, but to offer, in the parlance of merchandising, 'another wholesaler,'" declared the sponsors Wednesday.

The nature of the identity of the new enterprise is yet to be determined. Its existence will be formally made known to the Allied membership at the annual convention in Cleveland on June 3rd.

PARAMOUNT OFFERS SALE OR RENTAL AS ALTERNATIVE ON ACCESSORIES

New Plan Operative June 1; Move Opposed by National Poster Association; Major Film Companies Interested

Taking the initiative in a long contemplated movement on the part of large film companies to oppose and if possible put an end to the operations of accessories renting houses, Paramount last week announced inauguration June 1st of an accessories leasing policy under which the company will retain ownership of posters and other advertising material furnished exhibitors and make credit allowances for return of the same within five days after use.

Promptly convened to study the development, the executive committee of the National Poster Service Association, Inc., met on Saturday with Simon Libros, president, declaring the Paramount plan was intended to "freeze out the poster renters" and announcing that the association would contact every independent exhibitors organization to counsel action against the distributor's policy. Al Blofson, Oscar Libros, Louis Weinzimmer, Harry Schlit and Harry Egert were others attending the meeting.

Equally prompt was a Paramount spokesman's confirmation, "They have no business being in the business. The material is ours and they have no right to rent it out. If exhibitors begin complaining about our service, what would they do if we decided not to make posters and stills?"

As outlined, the Paramount policy will be operative pertaining to all company accessories as of the date specified, although exhibitors who prefer to do so may continue to buy their material outright. Credit allowances awarded for return of materials will be of two classes, the first or largest allowance being made for material returned in condition permitting its use subsequently and the second for that which has been damaged beyond further usefulness. All accessories except those imprinted with the name of the theatre, dates or other data disqualifying it for subsequent employment will be covered by the leasing arrangement.

"Piracy" Charged

Dissatisfaction with prevailing custom in the handling of accessories has ranged from general condemnation to forthright charges of piracy as the years have passed since the dim dawn of the industry when stock one-sheets bought in job lots from paper houses were patiently sorted out by exhibitors and overlined with the titles of pictures discovered to be included in the programs shipped to them.

With the increasing use of exploitation and the spreading of advertising coverage in pace with box office radius came the custom of selling used accessories to individuals, later to companies, who offered them in turn to subsequent exhibitors of the pictures at a price below that for which they could obtain new ones from the distributors.

Cite Operating Losses

Distributors, maintaining that this practice resulted in dissipation of the yield from accessories sales contemplated in fixing budgets for their manufacture, often netting substantial operating losses in a department professedly self-liquidating, have studied various means of preventing the re-selling of used material by exhibitors.

Copyrighting of accessories was resorted to and found unavailing. Exhibitors continued to sell or otherwise dispose of them and they continued to be used by subsequent exhibitors.

The line, "this is not sold but leased," was printed on all accessories but failed to stem the practice.

Recently the major companies discussed a proposal to pool their accessories departments and serve exhibitors from a single, commonly operated depot. This plan was discarded as impractical.

The Paramount policy just announced seeks to remedy the situation by assuring exhibitors a yield from direct return of the accessories to the company commensurate with that obtainable from other sources. Although not so specified in utterances of the distributor, the plan is regarded as tantamount to meeting the renting house in competitive bidding for the materials used by exhibitors in advertising the company's pictures.

What the Others Say

Al Seligman, ad sales head of Columbia, has expressed himself as personally impressed with the prospects of the Paramount plan but has not indicated whether his company will take similar steps.

Harry D. Buckley of United Artists is studying the plan without predisposition for or against adoption of the same or a related policy for his company.

A. W. Schwalberg of Warner Brothers made it plain that his company will not rent its accessories at this time but added that he will watch the Paramount development closely.

Lee Balsly of Twentieth Century-Fox represented his company as definitely against renting its own posters and photographs and a home office executive of MGM declared that company will not adopt the policy.

Paramount will not reduce its production of accessories, according to a company statement, but a new price scale will be announced shortly. It is probable that bookkeeping requirements coincidental to inauguration of the policy will result in employment of additional clerical help. The statement expresses confidence that the policy "will mean a saving of many thousands of dollars to exhibitors throughout the country."

A second meeting of the committee of the National Poster Service Association was held on Monday of this week and George P. Aarons, acting for the association, was reported to have telegraphed non-members of the organization urging that they join in order to fight the movement.

New York Circuits Draw Battle Lines

With the formation of the new Cocalis-Stein partnership for the purpose of acquiring and building a number of new theatres, a battle looms on the horizon of New York independent theatre men, it was indicated this week.

Turning down offers to join two major circuits to continue independently, Sam D. Cocalis has lined up with Dr. Emil Stein and his son, Monroe, a lawyer, in organizing the Cocalis-Stein circuit. The aim of the new combination is to build or acquire theatres of the de luxe type, Mr. Cocalis said. The first move will be the construction of a theatre in the Bronx and two others will be built before January 1, he continued. One of them, it is understood, will be erected in Greenwich Village. It is expected that the first theatre will be ready for opening about the middle of October.

One of the two offers Mr. Cocalis is said to have rejected was to turn over three of his Bronx houses to Loew's for operation. In addition, the independent was to join the circuit as supervisor of 11 "C" theatres. The deal, it is understood, did not involve Mr. Cocalis's 18 other theatres in New Jersey and Manhattan.

Spyros Skouras is reported to have made the second offer. This arrangement did not carry with it a change in management of Mr. Cocalis' theatres as Mr. Skouras merely wanted him to assist in film buying.

Several months ago Harry Brandt, Jack W. Springer and Consolidated issued a joint statement warning Mr. Cocalis not to invade their territories. The new Cocalis-Stein project is said to be in violation of an agreement with Consolidated. At this circuit's headquarters it was stated there will be no watching from the sidelines as Mr. Cocalis continues his theatre campaign.

Germany Bans "Garcia"

Because the paid agent of the Spanish forces in "A Message to Garcia" is represented as a German in the Twentieth Century-Fox production, exhibition of the picture in Germany has been banned by the Reich Ministry of Press and Propaganda, according to a Havas News Agency dispatch.

Warner Board Meets

A meeting of the Warner board of directors on Tuesday was described as devoted to routine matters. Morris Wolff of Philadelphia attended.

Glickman and Weber Resign

Harry Glickman and John N. Weber, president and treasurer, respectively, of Producers Laboratories, Inc., resigned this week, their resignations to take effect immediately.

AT THE SECOND ANNUAL SHOW OF SHOWMANSHIP

Activities registered by the roving camera during opening day of the second annual Show of Showmanship sponsored by Motion Picture Herald and executed at the home offices of Quigley Publications by the Round Table department of the Herald. Arranged by A-Mike Vogel, Round Table chairman, in cooperation with a committee of film and theatre executives, the Show presented a cross-section of worldwide showmanship selling in the industry exhibits and the campaigns.

[ALL PHOTOS BY COSMO-SILEO]

(Above) What's what about the theatre situation is given a going over while J. R. Vogel, of Loew's Theatres, stops by to chat with Nate Blumberg, vice-president RKO Theatres, and John O'Connor, film buyer.

QUIGLEY AWARDS

(Left) Presented by Martin Quigley were Honorable Mentions voted in the Quigley April Awards. (L. to r.) Carl Fishman, publicist, and Al Weiss, manager, Loew's Oriental, Brooklyn; Mr. Quigley, Paul Binstock, Republic, Louis Fishkin, Commodore.

Paramount Theatres head, Y. Frank Freeman, looks on while Motion Picture Daily's Red Kann points.

Sales Promotion

Radio's art head, Dave Strumpf; ad chief, S. Barret McCormick, and Lou Gaudreau, purchasing agent, looking over their own display.

(Above) *Terry Ramsaye, editor of* Motion Picture Herald, *confers on the "show of showmanship" with A-Mike Vogel, chairman of the Managers' Round Table and in charge of the display of exploitation achievement.*

Frank Walker, President Roosevelt's "Colonel House" and Comerford Theatres head, with John Nolan, circuit film buyer.

20th CENTURY FOX
EVERY ONE A BOXOFFICE BELL RINGER
WHITE FANG
Half-Angel
Educational Pictures
Movietone NEWS and SHORTS
REPUBLIC PICTURES

(Right) *Charles E. McCarthy, 20th Century-Fox ad chieftain, with Arch Reeves and Les Whelan, look over their company's exhibit and seem to agree with the general opinion that the display was a right smart bit of work.*

Randforce circuit theatremen, from the usual left: Syd Levine, Monty MacLevy, Harold Rinzler, Irwin Gold, George Langbart, George Davis, Irv Berman, Harry Davey and Joseph Herman.

BRINGING together for the second successive year the exploitations of the exhibitors of America and their colleagues in the foreign field, the annual "Show of Showmanship" sponsored by Motion Picture Herald and executed by the Round Table, was on display at the home office of the Quigley Publications for the four-day period of May 19 to 22nd.

Showmen in all branches of industry activity, distribution and advertising, executives and advertising heads of affiliated companies and other industries were on hand to observe the campaigns submitted to the Round Table, the exhibits created by the producing companies and theatre circuits on coming product. Arrangements were in the hands of a committee of film and theatre executives working with A-Mike Vogel, Round Table chairman.

Prominent among the displays were the entries voted the 1935-1936 Quigley Award plaques, photos of the presentation of these Awards by governors of the states represented and the ceremonies of the 1935 Quigley Grand Awards presentation in Hollywood. Also exhibited were theatre campaigns from showmen in every part of the United States and represented were

Charles Casanave, of American Display, tells all to Morton Van Praag and George Dembow, of National Screen.

1935-1936
MONTHLY
QUIGLEY AWARDS

(Above) Whatever it was, the story told by Sam Dembow, of National Screen, to Red Kann and to Gordon White, Educational ad head, must have been a corker to judge from the reactions of the auditors as caught by the restless camera.

(Left) Photographs of recent exploitations from the field are viewed by L. C. Griffith, head of Griffith Bros. circuit and Ed Kuykendall, president M. P. T. O. A., who were shown around by Colvin Brown, vice-president, Quigley Publications.

exploitations from among members of the Round Table in 25 foreign countries.

The opening day of the "Show of Showmanship" also marked the first group presentation of Honorable Mention sheepskin certificates voted in the Quigley Competitions, the April winners in the metropolitan area being so honored by Martin Quigley.

Recipients of these Honorables were Paul Binstock, of the Randforce-Republic, in Brooklyn, for his campaign on "Follow the Fleet"; Louis Fishkin, of the Randforce-Commodore, in Brooklyn, for his campaign on "Modern Times"; Al Weiss, manager, and Carl Fishman, publicist, of Loew's Oriental, also of Brooklyn, for their exploitation on "Robin Hood of Eldorado."

Among the early visitors to the "Show" were theatremen representing various of the metropolitan circuits, with the Randforce circuit sending over a delegation of 200 managers, headed by their division supervisors. Also on hand were groups from Loew's, Warner Bros. and RKO as well as managers of independent houses from as far as Trenton, N. J., Newburgh and Albany, New York.

Plans are being made to exhibit the "Show" in other key spots.

MONTHLY
QUIGLEY AWARDS

Interested theatre managers and advertising executives studying the publicity and exploitation campaigns on display. Circuits represented are Randforce, Loew's, Warner Bros., RKO, among others.

COMPANIES AGREE 'IN PRINCIPLE' ON MOST POINTS BUT SCORE CHARGE

Exhibitor Committee Indicates Distributors Feel Local Conciliation Boards Can Solve Most Causes of Friction

Though rejecting elimination of the score charge, major distributors otherwise are willing, largely through self-regulatory machinery, to accede to most of the 10-point program proposed by the Motion Picture Theatre Owners of America, on behalf of all exhibitors, in an endeavor to bring about more orderly practice in the industry.

That, in substance, was given as the general sentiment of the large distributing companies interviewed by Ed Kuykendall, president of the MPTOA, and his executive committee, which by this weekend expected to wind up its preliminary conferences with the nine participating distributors.

An unrestricted 10 per cent cancellation privilege and establishment of conciliation boards in the field, cardinal planks in the MPTOA "platform," are virtually assured. The discussions have developed nothing concrete on which predictions as to the other points could be based, but they have disclosed a feeling that the proposed conciliation procedure could be depended upon to provide a solution to a majority of the causes of exhibitor-distributor friction. The Kuykendall committee is hopeful that ultimately the large distributors will grant all that it asks.

Ranking sales executives sitting across a table from the committee in the last two weeks were represented as agreeing "in principle" to the proposed reforms, with the single exception of the score charge, which practically all companies plan to retain.

Call Outlook "Encouraging"

While it was not the intention of the exhibitor committee to pin the executives down to specific commitments on all points during the initial discussions, the Kuykendall group is reported to have made sufficient headway as to be able to describe the outlook as "very encouraging."

The task of drafting and obtaining concrete agreement to specific provisions will be undertaken this coming week, again by the individual conference method.

As the committee members anticipated, the job can not be completed "over night," as while the sales executives may agree to the program in a general way, when it comes to cases, the heads of the companies must be consulted.

The sole holdout is Warner Brothers, which from the start of the discussions a month ago has chosen to pursue a policy of non-participation, without explaining its position officially. Whether Warner will join the conferences remains uncertain, though later developments may alter its attitude.

Disposing of talks with Paramount, Universal and RKO by last Friday, the committee conferred with Columbia on Tuesday, with W. Ray Johnston, president, and J. Millstein, sales manager of Republic, on Wednesday, also with Al Lichtman, W. F. Rodgers, Tom Connors and E. M. Saunders of MGM. It also has a meeting scheduled with John D. Clark, sales manager of Twentieth Century-Fox, contingent on his return from Hollywood. A conference with United Artists awaited the return of George J. Schaefer, vice-president, from the coast. There is also to be a meeting with GB Pictures.

INDEPENDENTS ASK FEDERAL INQUIRY

Irked by rejection by the MPTOA of their plea to participate in the current trade practice conferences, the Independent Theatre Owners Association of New York City on Wednesday named Harry Brandt, president, Jack Hattem, John Benas and Maurice Fleischman as a committee to confer with Homer S. Cummings, attorney general, in Washington, to present the grievances of local independent exhibitors and request a Department of Justice investigation of allegedly unfair trade practices.

Specifically the committee was instructed to ask for relief in the product situation. It was charged that some exhibitors cannot obtain product.

The Kuykendall committee announced that Mr. Millstein "was in complete accord with the 10-point program" and "indicated a willingness to adopt a 20 per cent cancellation and to eliminate the score charge." The committee said the MGM group had "agreed to removal of certain restrictions on cancellations" and that it was "hopeful of progress on score charges."

Following the session with Abe Montague, Columbia sales manager, and Joseph McConville and Rube Jackter, his assistants, the MPTOA commitee, consisting of O. C. Lam of the Georgia theatre owners' unit. L. C. Griffith of Oklahoma, Charles Williams of Nebraska, Lewen Pizor of Philadelphia and Mr. Kuykendall, issued this statement:

"The complete 10-point program as proposed by the MPTOA pertaining to fair trade practices was gone over thoroughly. Mr. Montague was very considerate of our problems and has a complete understanding of exhibitor problems generally. He assured us of cooperation on the part of Columbia Pictures and promised to work with us on our 10-point program. We reached no definite decisions as to the extent of the cancellations.

"We found that Columbia Pictures was working on what Mr. Montague termed 'decentralization of policies,' and the branch managers and division managers generally were being given more latitude in order that they might treat with individual cases in different localities."

Drafting of Specific Agreements Starts This Week; Two Companies Said to Favor 20 to 25 Percent Cancellation

From another source it was learned that Mr. Montague favored an unrestricted cancellation of "at least" 10 per cent. Two companies were authoritatively reported considering an outright elimination privilege up to 20 or 25 per cent in the belief that the quality of their product is so high that the exhibitor would not abuse the privilege.

Distribution executives were found by the committee to harbor a common fear that exhibitors would use an unconditional cancellation clause to reject higher rentals, despite the fact that price usually is considered to be commensurate with quality.

To prove to the distributors that their theory is incorrect, the MPTOA committee is reported prepared to defer its request for unrestricted 20 per cent cancellation and accept the present 10 per cent, but without any contractual hedging or the conditions which, exhibitors charge, have made eliminations, on moral or other grounds, practically impossible heretofore.

If the exhibitors can show that they are sincere, and if the arrangement works out, the committee believes that when the 1937-38 selling season gets underway, in about nine months, it will be easier to persuade the distributors into a 20 per cent cancellation, "without strings."

Fear Effect on Grosses

The companies are opposed to the elimination of the score charge because of its effect on grosses. This is no problem with Universal accounts, since they pay no score charge, and Columbia informed the committee that it seldom bills exhibitors for this item. Typical of some of the companies' attitude, Columbia considers the fee a matter of individual bargaining with the exhibitor.

A majority of the distributors favor local conciliation boards for adjusting trade disputes.

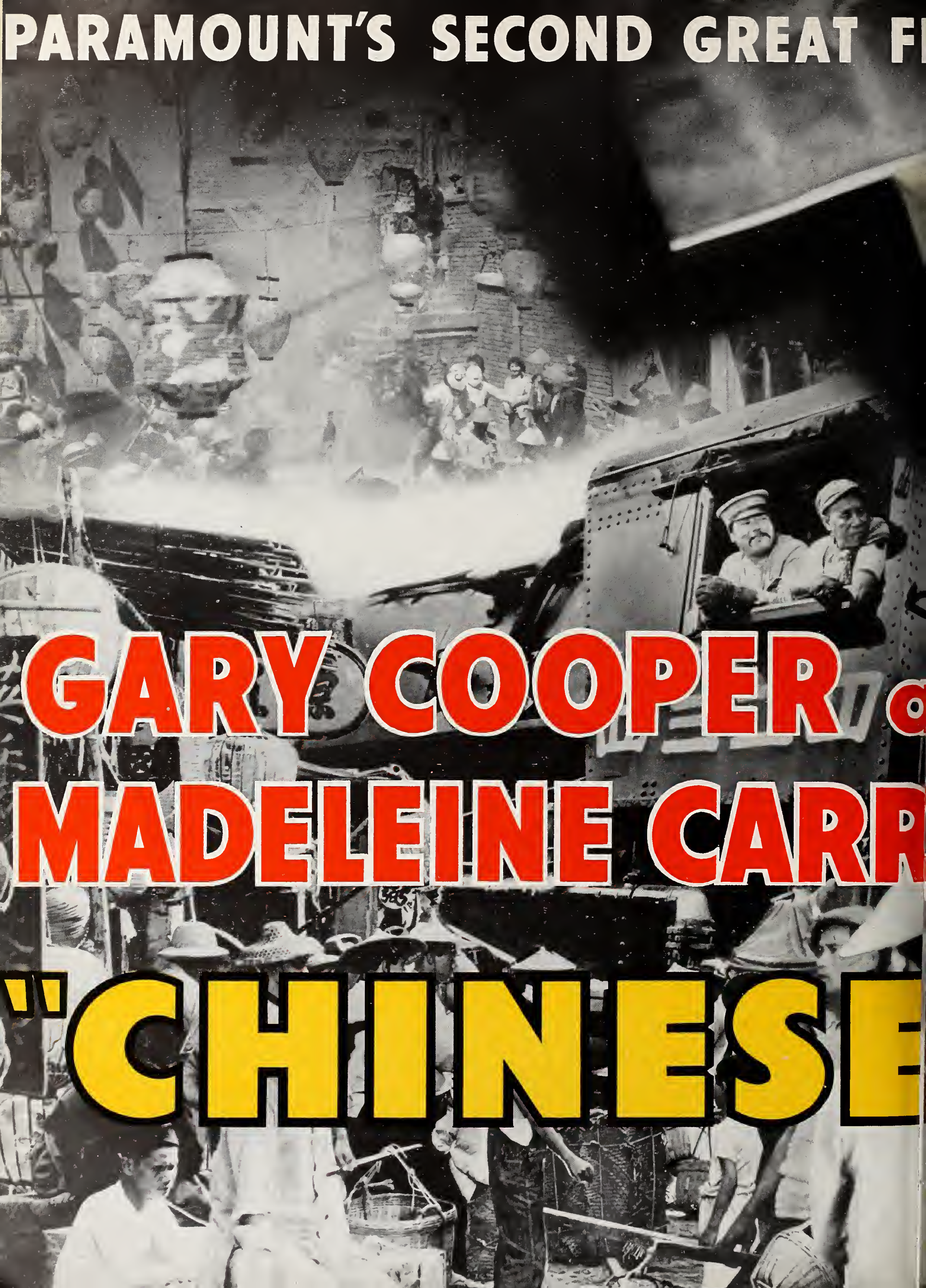
Predicated on impartiality and neutrality, the boards, it is planned, would be effective in coping with disputes coming under four planks of the exhibitor program, namely, fair clearance and zoning, elimination of unfair overbuying, abolition of cutrate competition and control of nontheatrical exhibition. Clearance and zoning and overbuying cases would be decided strictly on their merits. The distributors will not, however, accede to the committee's request for uniform clearance and zoning, because, they are said to have explained, the attitude of the courts and the Government prevents concerted action, as recent litigation has shown.

The boards also would be relied upon to determine whether an exhibitor is entitled to relief from designated playdates, specifically for weekend showings, and if so, would use persuasion with the exchanges.

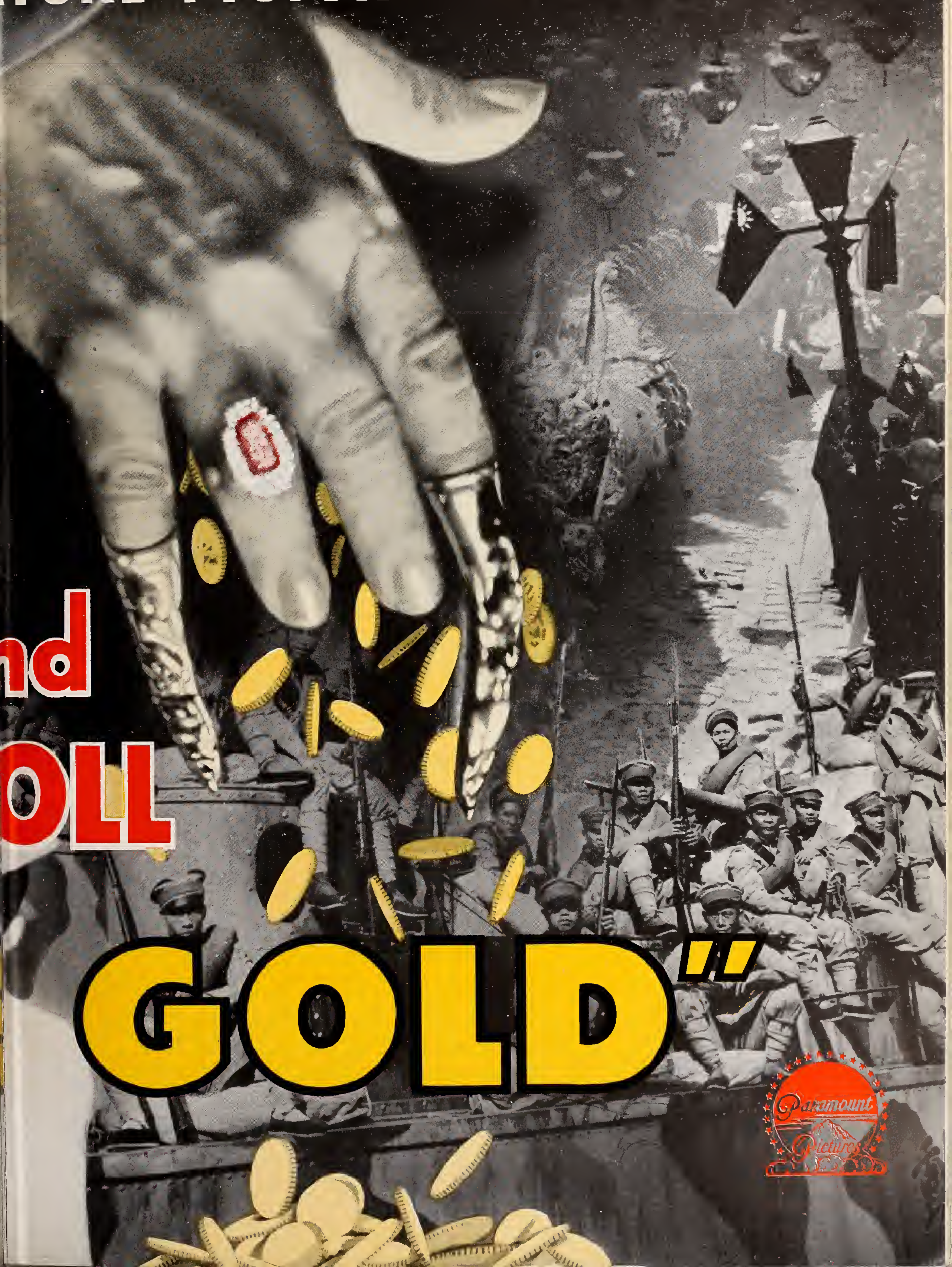
With respect to forcing of shorts with features, which the MPTOA wants eliminated, some companies reported that relief would be granted by requiring the exhibitor to purchase only a sufficient number of shorts to round out his program, on a ratio such as two shorts to each feature picture.

The remaining request, a standard form of exhibition contract, will be granted to the extent that the companies individually are willing to write uniform contracts for their accounts, but adoption of a standard contract by all companies is not contemplated, it was reported.

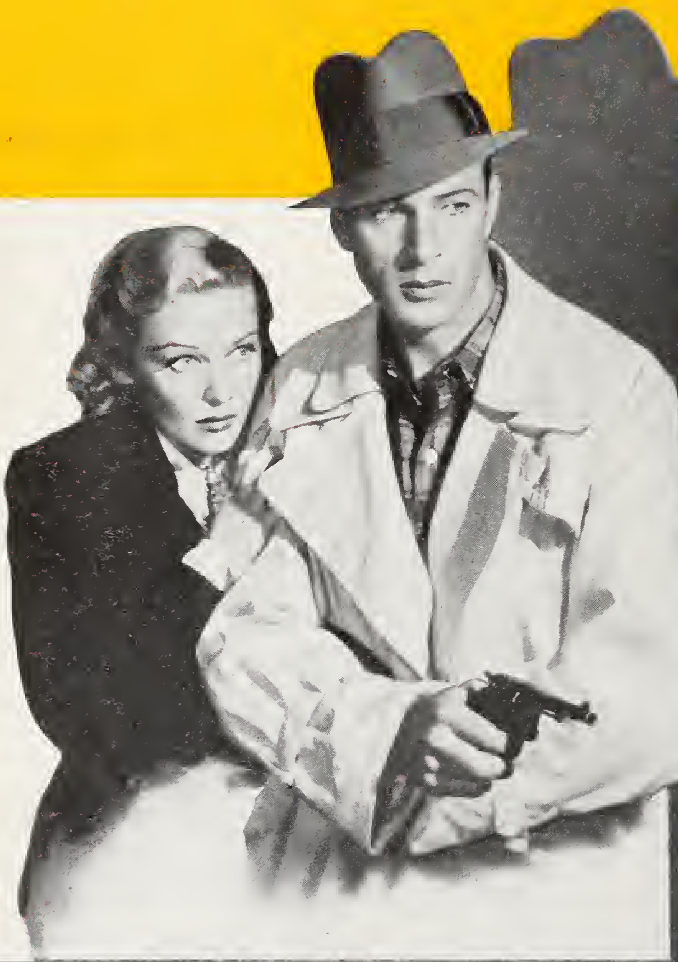
You asked for another
SHANGHAI EXPRESS"
OK here it is!.. Turn to next page . . .
Paramount Pictures


PARAMOUNT'S SECOND GREAT F
GARY COOPER a
MADELEINE CARR
"CHINESE

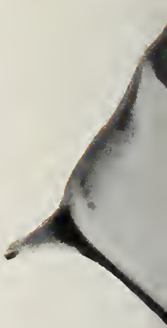
TURE PICTURE FOR 1936-1937


nd
OLL
GOLD"
Paramount Pictures

PARAMOUNT'S great adventure drama of the mysterious East swings before the cameras . . .



HOLD 'EM, GARY... Gary Cooper gets ready to stave off a couple of troops of Chinese bandits. With Madeleine Carroll back of him, how can he lose?



BROADWAY BRIGHT BOY... Director Lewis Milestone (All Quiet on the Western Front) goes over the shooting script with Author Clifford Odets, critics' choice for most brilliant young American playwright. (N. B. This is his first picture assignment.)

SULTAN INTO GENERAL... Akim Tamiroff, Sultan of "The Bengal Lancer", in the regalia of a Chinese bandit general thinks up a few fine deviltries to add to the white man's burden.

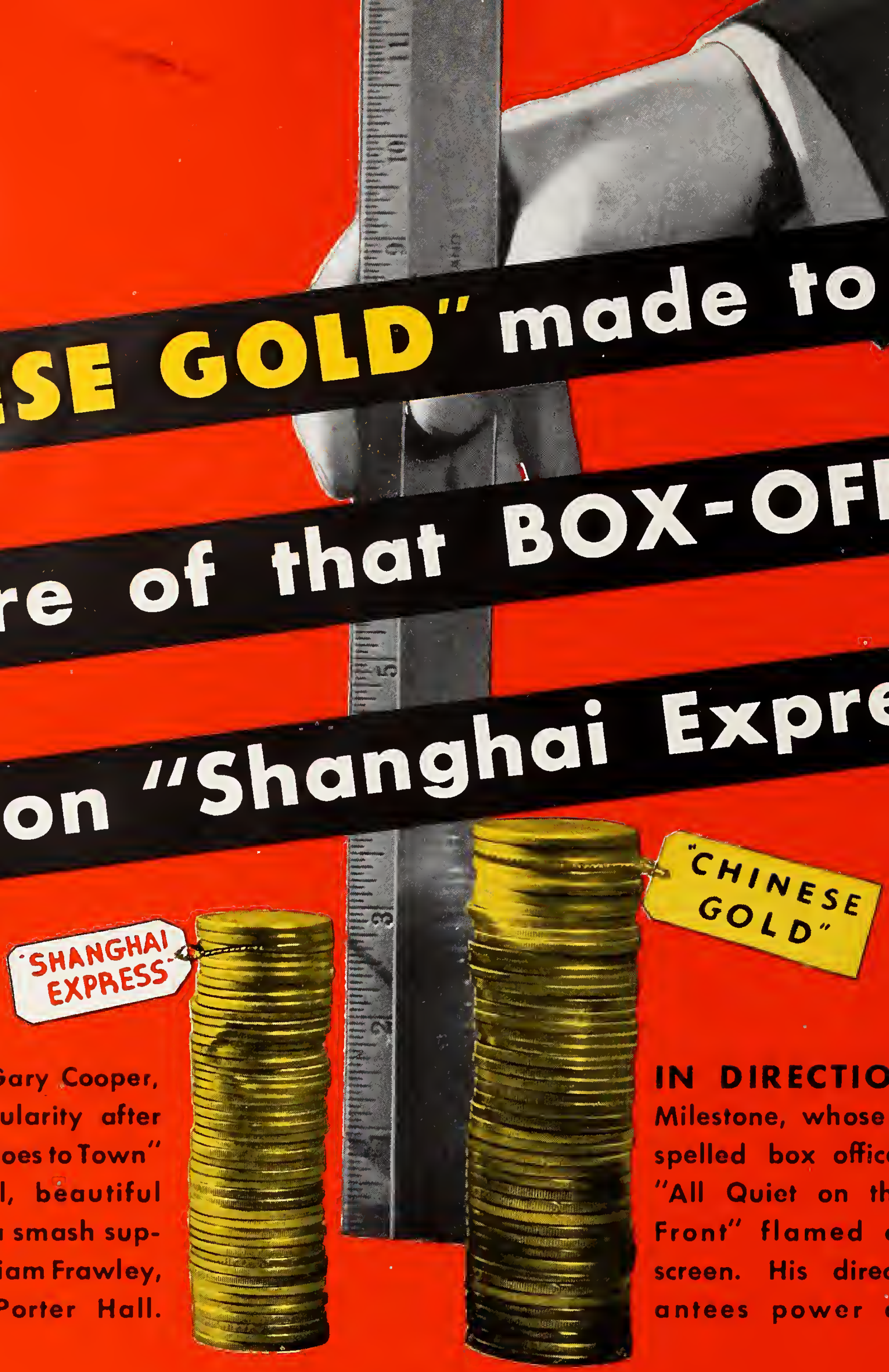
SHOP TALK... Between takes the big three of "CHINESE GOLD", Lewis Milestone, Gary Cooper and Madeleine Carroll, go over a few of the thrilling situations that are going to make "CHINESE GOLD" the talk of the towns.

DAM CLEVER THESE CHINESE

...Bill Frawley takes a gander at the bandit army on location for "CHINESE GOLD" and, as you can see, his hair is standing on end.

BOX OFFICE INSURANCE .. Hang this up in the old box office and wait for the big day. Gary and Madeleine show how they're going to town in "CHINESE GOLD." Just one of these clinches will set a cash register going for a month of Sundays.

"CHINESE GOLD" made to the measure of that BOX-OFFICE sensation "Shanghai Express"



IN STAR POWER! Gary Cooper, at the peak of his popularity after "Desire" and "Mr. Deeds Goes to Town" and Madeleine Carroll, beautiful English screen star; plus a smash supporting cast including William Frawley, Akim Tamiroff, and Porter Hall.

IN DIRECTION! Lewis Milestone, whose name has spelled box office since his "All Quiet on the Western Front" flamed across the screen. His direction guarantees power and pace.

IN STORY! The thrilling adventures of a hard-boiled Irish-American and a beautiful girl-without-a-country, caught in the murderous backwash of Chinese revolution. The same setting as "Shanghai Express"... but a faster moving story.

IN SCRIPT! Introduces to Hollywood the work of Clifford Odets, America's most brilliant young playwright, the Bronx lad whose ability to write hardhitting, realistic dialogue is the talk of Broadway...

all of which means made to the measure of your BOX-OFFICE

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

11 Features Start

The start of convention season, with its accompanying ballyhoo of optimism, high hopes and promises, undoubtedly was a factor in stimulating Hollywood to quite an extensive new picture production program in the week. As 11 features started, at least three of them appear to be in the surefire hit attraction bracket. Of the six completed, a couple look like good news for patrons and showmen.

Four pictures went into work at Twentieth Century-Fox. Heading the list is Shirley Temple's "Dimples," in which Frank Morgan, Helen Westley, Stepin Fetchit, Robert Kent, Delmar Byron, Astrid Allwyn, Berton Churchill, Joseph Cawthorne, Julius Tannen, Francis McDonald and the Hall Johnson Choir compose the featured supporting cast. William A. Seiter is directing. Vying with this picture as a potential big attraction is "Ramona," being made in Technicolor. The cast lists Loretta Young, Don Ameche, Kent Taylor, Pauline Frederick, Katherine DeMille, Jane Darwell, Pedro de Cordoba, John Carradine, Paul Stanton and J. Carroll Naish. Henry King is directing. The third picture, "Sing, Baby, Sing," being directed by Sidney Lanfield, will present Adolphe Menjou, the Ritz Brothers, Tyron Power, Jr., Alice Faye, Gregory Ratoff, Patsy Kelly and Ted Healy. Also in work is "Border Patrolman," a Sol Lesser production for this company's release. George O'Brien is teamed with Polly Ann Young in the leads supported by Roy Mason, Mary Doran, William P. Carleton, Smiley Burnette, Al Hill and Tom London. David Howard is directing.

Warner Brothers started two pictures. "Way for a Pirate" teams Guy Kibbee with Sybil Jason and lists Jane Bryan and Fred Lawrence in support. Nick Grinde is directing. Though the cast is not complete, Dick Foran, Ann Nagel and Eddie Acuff are featured in "Lone Star Ranger." Direction is by Noel Smith.

At Republic "Beneath the Seas" started. Players listed are Russell Hardie, Ann Rutherford, Fritz Lieber, Ben Lyon, Irving Pichel, Vince Barnett, Nigel de Brulier, Karl Hackett and Maurice Murphy. Lewis D. Collins is directing.

Paramount put "The Count of Arizona" before the cameras. Featured personalities being directed by Harold Young include Francis Lederer, Ann Sothern, Fred Stone, Billy Burke and Ernest Cossart.

Columbia's contribution to the new work is "Night Wire." Lew Ayers and Joan Perry are starred, supported by Thurston Hall, Henry Mollison, John Gallaudet, George McKay, Victor Kilian, Gene Morgan and Wryley Birch. David Selman is directing.

At MGM "Women Are Trouble" got under way. The cast includes Stuart Irwin, Paul Kelly, Margaret Hamilton and Frank Lackteen. Earl Taggart is directing.

Last of the currently started pictures is Radio's "Never Gonna Dance." Fred Astaire and Ginger Rogers again are teamed, with Victor Moore, Helen Broderick, Allen Curtis and Edward Price listed in support. George Stevens is the director.

Six studios accounted for the half dozen finished pictures. For MGM release, Hal Roach completed "Our Relations." Stan Laurel and Oliver Hardy are featured, supported by Alan Hale, Sidney Toler, Daphne Pollard, Betty Healy, Lona Andre, Iris Adrian, James Finlayson, Arthur Houseman, Wade Boteler, Noel Madison and Ralf Harolde. Harry Lachman directed.

SOLE PATRON FIVE YEARS; NOW HE HAS VACATION

For five years A. E. Wetherbee was the only patron of the Carthay Circle theatre. No shows were being presented. As far as the general public was concerned the house was closed and dark. Nevertheless, every day Mr. Wetherbee opened the box office, walked outside, bought a ticket, dropped it in the chopper, went inside, started a recording, sat down and listened to it, turned it off, closed the theatre and went home.

He wasn't doing this for the fun of it. He had to. Under the terms of the lease which he holds on the theatre, his equity continued as long as he made the theatre a going concern. The purchase of a single ticket, duly recorded on proper form and reported to the owners along with the cash remittance, fulfilled all conditions to the letter.

Now Mr. Wetherbee doesn't have to go there. Only intervals between long run features will necessitate his showing up to buy a ticket from himself. "Ziegfeld" is playing in the house.

Paramount completed "Arizona Raiders." Larry Crabbe, Marsha Hunt and Johnny Downs are the leads in a cast including Raymond Hatton, Jane Rhodes, Grant Withers, Arthur Aylesworth and James Burtis. James Hogan directed.

"Guns and Guitars" was finished at Republic. The cast is Gene Autry, Dorothy Dix, Smiley Burnette, Tom London, Charles King. Joseph Kane directed.

At Twentieth Century-Fox "White Fang" was transferred to the cutting room. Directed by David Butler it features Michael Whelan, Jean Muir, Slim Summerville, Charles Winninger, Thomas Beck, Jane Darwell, John Carradine, Billy Gilbert and Tyler Brooke, Jr.

Universal finished "Crash Donovan." The cast is Jack Holt, Nan Grey, John King, Eddie Acuff, Douglas Fowley, James Donlin, Henry Kleinback and Paul Porcasi. Direction was shared by William Nigh and Jean Negulesco.

Drop "B" Label

The present Paramount system of placing pictures in "A" and "B" classifications before and during their periods of production will be dropped immediately, William LeBaron, managing director in charge of production, said this week. Henceforth the money allocated to cover the cost of producing each picture will be determined by the merits of the story, director and cast as they develop in the shaping up of product.

Behind this change lies the need for a more elastic policy to avoid the difficulties in removing the "B" label on pictures which prove to be superior to that designation, as well as to change the attitude of the producing personnel on pictures of lesser importance. It is felt that by pre-ordaining a picture as a "B," all those concerned in its making sense a let-down in their status and that consequently throughout the studio there is an inclination to slight such a production to its severe detriment.

Studio officials are of the opinion that while the distribution department may classify pictures for its own purposes, the practice of carrying classification all the way back to the inception of a production is unnecessarily harmful. In the future, so far as the studio is concerned, each production will find its own level by its final box-office attributes and not by any preconceived limitations.

"This does not mean," the statement concluded, "that the cost or the importance of a production will not be determined in advance. But it does mean that the efforts of all concerned in the making of the least important picture will be as intensive as those on the most important."

Chinese Cycle

With "The Lost Horizon," "Chinese Gold" and "The Good Earth" in production a cycle of Chinese pictures is in the offing. The trend gave Douglas MacLean an idea. Two or three months ago while in China he saw the first presentation of "Tien Luan" or "Song of China." He was so impressed by the scope and novelty of the production that he arranged to take over world distribution, and now is preparing it for presentation in Hollywood.

Dr. Herbert T. Kalmus left for New York to attend the Technicolor board of directors' meeting and arrange for an appropriation of an additional $1,500,000 for local plant expansion. . . . John D. Clark, Joseph Moskowitz and William Goetz are on the Coast for Twentieth Century-Fox sales convention talks. . . . United Artists will hold its annual sales convention in Hollywood in June. . . . Following successful and smooth installation of the IATSE closed shop in the studios, William Bioff, personal representative for George Browne, president, and Harland Holmden, union vice-president, left for New York. . . . Leo Spitz and Ned Depinet are at the RKO studios from the East. . . . Also going to New York were Charles P. Skouras, Mike Rosenberg and George Topper of Fox West Coast.

WPA Theatres Gross $75,000

A total of approximately $75,000 was reported this week to have been grossed by the federal theatre projects in New York City since they began operating several months ago. This would be a small amount in the strictly commercial theatre for the same length of time, but WPA officials consider it substantial in view of the admissions, which are scaled from 15 cents to 55 cents top, and since persons on relief are admitted free.

It is one of the objectives of the project to stimulate interest in the legitimate theatre by a price range which will permit the greatest number of persons to attend, project officials pointed out. The appeal largely is to persons unable to afford the legitimate theatre prices and whose entertainment has been motion pictures.

"Our potential audience is an audience that has not been going to the theatre, at least for the last few years," said Mrs. Hallie Flanagan, national director of the federal theatre. "There are in the United States 3,500,000 workers on WPA jobs. They, with their families and friends, are a potential audience which we want. In the CCC camps are 300,000 youths between 16 and 25, most of whom have never seen a play. This is an audience we want. In every city there are thousands of boys and girls in grade and high schools who have been brought up exclusively on movies. This is an audience we want. In every city there are thousands of men and women who haven't been able to go to the theatre because of the expense. Ours is a new theater audience."

Mrs. Flanagan said that there are 12,500 persons on the federal theatre payroll, playing in 31 states to audiences totalling 500,000 weekly.

Eighteen plays by new playwrights have been produced during the five months the project has been in operation. One of these, "Censored," produced at the Hollywood Playhouse, has been acquired by A. H. Woods for commercial Broadway production next fall.

The Adelphi theatre, off Broadway, became a federal playhouse Tuesday night with the opening of "The Dance of Death." The Majestic in Brooklyn also has been leased by the Government. "The Ballad of Davey Crockett" was scheduled for opening there Thursday night.

Young Reviewers At Boys' Exposition

A motion picture demonstration and exhibit will be presented in connection with the Boys' Exposition, to be held at the Hotel Commodore, New York, June 1 to 3, inclusive. Monday evening, June 1, will be devoted to a special demonstration session of the Young Reviewers of the National Board of Review of Motion Pictures.

International Opens Headquarters

International Seat company has established New England headquarters at Comi's Theatre Service and Supply company in Boston with James O'Brien as sales manager.

Goebbels Forbids German Press To Print Critiques Next Morning

Propaganda Minister Joseph Goebbels in Berlin has issued an order forbidding the German press to print criticism of a new play on the morning after the opening night, says a wireless to the New York *Times*. The same prohibition applies to musical criticism. The earliest that such criticism may be printed is noon the following day.

Minister Goebbels' statement, in part, follows: "It is obvious that such criticism [printed immediately after performances] had to be written without a proper estimate of the performance and without an opportunity for the critic to collect and digest his impressions. Such criticism must be considered, therefore, highly frivolous. It lacks all reverence for artistic achievement, no matter how big or small that may be."

The announcement ends with a reference to statements in speeches by Dr. Goebbels that artistic criticism does not exist for its own sake and that a well-meant or perhaps even considerable artistic achievement must not be deprecated for the sake of witticism.

The order permits the Propaganda Ministry to exercise more rigid control over all criticism by enabling it to scan more thoroughly printers' proofs submitted to it.

G-B Convention Opens on Friday

Early this week George W. Weeks, general sales manager of Gaumont-British, began welcoming delegates to the company's convention opening May 22nd and continuing through May 24th at the Warwick Hotel in New York. Following the general session, Mr. Weeks is to hold individual conferences with district and branch managers.

Executives attending include Jeffrey Bernerd, general manager of distribution for GB in England; Arthur A. Lee, vice-president; Mr. Weeks; C. M. White, assistant sales manager; James Campbell, head of music for GB; and A. P. Waxman, advertising counsel. Also representing the home office were Claude MacGowan, comptroller; Charles Leach, secretary; S. Schwengeler, Al Selig, Charles Garrett, William Berry, R. McGrath, J. O'Connor, H. William Fitelson, B. Mayers, J. London and Peter Rosoff. Oscar Hanson, head of Empire Films, Ltd., was to bring the delegation from Canada.

Paramount Convention Scheduled for June 5-6

Paramount Pictures' sales convention will be held June 5-6 at the Edgewater Beach Hotel, Chicago, it has been announced by Neil W. Agnew, vice-president in charge of sales. The meeting will be attended by district sales managers and the following members of the New York office sales force: Mr. Agnew, J. J. Unger, C. M. Reagan, R. M. Rillham, Don Velde, G. B. J. Frawley, Fred LeRoy, Jack Roper, Arthur Dunne and Herman Lorber.

John L. Day, Jr., Paramount general manager in South America, and J. L. Thornley, general manager of the company's Capitol theatre in Melbourne, arrived in New York this week for home office conferences.

"Ecstasy" Fight In Second Round

The battle over the moral aspects of "Ecstasy" continued in the Baltimore city court this week when Eureka Productions, Inc., the American distributor for the Czechoslovakian picture, sought to have Judge Joseph N. Ulman overrule the Maryland censor board for a second time.

Following Judge Ulman's recent ruling that the censors make necessary eliminations instead of banning the picture, the board ordered 18 cuts affecting all but one reel of the film.

Eureka refused to accept the deletions, contending they would render the picture impossible of exhibition, and took another appeal to the court on the ground that the board did not intend to carry out honestly and fairly the judge's ruling.

The case came up again this week before Judge Ulman, who ruled that the 18 cuts must be made before the picture can be shown in Maryland. However Eureka announced on Wednesday that, with only a minimum of deletions, "Ecstasy" would open at the Palace in Baltimore on Friday, with Hermon G. Weinberg as Baltimore representative.

Meanwhile the film has been given a "C" (condemned) classification by the National Legion of Decency. The Legion commented that "'Bestiality' would be a far more descriptive title than 'Ecstasy.'"

"U" Sales Convention Set For New York June 15th

James R. Grainger has announced that the Universal sales convention will be held at the Hotel Astor in New York for three days commencing June 15th. All Universal exchange managers and salesmen from domestic offices of the company and many from abroad will attend.

Littlefield Is Honored

Walter B. Littlefield, who sails this week from New York for several months in Europe, was guest of honor at a farewell dinner last week in Boston at the Fox and Hounds Club. He was presented a motion picture camera. Nathan Yamins was toastmaster and Arthur K. Howard was in charge.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

M'Liss

(RKO Radio)

Dramatic Romance

"M'Liss" is an adaptation of a short story of the same title by Bret Harte. One of America's most famous authors, his works are vivid word pictures of California in the early gold mining days. The story has been published many times, produced as a play on five or six occasions and previously adapted to the silent screen with Mary Pickford as the star.

Timed in 1885, localed in Smith's Pocket, a typical mining town in the Sonora country, "M'Liss" is a human story, filled with the comedy, romance, drama and tragedy peculiar to the country of the time of its heterogeneous collection of pioneer settlers, miners, gamblers, fops and dandies, good women and bad, and all the other colorful characters that Harte so interestingly has portrayed in his many works. Its central character is a primitive mountain girl. It chronicles events which cause her to experience within a few weeks more romance, tragedy, excitement and spiritual exaltation than most folk know in a lifetime. Foremost among the film's themes is the romance between the girl and a young school teacher, a love affair made thrilling by the circumstances that made any wild attractive girl the target for the impetuous desires of baser men who justified their actions by the law of the gun.

As production effects and backgrounds recreate the atmosphere of California in the eighties, Ann Shirley, previously seen in "Chasing Yesterday," "Steamboat Round the Bend" and "Chatterbox," is M'Liss. John Beal, featured in "The Little Minister," is the school teacher. A long list of popular players will be seen in supporting roles, including Guy Kibbee, Moroni Olsen, Douglas Dumbrille, Frank M. Thomas, Ray Mayer, Arthur Hoyt, Barbara Pepper, Margaret Armstrong, William Benedict, James Bush, Fern Emmett and Esther Howard.

The director, George Nicholls, Jr., has made all the Radio pictures in which Miss Shirley appeared, also "Return of Peter Grim."

Winds of the Wasteland

(Republic)

Action Drama

Thrill action is the principal fundamental of this story. Timed to the period when the pony express was passing out of existence and the first telegraph wires were being strung across mountains and prairie, it majors in thrilling situations, uniquely occurring, which are being counted upon to provide adventure entertainment that will be appealing to that segment of theatre patrons who like their screen fare served to them in lusty, vigorous style.

The plot centers around a victimized pony express rider and an unscrupulous operator of big stage coach lines. With a girl and a fat government mail-carrying contract as a prize, the big production feature is a stage coach race between the rivals, one bent on revenge, the other determined that he alone shall be the winner.

Based on an original screen play by Joseph Poland, with John Wayne starred, the production is being directed by Mack Wright, who has handled many of the recent Republic action features. As the entire action takes place in the open, the picture is being shot in California's Sierra Mountain and Sacramento Valley country. Scenic effects, that have become such an important adjunct to the entertainment of outdoor pictures, promise to provide many beautiful backgrounds.

As drama is the essence of the story, the romantic contrast nevertheless is of importance, and in that phase Phyllis Fraser, the only woman in the cast, is of considerable help in causing Wayne to outwit his rival, Douglas Cosgrove. The remainder of the cast is composed of players typical to western pictures, such as Yakima Canutt, Lane Chandler, Sam Flint, Lew Kelly, Robert Kortman, Ed Cassady, Joe Yrigoyen and Jack Ingraham.

Trapped by Television

(Columbia)

Melodramatic Romance

As the title tone indicates, this promises to be fantastic drama. Contrasted by comedy and pungent romantic love interest, it is the story of a young inventor who perfected a television method, what happens to him when he tries to market it, also what happens and how to the crook who tries to steal the invention.

Blending dramatic, romantic and comedy elements, against a background of knavery and crookedness, production effects accentuating the scientific sense of the title, the story is composed of elements that are popularly appealing in character. Based on a story by Sherman Loew and Al Martin, with screen play by Lee Loeb and Harold Buchman, the yarn is a combination of scientific imagination and practical drama. Surmounting many difficulties in financing his television apparatus, the inventor first sees his machine tampered with at a time when he hopes to give a demonstration that will result in its sale. Aided by a strongarm collector and a girl who can tell the difference between right and wrong, the machine is repaired by the hero and a second demonstration scheduled. This time the villain who seeks to steal it for himself is hoist by his own petard as the melee he precipitates is witnessed via television by officials of the company interested in buying it.

The small cast narrating the story is made up of a group of wellknown players. Leads are Mary Astor, Lyle Talbot as the inventor and Nat Pendleton. Support includes Joyce Compton, Thurston Hall, Henry Mollison, Wryley Birck and Robert Strange.

The Bengal Killer

(Warner)

Drama

Despite the apparent significance of the title, this is not an Indian jungle story. Instead, it is a circus story. The setting in which most of the story takes place is a real circus, inside and outside the big top, the special trains on which it travels, the winter quarters, sideshows and dressing tents. Much of the drama centers upon the cages in which the wild animals are quartered, trained and exhibited. Real circus folk, animal trainers, acrobats, clowns, aerialists and riders appear throughout the story. It gives a panorama of the real existence of the colorful clan that entertains in the big tents.

With realistic drama and simple but unusual love interest, the story is being geared to be adventurous, exciting and thrilling, under direction of Louis King, maker of the recent "Road Gang." The yarn is an original screen play by Roy Chanslor and Earl Felton.

Against the colorful background, the story's drama and romance center upon three persons, an animal trainer, an acrobat, a girl, and an untamed tiger. The tiger escapes to terrorize the circus and the town in which it is playing. Recaptured by the trainer and his assistant, a battle ensues in which the trainer is maimed. Recovering, he falls in love with and marries the girl, thereby engendering romantic conflict with his acrobat pal. It builds to a tense situation that finds the trainer willing to sacrifice his own happiness for that of two younger folk.

The part of the trainer is played by Barton MacLane, currently in "Jail Break" and "Bullets or Ballots." The acrobat is Warren Hull, now in "Love Begins at 20," and the girl is June Travis, who made her debut in "Ceiling Zero" and soon will be seen in "Earthworm Tractor." Supporting players featured are Paul Graetz, Joseph King, Richard Purcell and Carlyle Moore, Jr.

Educating Father

(20th Century-Fox)

Domestic Comedy

This production is the second in the series of American family pictures which was successfully launched with the presentation of "Every Saturday Night." It is another chapter in the lives of the Jones family. It features several of the players who appeared in the initial film. Jed Prouty is again Mr. Jones, Spring Byington is Mrs. Jones and Florence Roberts again is Granny. The same quartet of juveniles who were so prominent in "Every Saturday Night"—Kenneth Howell, June Carlson, George Ernest and William Mahan—again will be seen as the children. James Tinling, who functioned similarly in the first picture, again directs and Max Golden is also the producer. The picture is based on a story by Katharine Kavanaugh, author of the first. She, Edward T. Lowe and John Patrick collaborated on the screen play. In addition to the group of players presented in the first picture, this adds Shirley Deane, Dixie Dunbar, Francis Ford, Charles Tannen, J. Anthony Hughes, David Newell, Charles H. Wilson, Jonathan Hale and Erville Alderson.

Typically homey Americana in character, the picture is being made for entertainment of the average American family audiences which wishes to see the everyday adventures, joys and sorrows of similar American families. The story concerns the experiences of a man who doesn't want his son to become an aviator. The boy has no desire to follow in his father's footsteps and become a pharmacist. On that basic plot is centered all the entertaining stuff typical of the average family, its romance, drama and comedy. Eventually the father is glad that his son knows how to fly, for even though he gives him the jitters in a breakneck flight, the boy is the hero who saves his business.

This Week in Pictures

[COSMO-SILEO]

JIMMY TELLS ONE. Warners' Mr. Cagney entertaining his hosts at Radio City Music Hall while sojourning in New York. His auditors: W. G. Van Schmus, managing director; Leon Leonidoff, Russell V. Downing, Gene Snyder, G. W. Eyssell, Russell Markert and Alfred Cohn.

BIRTHDAY. Master Al Jolson, Jr., doesn't know it, but Al, Sr., does, and that's enough. Pop and heir are shown at the new Jolson home in Encino, Cal., which town, incidentally, recently made the Warner star its mayor.

ARTISTS LEARN ANIMATION. (Right) Walt Disney, creator of the United Artists cartoon shorts, "Mickey Mouse" and "Silly Symphonies," supervising instruction at his animated cartoon school in New York. At his right is George Drake, chief animation instructor; at his left, Don Graham, art director.

HEADS CAST. Wendie Barrie, whom Republic has assigned to the starring role of "Ticket to Paradise." Production begins in June.

[COSMO-SILEO]

SNAPPY LANDING. For Gregory Ratoff, whom 20th Century-Fox called from Europe to appear in "Sing, Baby, Sing." Taken to shore by tug, he was rushed by motor to Newark Airport.

[COSMO-SILEO]

Lasky's Return to Executive Production Ranks Signalized at Testimonial Luncheon by AMPA

On either side of Jesse L. Lasky on the dais were: Pat Casey, Martin Quigley, Terry Ramsaye, J. J. Murdock, C. C. Pettijohn, Nathan Burkan, John C. Flinn, Arthur S. Friend, Herbert J. Yates, Morris Gest, Nellie Revell, Dennis F. O'Brien, Carl E. Milliken, Walt Disney, Rowland V. Lee, Louis Nizer, Ed Kuykendall, Sol A. Rosenblatt, Harry Buckley, Arthur W. Kelly, Harry Brandt, Gordon S. White and Jack Alicoate. Here are shown, left to right, Messrs. Gest, Murdock, Brandt, Quigley, Lasky, White and Casey.

Lasky Recalls Tony Pastor Days

"Regardless of whether you have a cent or not, if you can look friends in the face that you have known for 30 years, and still find love and affection and respect then you have achieved real success."

Jesse L. Lasky thus ended a resume—and a confession—of his career, checkered with triumphs and disappointments, which began with an ambition to become "the best cornetist in Sousa's band" and which led him through the vagaries of four colorful decades.

The occasion was a testimonial luncheon attended by 250, under the auspices of the Associated Motion Picture Advertisers, at New York's Hotel Astor last Thursday, signalizing Mr. Lasky's return to executive production ranks as a partner in Pickford-Lasky Corporation.

There were brief talks by "the old fellows" whose pioneering in the industry coincided with Mr. Lasky's, and "the younger fellows who are brushing them aside," as phrased by Pat Casey, producers' contact in labor matters and toastmaster at the luncheon.

"The only time Lasky lost was in making pictures that were elevating and very fine," Mr. Casey said. "I never though the great Belasco could make pictures as good as Lasky's," added C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America. "On behalf of the younger generation, I pay tribute to Lasky and his matchless courage," said Sol A. Rosenblatt.

"Mr. Lasky is one of the finest creative intelligences in motion pictures," Martin Quigley said. "Through the years he has gone steadily on, building and enhancing that reputation, in a field and under circumstances that have made this most difficult. He inevitably will be linked with famous plays and famous players. Through his individual daring and initiative, his creative genius and resourcefulness, he has maintained his high standard."

real meaning of success," Mr. Lasky let

Announcing that he would speak on "the memory drift back 44 years, through successive "achievements," to the time when he played in vaudeville with a sister at Tony Pastor's in New York, and that impresario told him he was so good he could play two-a-day. Then came a venture as a producer, at the Fulton theatre on Broadway, "where I had the elite of New York at my feet." It failed, and there was another failure and still another. But each time he ventured anew, at each new stage thinking the peak of success was his.

"When, years later, through his affiliation with Adolph Zukor, he became vice-president in charge of all production for Paramount, he considered himself truly a successful man. Then came the hurricane of 1929-30. He joined the Fox studio.

"In my new connection with Mary Pickford I am happy again," he went on. "A few days ago when we opened 'One Rainy Afternoon' in Hollywood it seemed to me a new success had come. But today, surrounded by my old friends and newcomers, I have a new feeling of achievement. Success, it seems to me now, lies in making and keeping friends."

Guaranteed Pictures Appealing

Guaranteed Pictures in New York announced Wednesday it would appeal to the Board of Education in Albany to have the ban lifted from its recently imported French picture, "Jean," starring Gaby Morley.

Exhibitors Form Two State Units

Formation of new independent exhibitor organizations in Ohio and Kentucky highlighted a week witnessing many similar bodies reporting business improvement at regular meetings held for election of officers and related activities.

Greater Cincinnati Independent Exhibitors is the corporate name of the new Ohio organization, of which Harold Bernstein is president, A. J. Holt vice-president, David Helwig secretary and Herman Bly treasurer. Maurice White, F. Wesley Huss, Jr., Charles Weigel, Elmer Shard, Charles Fine, H. O. Worsel and Andrew Neidenthal are directors. Twenty-five theatres were represented at the first meeting.

Incorporators of the Motion Picture Theatre Owners of Kentucky are Lee Moffitt, Sam Switow and Charles Hunston. The organization will maintain headquarters in Frankfort.

Richmond has been designated as scene of the mid-year meeting of the MPTO Virginia which will open June 1 at the Cavalier Hotel with Ed Kuykendall, Walter Vincent, C. C. Pettijohn of the MPPDA and others as speakers.

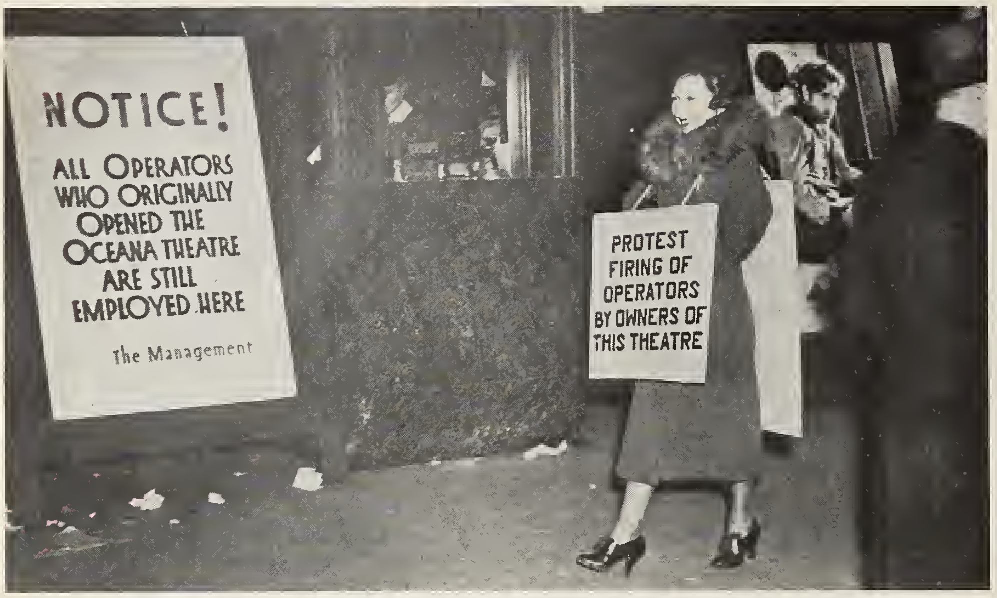
In Canada the Manitoba Motion Picture Exhibitors Association elected an entirely new executive slate with Henry Morton president, Joseph Pearson vice-president, Frank Kershaw secretary, M. Triller treasurer and the following members of the board: Helmer Jernberg, Ray Tabman, S. Morros, Jack Miles and Frank L. Willis.

Meanwhile expected action bearing on the expected merger of the TOCC and ITOA of New York was deferred because of Charles L. O'Reilly's absence from the city.

Center Theatre Closing

The Center, smaller of the two Rockefeller Center Theatres, closes this week for the summer, reopening September 5 with the stage spectacle, "White Horse Inn."

When They Picketed the Wrong Theatre


NOTICE!
ALL OPERATORS WHO ORIGINALLY OPENED THE OCEANA THEATRE ARE STILL EMPLOYED HERE
The Management
PROTEST FIRING OF OPERATORS BY OWNERS OF THIS THEATRE

This is exhibit "A" in a suit filed by the Oceana theatre in the Brighton Beach section of Brooklyn, N. Y., against a phantom "Women's auxiliary" of the Empire State Motion Picture Operators' Union.

In retaliation for the dismissal of three Empire State operators at the Century circuit's Patio, Midway and Sheepshead Bay theatres, the wives, mothers, sisters, sweethearts and other relatives and friends of the men banded together as an "auxiliary" and picketed the Oceana, operated by Rugoff and Becker, in the same neighborhood. The ladies demanded that the Oceana operators use their influence with the Century circuit to rehire the men.

Finding the Oceana in no way involved in the dispute, the New York supreme court enjoined the auxiliary, its "confederates and all persons conspiring with them," from demonstrating at the Oceana.

Sidney A. Clarkson, attorney for the Oceana, had pictures taken of the demonstrators, including some reputed communists, for purposes of identification in the serving of summonses, as the ladies coyly refused to divulge their real names. The union insists it has no truck with the band.

The unshaven, bareheaded gentleman visible at the right is not a picket. He is Warner Baxter, in a lobby display.

INDICT FORMER UNION HEAD; MORE ARRESTS

Sherman Attributes Indictment on Larceny Charge as "Spite Work by Disgruntled Group"

Another chapter in the tumultuous history of Local 306, New York operators' union, was written Monday when Harry Sherman, its former president, was indicted by a grand jury in general sessions court on a charge of grand larceny in the first degree. He was accused of taking $190,961.75 of the union's funds.

Mr. Sherman is the second president of the local to become involved with the law, Sam Kaplan, his predecessor, having been found guilty with nine others in 1933 of coercion in connection with the local's affairs. Mr. Kaplan was sentenced to a six-months penitentiary term.

Mr. Sherman denied the charge and attributed his indictment to "spite work by a disgruntled, ousted group of the union, who will jump out of the window when my trial begins." He was released in $7,500 cash bail provided by David Berk, an assistant stage manager of the Paramount theatre in Brooklyn.

Kaplan supporters were behind the indictment, Mr. Sherman charged. Members of the union, which is affiiated with the International Alliance of Theatrical Stage Employees and Motion Picture Operators, said the indictment results from charges filed by Kaplan adherents accusing Mr. Sherman of being unable to give a satisfactory accounting of approximately $1,200,00, and is an outgrowth of a factional fight between Kaplan and Sherman adherents.

After Mr. Kaplan was ousted from the post by the IATSE, Mr. Sherman was elected in February, 1933, and served until July, 1934.

He is specifically charged with taking the union's funds on Dec. 18, 1933, when they allegedly were withdrawn on his instructions from several banks. Irving Mendelson, assistant district attorney, charged that several union members were fined when they asked Mr. Sherman the meaning on union books of "items charged to rehabilitation and reorganization." Mr. Mendelson alleged that a report by Mr. Sherman showed a charge of $400,000 for "rehabilitation," supposedly used to strengthen the local after it had gone into bankruptcy following the Kaplan regime.

Following Kaplan's conviction, the New York supreme court appointed receivers for the union, and later its affairs were supervised for about a year by the IATSE.

Basson Cites "Housecleaning"

Joseph D. Basson, who succeeded Mr. Sherman as president of Local 306, on Tuesday issued this statement: "Harry Sherman has not been an official of the local for more than two years. Since his forced resignation as president, the 1,800 members of the union with the help of the IATSE have cleaned house completely.

"An honest administration was elected which is still in power and which has run the affairs of the local in a democratic and honest fashion."

Mr. Basson disclaimed any connection with the Nassau County Local 640, IATSE, four members of which were arrested in connection with a mustard gas explosion in the Mineola theatre, Mineola, Long Island, Friday night. The men are Thomas Cubbard, president of the local; Michael De Angelo, business manager, John Baptiste and Thomas A. Watson.

About 1,000 patrons rushed from the theatre. Eleven suffered eye burns and required hospital treatment. The theatre had just reopened after repairs following a fire, and was being picketed by union operators who struck when the management refused to employ a union stagehand.

25 More Arrested

Meanwhile, the operators' "war" in New York City resulted in the arrest of 25 additional members of Local 306 over the weekend, charged with disorderly conduct while picketing the De Luxe and Tuxedo in the Bronx. Both houses are independently operated. The familiar cross-picketing by Local 306 and Allied Motion Picture Operators Union continues.

Though he recently withdrew as mediator between the unions and the Independent Theatre Owners Association of New York City when a settlement appeared impossible, Frank Tichenor, publisher, indicated this week that he was willing to assist the various factions to bring about peace.

Local 306 has elected 11 delegates to the IATSE biennial convention starting June 8 in Kansas City. They are Mr. Basson, Frank Ruddock, Charles Beckman, Herman Gelber, Bert Popkin, Jack Winnick, Alex Polin, Wallace Byrnes, Morris Kravitz, Jack Kiley and Dick Cancellaire.

Local 644, cameramen's union, is sending Charles Downs, William Miller and Edward Ruby as its delegates.

Will Attend Labor Session

Marion Folsom, treasurer of the Eastman Kodak Company, Rochester, N. Y., has been appointed by President Roosevelt to represent employers at the 20th session of the International Labor Conference, to convene in Geneva June 4.

OPENING SOON

IN ALL THESE GREAT HOUSES

Metropolitan	Boston	Buffalo	Buffalo
Denver	Denver	Paramount	Des Moines
Orpheum	Seattle	Music Box	Tacoma*
Keith's	Cincinnati	Orpheum	Spokane
Midwest	Oklahoma City	Victory	Dayton
Rialto	St. Louis	Colonial	Richmond
Century	Rochester	Capitol	Salt Lake City*
Mary And'son	Louisville	Majestic	Houston*
Paramount	Youngstown	Orpheum	Seattle
Orpheum	Omaha*	Colonial	Allentown
Olympic	Altoona	Strand	Akron
Strand	Binghamton	Broadway	Charlotte
Alhambra	Canton	Hippodrome	Cleveland
Paramount	Fort Wayne	Strand	Hartford
Downtown	Los Angeles	Warner	Milwaukee
Rog. Sherm.	New Haven	Stanley	Pittsburgh
Earle	Philadelphia*	Astor	Reading
Rialto	St. Louis	Roxy	Springfield, Ill.
Warner	Worcester	Strand	York

** Early June dates*

FOR DECORATION DAY . . .

BIGGER THAN 'BRIGHT LIGHTS' AT N.Y. STRAND

"Hilarious and tuneful adaptation of the Broadway musical hit" . . *Daily Mirror*

"Peppy version of the popular stage entertainment—first rate" . *N. Y. American*

"Musical comedy knockout, rich for box-office—hilarious, swell cast". . *Film Daily*

"Kept the Strand audiences in stitches". *Herald-Tribune*

JOE E.

BROWN

in

SONS O'GUNS

with

JOAN

BLONDELL

BEVERLY ROBERTS • ERIC BLORE
WINI SHAW • CRAIG REYNOLDS
JOSEPH KING • ROBERT BARRAT

Directed by Lloyd Bacon

New Song Hits by Harry Warren and Al Dubin

●

Released May 30th by

WARNER BROS.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

FRIENDS OF Dr. D. M. Nigro on Kansas City's film row are observing the city's assistant health director with something bordering on suspicions of the mystic. Besides serving downtown movie houses as official house doctor, Mr. Nigro is now delivering to his friends eggs from hens containing personal messages within the shell.

There's nothing supernatural about this particular egg-laying business, although "Doc" Nigro's friends have their doubts.

The production of eggs with cheery greetings and personal messages sealed inside them came about in a strange manner. It seems that Dr. J. S. Hughes, one of the chemistry professors of Kansas State College, had delivered a lecture during which he said that scientists could induce a hen to lay almost any kind of egg. L. H. Smith, head of a Kansas City butter-and-egg concern, challenged this statement—and Robert E. Phillips, a Kansas State College graduate in poultry husbandry, who had been experimenting with hens and eggs in the laboratory, accepted the challenge.

Butter-and-Egg Man Smith sent Student Phillips a note in his own handwriting. A few days later, Mr. Phillips sent Mr. Smith a nice white egg which, when broken open, contained, in place of the usual yolk, a hollowed-out cork stopper inside of which was the sample of Mr. Smith's penmanship.

Dr. Nigro arranged for several of the trick eggs for his film friends, and others, and they were amazed when they saw their own writings.

As Mr. Phillips explains the seeming "miracle," the trick is very simple. He anaesthetizes the hen and makes an incision in its egg-making apparatus. A yolk on its way to form part of an egg is removed and in its place the cork with the message inside is inserted. The incision is sewed up. The cork moves down the egg-duct and a nice white shell is formed around it. Some 25 hours later the strange egg is laid.

The operations produce eggs with messages inside in 75 per cent of the cases—and when the shells do not form about the corks, then the cork stoppers come out, and the hens don't seem to mind it a bit.

▽

Tom Waller, lanky, red-cheeked Paramount press agent on Broadway, submitted for publication in Motion Picture Herald a closeup photograph of Haile Selassie on which the Emperor had affixed an autograph and greeting for John Dored, Paramount news cameraman covering the Ethiopian situation. Mr. Dored had sent the picture on from Addis Ababa to A. J. Richard, his boss in New York, and Mr. Waller thought it might look well in the Herald's pictorial pages. He was unable, however, to enlighten the editors as to the meaning of the Emperor's inscription, written in the native Amharic. And efforts spent among the best linguistic sources were unavailing, despite the aid of the Motion Picture Producers and Distributors of America, Paramount Newsreel, Paramount Pictures Corporation, the Metropolitan Museum of Art and others. Seems that no one among all of America's 125,000,000 could be found to decipher Selassie's Amharic writing. So Waller, insistent press agent that he is, radioed all the way from Broadway to Ethiopia for the lowdown. They wired back that the Emperor had scribbled nothing more than, "Haile Selassie I—1929." (Note: 1929 is the present year on the Ethiopian calendar.)

▽

Taking the sex out of films would ruin the films, observes Ted Cook, but it wouldn't have any effect on sex.

James Cagney, who starred in Warner's "G-Men," returned the other morning to Broadway from a visit to Washington where Top-Cop J. Edgar Hoover's G-Men conducted him through the Department of Justice Building. Most of all Jimmy liked their new gymnasium, just erected. "We had such a gym in the movie," Cagney informed them. The G-Men could have confided that their new gym was built and patterned after the gym in the picture!

Which leads to the story of the intense rivalry between the G-Men of Mr. Cagney's adopted California and those of the Ohio district, the competition most recently taking the form of an argument over the size of the mosquitoes in the respective district. "They grow so big out here," the Californians insisted, "that two of our men came across some mosquitoes who had just eaten a horse—and were tossing the horseshoes to decide which would get the harness."

▽

Brad Angier, our correspondent in Boston, refuses to disclose the name of the local theatre exploitation gent who rounded up several baby carriages on which he planted advertising on Warner's "Brides Are Like That."

▽

The subject of Indians stands today the pet aversion of Producer Harry Goetz in Hollywood. Mr. Goetz had sent George Seitz, director, and a large company to the Red-Man belt in Oregon to film 275 Indians in a scene for his Reliance production, "Last of the Mohicans." He wanted real Indians, but the rushes showed them to be more pale-faced than Park Avenue "parlor cowboys." So Mr. Goetz had to rush four make-up men by airplane from his Culver City studio with bottles of a liquid preparation to make the sun-dodging Indians look like the real bronze.

▽

Through the cooperation of the United States Indian Service, Director King Vidor, on location at Gallup, New Mexico, was able to secure 250 Zuni and Navajos Indians for "The Texas Rangers," which he is filming for Paramount. Mr. Vidor paid the redskins four dollars a day for each man and his horse. And they proved to be good actors, too, until the battle scenes started and numerous whites were "massacred" with Hollywood hatchets. Then the Indians became a little too realistic, proving there's still a little bit of tomahawk in every little Injun.

▽

Gummo Marx, still a prankster, was in Sardi's restaurant off Times Square, sitting at a table across the wide room from Hal Horne, who had a visitor from Hollywood as his guest. Hal was observed by Leonard Lyons to wave to Gummo in greeting, shouting the full length of the restaurant: "You know my pal here, don't you?" To which Gummo shook his head negatively. Horne then shouted introductions. Marx nodded in acknowledgment, summoned a waiter, shook his hand, pointed to the stranger to whom he had just been introduced at long distance and directed, "Waiter, bring it over there."

▽

Comedian Lester Allen postcards from Australia to Bill Farnsworth in New York that most of the natives are so skinny they can sit down on a dime and have nine cents showing.

▽

Harry Hershfield was telling Arthur Murray about the food at a certain 52nd Street restaurant. "It's terrible," screamed Hershfield. "Every mouthful is positively poison. And what small portions they give you, the pikers."

MOVIE audiences are familiar with the scene in short comedies where the comedian takes a long drink from the "white mule" gin bottle and then spits out the liquor with a shocked expression only to see it explode into flame.

Jack Barnett, Fox Movietonews cameraman, went out to Dodge City, in western Kansas, the other day, from his station at Kansas City, to take some shots of the burning of 2,000 pints of liquor confiscated by the sheriff. Included in the pile were gins, wines, rums, whiskies, brandies and whatnot. The scene of the demonstration was the bank of the Arkansas River.

A match was applied, and the flames shot upward. But there were blue flames, almost invisible in the sunlight, and Barnett was stumped because they would not reproduce in his pictures. The fire burned out quickly and the cameraman was about to turn homeward, dejected, disappointed and a subject of the futility of his art. Then by some strange figment of imagination he effected an idea which gave him some swell shots by rounding up several gallons of gasoline and some empty liquor bottles, touching a match to them—and bingo! He nearly blew up the whole western half of Kansas.

▽

"Dear Jimmy," writes Alexander (Columbia Pictures) Sherman. "I always figured that I was a rather naive person, the picture of good-nature and innocence, so you may imagine my amusement when, the other day, I was invited to attend a reception at the White House in Washington, only to learn that I am not quite as innocent in appearance as I imagined myself to be.

"It happened when I was taken by Marvin McIntyre, executive secretary, to meet President Roosevelt. Being a bit shy and somewhat nervous, I kept my hand in my pocket where I was nervously twitching my handkerchief. As I approached the President, still with my hand in my pocket, an eagle-eyed Secret Service sleuth dodged behind me and quickly pulled my hand out of my pocket, nearly breaking my arm. —And me a guy what won medals in Sunday school, too!"

Mr. Sherman's treatment at the hands of a Secret Service man is not unusual in view of the circumstances. What really surprises us is how the 'ell Al wiggled into an invitation to the White House.

▽

Broadway Vocalist Mary Jane Walsh, so Ed Sullivan tells us, is the first to break into song on the air from a funeral parlor. Her first radio broadcast originated from Davenport, Iowa, a sleeply little town, where the sponsor of the program insisted on an organ accompaniment. The only organ in town, apart from those in the churches, was in a mortuary chapel, so Miss Walsh proceeded thereto, rendering, unconsciously or otherwise, from Runge's Funeral Chapel, the song: "Lover Come Back to Me."

▽

William Nasses, manager of the Murphy theatre at Wilmington, Ohio, had 500 envelopes made up as an exploitation stunt for "A Message to Garcia." They were sealed and on the front was imprinted the message: "LOST. A Message to Garcia is one of the important screen events of the year. The finder of this lost letter should take it to the Murphy theatre promptly." The gag, of course was that persons returning the "lost" envelopes were to receive a pass to see "A Message to Garcia." It would have worked out nicely, but the film trucking company on the opening day lost the print of the picture.

Practical Theatre Operation Taught at Duke University

Management, Advertising, Program Arrangement & House Service Among Subjects Offered

When students of Duke University at Durham, N. C., begin to wonder, in common with radio orators and volunteer economists of the day, what they are going to with their education by way of making a living with it after they've got it, they are free to turn, if they will, to the course in theatre management made available to them. While no academic credit is given for the work, instruction is offered in both the theoretical and practical sides of theatre advertising, house service, selection of pictures, arrangement of programs, projection and technical stagecraft, with a model theatre in operation on the campus affording practical application of the principles taught.

Quadrangle Pictures, as the student enterprise is titled, is beginning its eighth year of operation. Regular screen programs are presented in one of the college auditoriums two days a week, matinee and evening. Stage performances are offered occasionally, local talent taking the spotlight most of the time. Professional entertainers are imported two or three times a year.

The Quadrangle has a staff of 30 workers, 27 of them students. The manager, who helped with the first show in 1928, is now a senior in the Duke Law School, and is beginning his fourth year as campus exhibitor. All other students employed are undergraduates. Two booth men and the office secretary are the only staff members not enrolled in one of the eight schools which constitute the university.

Practically all film shown is second or third-run in Durham. Occasionally first-run foreign films or educational subjects are used.

Up-to-date Equipment

Booth and stage equipment are up-to-date. Twin Super-Simplex projectors, with Western Electric Wide Range sound-heads, Super-Cinephor lenses, and Enarc lamp-houses; a Brenkert Master F-7 E-fect machine, and two combination spots comprise the projection apparatus. The booth also is equipped with a double sound turntable and is connected with the campus-wide amplifying system.

The stage is equipped with several complete sets of curtains, a permanent cyclorama, foot-, flood- and spot-lights and complete banks and cradles of overhead lights, a three-panel switchboard with 98 individual controls, and numerous scenic backs, drops and special curtains.

The auditorium is equipped with a private communications system (stage, pit, organ, foyer, booth, office) in addition to a three-way signal system. The organ, recently installed, is a 12-unit Wurlitzer.

Semi-weekly meetings are held, at which theatre operation and management are discussed, and at which the progress—or lack of it—of each staff member is noted. The regular reading and study of leading trade journals is considered as much a part of an usher's job as is the courteous accommodation of patrons on Wednesdays and Saturdays. There are also occasional written examinations.

W. M. Upchurch, Jr., upper right, is student manager of the Quadrangle, Duke University's campus theatre operated for class instruction in theatre operation. The ushers are students.

The idea behind this unusual course germinated last fall when a portion of the federal grant of National Youth Administration funds to Duke University was designated for enlarging and improving the campus entertainment facilities. While their jobs are primarily a source of necessary income, several of the boys have shown a lively interest in the course and are looking forward to motion picture and theatre work after graduation.

The Duke campus is located about three miles from the Durham business district, where the town's five theatres are located. "Quadrangle" does not advertise off the campus; thus, the patronage is almost 100 per cent from the university community, about 85 per cent students.

Attend at Least Once a Week

Audiences at the Quadrangle are composed almost entirely of "regulars" who attend at least one of the two shows given each week. Patrons are encouraged to help with the entertainment by joining in singing with screen characters or in vocalizing to the tunes of old-fashioned organlogues. While students are invited to hiss the villain—and they often do—there is no rowdyism, and the decorum of the house is always kept at a high level. The pleasant home-like atmosphere is enjoyed alike by staid professors and their families and by the college boys and co-eds.

Short program comedies and class films have the greatest appeal for the university audience. Musical extravaganzas do not gross so well here as in the ususal subsequent-run situations. Pre-release news is a regular and attractive feature.

High-ranking box-office stars during the Duke theatre's eight years have been: George Arliss, the late Marie Dressler, John Barrymore, Lionel Barrymore, Ann Harding, Leslie Howard, Katharine Hepburn, Charles Laughton, Edward G. Robinson, William Powell and Myrna Loy. Among the professionals who have appeared on the theatre's stage are: Buddy Doyle, Lew White, Arthur Boran, Edward Molitore, Camilla Tentera, and Tommy Dorsey and his orchestra.

The auditorium also is used for amateur dramatic productions, for musical concerts, and for lectures. The student staff has charge of the house on these occasions, working backstage as well as out front.

The Duke University theatre is sponsored by the student Young Men's Christian Association and contributes approximately one-third of that organization's yearly budget.

Supreme Court To Hear Appeal by William Fox

The United States supreme court in Washington this week consented to hear argument of William Fox on the jurisdiction of the second circuit court of appeals in refusing to consider his appeal from an order of the district court of New York imposing a penalty for contempt of $235,082 which represented the unpaid balance of a judgment against him of $297,412 in favor of the Capital Company, and ordering him to pay $10,000 costs of Capital Company attorneys.

ALLIED NAMES "FILM BUYING" AS KEYNOTE OF NATIONAL CONVENTION

"High Government Man" Will Advise Exhibitors "How to Protect Themselves Against Producer Aggression," Says Richey

Allied States Association of Motion Picture Exhibitors, assembling in Cleveland at the Hollenden Hotel June 3rd to 5th, in annual convention, will concentrate on "film buying" as the keynote, sending "every exhibitor away from the convention armed with information to combat these (new product) exaggerations (of distributors) that he is subjected to each year."

Independent owners the country over are invited to attend, whether or not members either of Allied state affiliates or of the national organization.

"Right now, and right during the convention in Cleveland, the producers will be meeting to devise ways and means to justify their demands for the coming season," said a statement from H. M. Richey, general convention chairman. "Isn't it about time the independents hold a buying convention, make an analysis of what was promised them last year, what was delivered and what they failed to deliver in quantity and quality—take a peep at the future to see what the prospects are?"

Mr. Richey's statement added that "a high Government man will present exhibitors with information as to how to protect themselves against producer aggression."

The invitation to all independents to attend was issued by Nathan Yamins, of Massachusetts, president. It was followed by a statement from Allied's national headquarters at Washington, in which Abram F. Myers, chairman, said:

"Self-constituted leaders receiving special favors from distributors and speaking the lines written by employes of the Hays Ass'n. are opposing every constructive movement for the relief and benefit of independent exhibitors and are even presuming to represent and speak for the latter at Congressional hearings and industry conferences.

"The mere silence of exhibitors in some territories on such momentous issues as compulsory block booking increased film rentals, designation of playdates, and last (but not least) chain expansion and aggression, may be interpreted as acquiescence in the efforts of those who would gladly deliver the independent exhibitors into the hands of their oppressors in order to feather their own nests.

"This convention will afford you the opportunity to repudiate such false leadership and to proclaim openly where you stand on the many grave issues confronting exhibitors."

The complete program, arranged by Mr. Richey, follows:

WEDNESDAY, JUNE 3

Registration, Mezzanine floor, Hollenden Hotel.
Opening of Exhibits, Mezzanine floor.

Opening Session—2:00 P.M.—Assembly Room—Mezzanine Floor

Address of welcome, Mayor Harold H. Burton, Cleveland.
Response, M. B. Horwitz, general chairman.
Outline of convention activities by H. M. Richey, convention chairman.
Opening address, President Nathan Yamins.
Outline of entertainment, Henry Greenberger, chairman, Cleveland.
Appointment of Committees.
Address: "The Outlook for 1937," George W. Weeks, GB general sales manager.
Discussion: "Is Designation of Play Dates Illegal?" Ray Tesch, of Wisconsin. An explanation of the play date laws passed in Wisconsin and Ohio, now awaiting a decision as to legality before the federal court of the Southern District of Ohio.
Announcements and adjournment.

Entertainment

(For the Ladies): 2:00 p.m. Trip to New $25,000,000 Terminal Tower, and shopping tour, with guides.
For All Delegates: 7:30 p.m. Allied Night at the Mayfair Casino. Registration ticket entitles delegate to a full course dinner, dancing and floor show.

THURSDAY, JUNE 4

Morning

Inspection of exhibits and Registration.
Golf Tournament. Leave hotel at 7:45 sharp, front door, for Beechmont Country Club where players will tee off at 8:30 sharp. Golfers will pay own green fees, caddy, etc., and can obtain luncheon at the Club—all privileges of membership. Two cups will be offered for low net and low gross, by Nat Lefton of Republic Pictures and Ray Langford of National Theatre Supply Company. Leave Golf Club promptly at 1:30 p.m. for Convention.
12:30 Noon, Luncheon, Hollenden Hotel.

Second Business Session — 2:00 P.M. — Assembly Room — Mezzanine Floor

Announcements.
Introduction of noted visitors.
Address: "The Job Must Be Done," Abram F. Myers, general counsel, Washington, D. C.
Address: "The Coming Buying Season"—what was promised last year, what delivered—things to look out for in 1937. By P. S. Harrison, Harrison's Reports, of New York.
Address: "The Product Situation from the Viewpoint of the Independent Producer-Distributor," by Edward Golden, general sales manager, Chesterfield-Invincible.
General discussion of product situation and plans.
Address: "An Outsider's Viewpoint." Nationally known speaker, name to be announced later.
Committee Assignments, Miscellaneous.

Entertainment

For the Ladies: Thursday at 12:30 p.m. Luncheon, compliments of the convention, Hollenden Hotel. Following luncheon, transportation will be furnished for a trip to Nela Park, where General Electric Company will act as host. Hostesses at the exposition plant will show the newest in electric kitchens, interior lighting and their newest development in student lights.
Banquet at 7:30 p.m., Grand Ballroom, Hollenden Hotel. Seven course dinner, entertainment through the courtesy of the leading theatres and night clubs, with a few short talks and introduction of visiting notables including Governor Martin L. Davey, of Ohio, Mayor Harold H. Burton, of Cleveland, and a national "surprise" speaker. Dancing.

Independents Invited to Cleveland June 3 to 5 for Information to Combat Product Exaggerations" of Distributors

FRIDAY, JUNE 5

Morning inspection of exhibits. Meetings of committees, including legislative, chain theatre expansion, taxation, product situation, designation of play dates, theatre loans and building, music tax and copyright, score charges, trailers, and miscellaneous subjects of interest to theatre owners. Meetings in committee rooms on mezzanine floor, rooms to be designated later.
Validation of railroad certificates.
Luncheon for delegates in assembly room at 12:00 sharp.

Closing Session — 1:00 P.M. — Assembly Room — Mezzanine Floor

Meeting opened by President Yamins.
Reports of committees.
Introduction of guests.
Address: "Is Governmental Control the Only Way to Stop Unfair Producer Aggression?" By an official high in governmental knowledge.
Address: "The Producer's Side of Selling," by W. F. Rodgers, MGM sales head.
Address: "Our Good Friends—The Public." Walter Littlefield of Boston, reporting the situation on block booking legislation, with reports by H. A. Cole of Texas, Sidney E. Samuelson, New Jersey, Abram F. Myers of Washington and others.
Miscellaneous business and open forum.
For the Ladies: 1:00 p.m. Luncheon at Hollenden Hotel, courtesy of the ladies of Cleveland and combining a "Queens for the Day" Variety Club luncheon, followed by cards and a sight seeing trip to the Cleveland Art Institute.

The committee on transportation has arranged two choices of reduced travel fare. One plan provides for a fare and a third for a round trip ticket from any place in the United States provided tickets are purchased May 30 or May 31st. The second plan is the purchase of tickets after June 1st at the new reduced railroad rates that go into effect nationally on that date. The fare-and-a-third rate does not apply to the new rate.

Kodak Dividend Declared

Eastman Kodak has declared an extra dividend of 25 cents a share in addition to the regular payment on the common stock, both payable July 2. Similar payments were made on April 1.

Consolidated Pays Dividend

A dividend of 25 cents a share on account of accumulations on the $2 cumulative preferred stock has been declared by Consolidated Film Industries, payable July 1st.

Loew Dividend Set

Loew's, Inc., has declared a dividend of 50 cents, payable June 30 to stockholders of record June 12.

Loew's London theatres have announced a dividend of 35 cents a share on the 7 per cent preferred stock, payable May 30th.

Distributor Fights New York City Tax On Gross Receipts

A fight against imposition of a gross receipts tax by the city of New York on distribution revenue originating from outside the city has been been launched by Jewel Productions, Inc., state rights distributor.

The company seeks a judicial test of the law providing for a levy of one-twentieth of one per cent on gross receipts exceeding $15,000 for 1933, and a tax of one-tenth of one per cent for 1934.

The tax is for the privilege of conducting a business or profession, and is imposed on all firms or individuals having their main office in New York City. The revenue goes for emergency relief.

Jewel paid part of the assessment but is protesting the balance, amounting to $76. It is spending considerably more in fighting the levy. A hearing on the company's appeal was scheduled at the Department of Finance on Thursday. Henry Pearlman, 99 Wall street, Jewel's attorney, expected the assessment to be upheld, and planned to appeal to the state supreme court on a writ of certiorari. He believed that other small distributors shipping directly from New York to points outside the city are paying the tax unfairly and are entitled to relief.

The city comptroller contends that services rendered or tangible merchandise sold anywhere in the country is subject to the levy. Mr. Pearlman rests his case on two main points: (1) that film shipments to an out of town distributor or exhibitor are in interstate commerce and hence not subject to a city tax; (2) that such transactions are not an outright sale but a lease of personal property.

The gross receipts tax was cited by the major distributors in the suit being pressed by United Artists against the city's two per cent sales tax on film rentals. In that action it was contended that the city was imposing double taxation, since the exhibitor already is subject to the gross receipts impost. This contention, however, has no relation to the issues raised by Jewel.

English Film Men Dead

Two prominent film men died in London last week, Sir Philip Nash, chairman of the C. M. Woolf company, General Film Distributors, and Harry Sanders, for many years editor of the *Pathe Gazette*, which he founded. Mr. Sanders resigned from Pathe in 1934 and recently supervised the official filming of the Football Cup final.

Philip Kay Dies

Philip Kay, manager of the Iowa, Moville, Iowa, died unexpectedly there last week of heart trouble. He was a nephew of the late Nathan Dax, manager of the Hipp at Sioux City.

Ernest Glendinning Dead

Ernest Glendinning, veteran of the New York legitimate theatre, died this week at South Coventry, Conn., following an illness of two months. He was 52 years old. He is survived by his widow, Marie Julie Glendinning, and a sister.

Ben Greet Passes; Shakespearean Actor

Sir Philip Ben Greet, noted Shakespearean actor, died in a London nursing home this week following a short illness. He was 78. His career in the theatre was stretched over 56 years and he was credited with having done more than any other actor to popularize the plays of Shakespeare.

Sir Philip first came to America in 1901 as Hamlet. From that year he was exclusively identified with the American stage until 1914, when he returned to London. He started producing there in 1924 following the production of many Shakespearean works during the war. During the last three years Sir Philip welcomed audiences at Sydney Carroll's open-air theatre in Regents Park, England, as master of the greensward.

Trans Lux Net Reaches $182,272

Trans Lux Daylight Picture Screen Corporation and subsidiaries had a net profit of $182,272.65, after all charges for the year ending Dec. 31, 1935, the stockholders were told at their annual meeting in New York late last week. The 1934 net was $180,637.

Net for the theatres was $30,879.35 after all charges. This compares with a loss of $51,159 for 1934. Cash dividends paid totaled $142,160.60, leaving a consolidated earned surplus at the end of the year of $426,064.01. Total assets of the company were listed as $1,167,984.61.

In his report, Percy N. Furber, president, said an improvement in business last year had been maintained during the first quarter of this year, and that the net for the first three months of 1936 was $72,386, as compared with $35,072 for the same period last year.

Trans Lux Movies Corporation, wholly-owned subsidiary, for this year showed a net of $14,697, as compared with a loss of $13,248 for the corresponding period of 1935.

Mr. Furber called attention to the purchase of a Washington theatre site and said the company hoped to open at least three new theatres this year. He predicted that in time the theatre division would show a larger profit than the company's ticker unit.

All officers were reelected, as follows: President, Mr. Furber; executive vice-president, Mr. Furber; vice-president and treasurer, Arthur C. Payne; vice-president, Robert L. Daine; secretary and assistant treasurer, Edward T. Holway; assistant secretary, A. T. Mulcahy; comptroller, A. D. Erickson; directors, Robert W. Atkins, Mr. Daine, George H. Eichelberger, Harold P. Farrington, Mr. Furber, Robert L. Gordon, Edwin G. Lauder, George H. Robinson, Walter Siemers and Leslie E. Thompson.

Philip Frease Is Dead

Philip Frease, widely known exhibitor, died Monday night in San Francisco following a heart attack. Mr. Frease formerly operated theatres in Redwood City, Albany and Vacaville, Cal.

Odds and Ends in State Legislatures Still Troublesome

Legislative activities revolved this week around a state lottery proposal for California; the closing of Pensacola, Fla., theatres in protest against a city tax; Kentucky's passage of a graduated admission levy; continued interest in Massachusetts over four motion picture bills pending; drafting of the new child admission law in New York and the killing of a liquor drinking proposal for theatres in the same state, and the anticipation of Washington exhibitors of a flood of adverse measures when the state legislature convenes in January.

The California action proposed by L. J. Kessell, secretary of the state social security union, seeks a constitutional amendment legalizing a lottery to provide unemployment compensation. Theatres and other institutions would be taxed to support it. It was in protest against a city amusement on admissions that Pensacola, Fla., exhibitors closed every theatre in that city last week. Meanwhile the Kentucky legislature passed a bill taxing theatres 1 cent on admissions from 11 to 19 cents, 2 cents from 20 to 29 cents and progressively at the same rate up to 10 cents on a dollar.

As the Massachusetts legislature approaches adjournment four measures affecting theatres await action. One of these proposes a $5 tax on each vending machine. Another prohibits endurance contests of the Marathon dance type. A third pertains to establishment of a building code and the fourth would alter existing censorship laws.

While the mayor's office and exhibitors cooperated in working out an ordinance for New York City complying with terms of the new state law legalizing admission of children to theatres unaccompanied by parent or guardian, the state legislature rejected a measure proposed by Assemblyman Herbert Brownell, Jr., to authorize installation of bars in stage theatres.

Twenty-three measures to be brought before the Washington state legislature next January were discussed by members of the MPTO at its regular monthly meeting. Most of these proposals would tax admissions to obtain funds for old age pensions, one of them by doubling the present levy.

Fred Althauser Buried

Funeral services were held in Cincinnati last weekend for Fred J. Althauser, 70, president of Local 5 of the Stage Employes' Union. Mr. Althauser, who had been a stagehand at the Shubert and Strand for 30 years, died of heart failure after an illness of two years.

Albert L. Duhaime Dead

Albert L. Duhaime, theatre manager in Mystic, Conn., for 25 years, died late last week in Providence, R. I.

Carl E. Edwards Dead

Carl E. Edwards, for 22 years a manager of several Detroit theatres, was found dead last weekend in a cottage near Milford, Mich. He was 59. Doctors said death was caused by a blood clot in the heart.

CHANGE YOUR

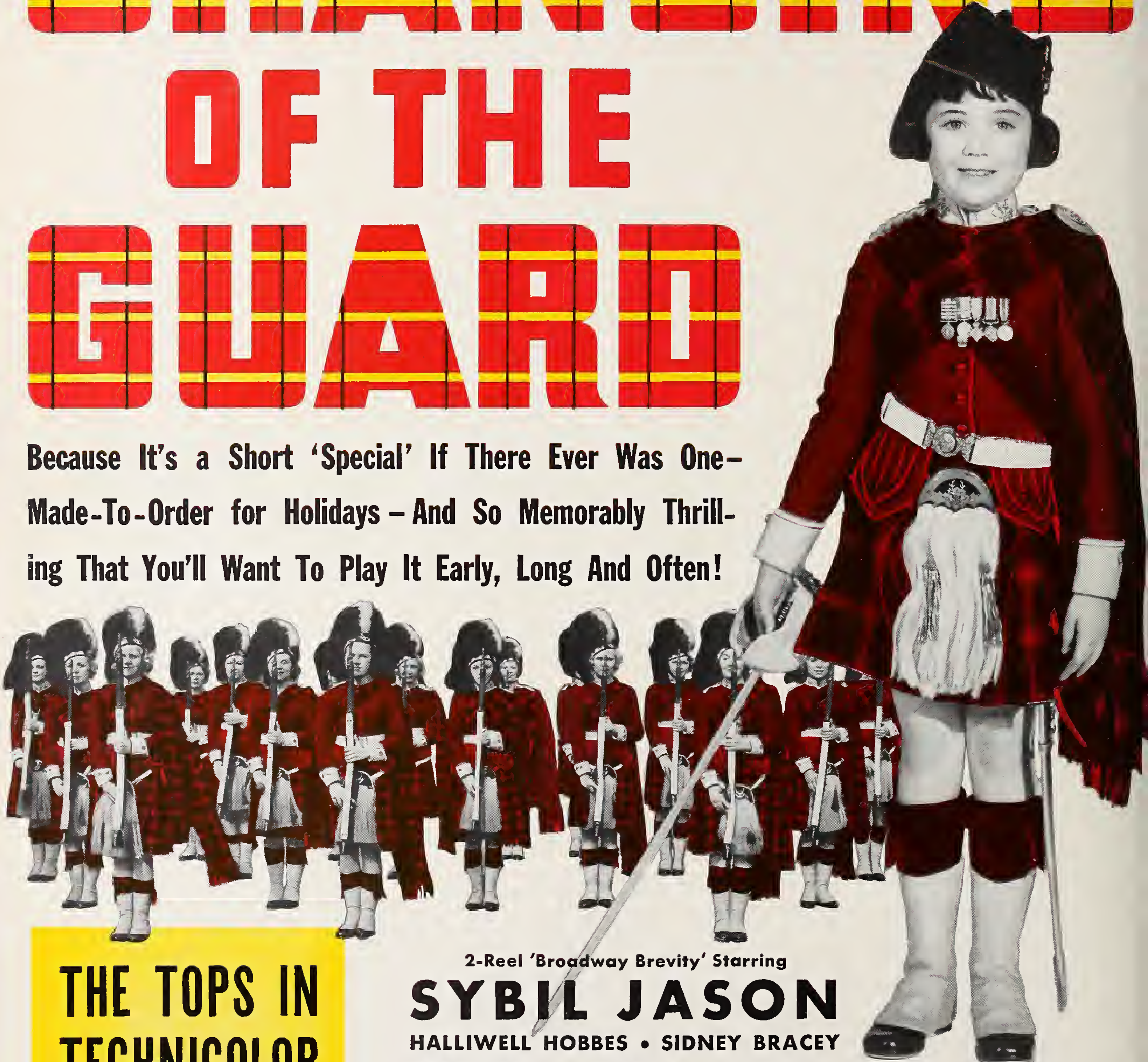
SHORTS

MAY 30TH!....

NO MATTER WHAT SHORTS YOU'VE GOT PENCILLED IN FOR YOUR DECORATION DAY PROGRAM, CHANGE TO

CHANGING OF THE GUARD

Because It's a Short 'Special' If There Ever Was One—Made-To-Order for Holidays—And So Memorably Thrilling That You'll Want To Play It Early, Long And Often!



THE TOPS IN TECHNICOLOR

With Male Vocal Chorus and Band of 50 And Military Dancing Chorus of 100

2-Reel 'Broadway Brevity' Starring

SYBIL JASON

HALLIWELL HOBBES • SIDNEY BRACEY
DIRECTED BY BOBBY CONNOLLY

VITAPHONE'S

NOMINATION AS THE SHORT-OF-THE-YEAR—AVAILABLE FOR 'A' TIME ONLY WEEK OF JUNE 6th

PRINTED IN U.S.A.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Two Against the World

(Warner)

Melodrama

One does not have to look long before seeing that this is a revamp of "Five Star Final." Thematically it's the same melodrama, the vivid and naturally novel difference being that a radio station replaces the yellow journal newspaper as a scandal broadcasting medium. It's the story of an unscrupulous man, one who worshipped only at his own altar of greed, avarice and inhumanness. It is the grim story of one who delves into the past for hidden skeletons, broadcasting scandal that wrecked innocent homes, purveying sensational thrills at the expense of unsuspecting victims. He leaves a trail of heartache, heartbreak and tragedy. Not a murder with a gun or knife in his hand, he is a killer that brings death to two whom he persecutes. Hated by those upon whom he wreaks his greed for power and wealth; detested by those who have to be associated with him to do his dirty work, he is the perpetrator of a crime that whirls a helpless girl into a turmoil of terror on the eve of her marriage and brings death to her father and mother. Without comedy relief, it also tells a story of tender romance in the shadow of disaster.

The picture is played with realism and conviction. In it Robert Middlemass, Humphrey Bogart, Beverly Roberts, Helen McKellar, Henry O'Neill and Linda Perry give striking performances. As the dialogue and action closely parallel that of the picture and story which undoubtedly suggested it, the showmanship treatment it makes possible can easily be recalled by those who played or saw "Five Star Final."

Previewed in Warner's Downtown Theatre. Though audience indicated a familiarity with the story, it also evidenced a tense interest in the dramatic manner in which it was narrated by a new group of players.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Screen play by Michel Jacoby. Directed by William McGann. Assistant director, Carrol Sax. Dialogue director, Irving Rapper. Photographed by Sid Hickox. Art director, Esdras Hartley. Unit manager, Frank Mattison. Supervised by Bryan Foy. Story idea by Lewis Weitzenkorn. P. C. A. Certificate No. 2071. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Sherry Scott	Humphrey Bogart
Alma Ross	Beverly Roberts
Martha Carstairs	Helen McKellar
Jim Carstairs	Henry O'Neill
Edith Carstairs	Linda Perry
Billy Sims	Carlyle Moore, Jr.
Mrs. Marion Sims	Florence Fair
Bertram C. Reynolds	Robert Middlemass
Mr. Banning	Clay Clement
Martin Leavenworth	Harry Hayden
Cora Latimer	Claire Dodd
Tippy Mantus	Hobart Cavanaugh
Herman O'Reilly	Bobby Gordon
Miss Symonds	Paula Stone

Anthony Adverse

(Warner)

Romantic Drama

In the recent several months many fine pictures have come from Hollywood. Obviously they are acknowledgments of demands emphatically expressed by exhibitors and public. "Anthony Adverse" is one of those pictures, one that offers regular theatregoers desirable entertainment, one that legitimately justifies issuance of invitations to irregulars to come and see an attraction worthy of their time and their attention.

In "Anthony Adverse," with producers, writers, director and players contributing equitably to its excellence, the romance and drama of life has been caught with vivid realism. The potential entertainment appeal of living romance and drama has been transferred to the screen with sincerity, dignity and faithfulness. Essentially it is intense emotional drama. It is laid down honestly and in such straightforward spirit that it is beyond argument that the picture will arouse the curiosity, hold the interest and satisfy all who see it.

It provides a title that is widely familiar, a good story, an exceptional cast and production in writing, directing and staging technique, mechanical and artistic effects that overlook no detail in bringing the story to the screen in the full scope of the original. It provides them in a manner that spells class and quality. Intelligently treated so that there is no possibility for censurable objection on ethical or moral grounds, it is solid substantial entertainment. Since the time of its publication in novel form the story of Anthony Adverse has been a subject of deep popular interest. As it comes up on the screen, benefited by that circumstance which automatically creates a vast potential readymade audience, it is a distinctive advance in the art of modern motion picture production and story telling.

"Anthony Adverse" probably was a daring and risky story to experiment with as a picture. Undoubtedly there are a great many awaiting the outcome of that experiment. As produced it retains the full dramatic essence of the original. Smartly, it eschews all that might tend to cheapen its impressive power. There might have been risk, a hazard overcome by the application of intelligence and discernment, in effecting its production. Its presentation should entail no risk at all from this standpoint or any other.

With no sacrifice of anything that means much, but with all that is consequential pungently embellished, the lengthy volume has been effectively reduced to five or six powerful chapters. The story of Anthony's birth, a child of love and passion beyond the pale, and his boyhood in convent school is told. Follows his apprenticeship to Bonnyfeather, a benefactor who for some unexplainable reason knows that he is the child's grandfather. The bond of affection and appreciation that united the two is detailed in faithful sincerity. It is shadowed by the melodrama engendered by Faith, who knows that in this child there is something menacing to her own greed and avarice. The chapter is made beautiful as it presents the love story of Anthony and Angela.

Concluding with their marriage, a short chapter takes Anthony to Cuba on a mission for Bonnyfeather, whose fortunes are being wrecked by the ravages of Napoleon's wars. Then it is Anthony in Africa, a disillusioned man who believes himself forgotten by all he loved. It's Anthony, succumbing to earthly temptations, a cruel, heartless slave trader, vicious in the pursuit of all that is the antithesis of his highminded youthful ideals. The death of his own friend, the spiritual Brother Francois, opens his eyes. He returns to the place of his nativity. Bonnyfeather is dead. Don Luis, his mother's husband, who caused him to be made an orphan foundling, and the menacing Faith are together. He finds that Angela is a great operatic star. The crushing blow to a man who would live honest in the sight of God and man again is when he learns that Angela is Napoleon's paramour. Only in his seven-year-old son does he see a vision of a new life, a life together with the boy in America.

Sufficiently worthy of their talents, the story is told with finish and conviction by Fredric March, Olivia De Havilland, Edmund Gwenn, Claude Rains, Anita Louise, Gale Sondergaars, Steffi Duna, Ralph Morgan, Henry O'Neill, Luis Alberni, Rollo Lloyd, Eily Madyon and Paul Sotoff in the principal parts and by almost a score more accomplished players in minor character and atmospheric roles. As expert as are their work and the directorial effort exerted by Mervyn LeRoy in bringing the story within the comprehension of any and all, the interpretative musical accompaniment arranged by Erich Wolfgang Korngold is an artistic and entertainment treat. One can close his eyes and, unmindful of other sound, hear a thrilling symphony.

A big picture, "Anthony Adverse" comes up to all expectations. Additionally to providing showmen with all the formula essentials, it gives them a story, new, different and powerful into which they may sink their teeth. Anyone seeking something different to sell will find plenty in the picture to engage his attention and abilities.

Previewed in Warner's Hollywood Theatre. The preview audience was emphatic in demonstrating its opinion that it believed it had been looking at one of the great pictures of the year.

McCarthy, Hollywood.

Produced and distributed by Warner Bros. Supervised by Henry Blanke. Story by Hervey Allen. Screen play by Sheridan Gibney. Directed by Mervyn LeRoy. Assistant director, Bill Cannon. Music by Erich Wolfgang Korngold. Opera in Leghorn by Monteverde. Opera in Paris by Franchetti. Photographed by Tony Gaudio. Film editor, Ralph Dawson. Art director, Anton Grot. Gowns by Milo Anderson. Opera sequences staged by Natale Carossio. Cosmetician, Perc Westmore. Musical director, Leo F. Forbstein. Special photographic effects by Fred Jackman. P. C. A. Certificate No. 1784. Running time, when seen in Hollywood, 138 minutes. General audience classification.

CAST

Anthony Adverse	Fredric March
Angela Guessippi	Olivia de Havilland
Vincent Nolte	Donald Woods
Maria	Anita Louise
John Bonnyfeather	Edmund Gwenn
Don Luis	Claude Rains
Denis Moore	Louis Hayward
Faith	Gale Sondergaard
Neleta	Steffi Duna
Anthony Adverse at age of 10	Billy Mauch
Carlo Cibo	Akim Tamiroff
Debrulle	Ralph Morgan
Father Xavier	Henry O'Neill
Brother Francois	Pedro De Cordoba
Sancho	George E. Stone
Tony Guessippi	Luis Alberni
Ouvrard	Fritz Leiber
Capt. Elisha Jorham	Joseph Crehan
Signora Bovino	Rafaela Ottiano
Napoleon Bonaparte	Rollo Lloyd
De Bourrienne	Leonard Mudie
Florence Udney	Marilyn Knowlden
Cook Guessippi	Mathilde Comont
Mother Superior	Eily Malyon
Major Doumet	J. Carroll Naish
Little Boy Anthony	Scotty Beckett
Ferdinando	Paul Sotoff
Coach driver to Paris	Frank Reicher
Mrs. Jorham	Clara Blandick
Capt. Matanaza	Addison Richards
Coachman in Leghorn	William Ricciardi
Lucia	Grace Stafford

(Reviews continued on page 44)

Bob's
THEIR RAVE!...
Loretta's
THEIR HEART-THROB!...

and when these

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

two kiss...

There's the heart-thrill that fills theatres in this love-tale of a millionaire's son who sought safety in numbers . . . till he met a girl who kept hers a secret!

Robert
TAYLOR

Loretta
YOUNG

in

Private Number

with

PATSY KELLY • BASIL RATHBONE • MARJORIE GATESON

A Fox Picture • Darryl F. Zanuck in Charge of Production
DIRECTED BY ROY DEL RUTH • Associate Producer Raymond Griffith
Screen play by Gene Markey and William Conselman. Based on a play by Cleves Kinkead.

The Case of the Velvet Claws

(Warner)

Comedy Melodrama

Comedy mystery melodrama is the tune this picture sings. In it the Erle Stanley Gardner-Perry Mason formula, as established in a succession of previous shows, is pretty much switched around. It's done in such a way that probably won't mean very much to anyone; nevertheless it succeeds in attaining the objective of providing about an hour's amusing entertainment. Though the basis for most of the show is dramatic mystery, a killing which has the usual quota of multiple suspects, the manner in which the comedy angle has been interpolated does give the attraction a bit of novelty that may serve as a medium upon which to peg some different exploitation leads.

The picture starts with Mason (Warren William) marrying his secretary, Della Street (Claire Dodd). Set for a honeymoon, Perry, who has promised Della that nothing shall interfere with their connubial bliss, is strongarmed into taking a case by Mrs. Belter. It develops that Mr. Belter, blackmail sheet publisher, is getting ready to give politically ambitious Mr. Milnor a going over that will be disastrous to his civic ambitions. The reason is that Belter knows that Milnor has been going out with his wife. Belter is murdered. Everyone thinks Mason did it and he, in turn, is suspicious of everybody. Between dodging police and phoning Della he'll be home any minute, Perry, with the aid of comedy stooge Spudsy, digs up a few clues. Disgusted, Della meantime goes back to the marrying judgess contemplating divorce, but in an odd manner Perry solves the case, to prove not only that he did not do it, nor did the one who thought she did, but someone who wanted Belter out of the way so he could inherit his money. Making peace with Della, the finale of the picture indicates that the honeymoon won't ever get under way.

Previewed in Warner's Forum Theatre, neighborhood house. Playing to a typical neighborhood audience, the reception accorded the film indicated, it was satisfactory entertainment.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by William Clemens. Assistant director, Drew Eberson. Photographed by Sid Hickox. Art director, Esdras Hartley. Film editor, Jack Saper. Supervised by Bryan Foy. Screen play, Tom Reed. From the story by Erle Stanley Gardner. P. C. A. Certificate No. 2151. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Perry Mason	Warren William
Della	Claire Dodd
Eva Belter	Winifred Shaw
Carl Griffin	Gordon Elliott
George C. Belter	Joseph King
Frank Locke	Addison Richards
Spudsy Drake	Eddie Acuff
Wilbur Strong	Olin Howland
Peter Milnor	Kenneth Harlan
Crandal	Dick Purcell
Judge Mary F. O'Daugherty	Clara Blandick
Mrs. Veito	Ruth Robinson
Norma Veito	Paula Stone
Sergeant Hoffman	Robert Middlemass
Digley	Stuart Holmes
Esther Linton	Carol Hughes
Tiny Brewster	Carlyle Moore, Jr.
Detective Jones	Eddie Shubert
Kickopopolos	Harry Semels
Helen Berkley	Alma Lloyd
Arthur Atwood	John Dilson

The King Steps Out

(Columbia)

Musical Comedy

Grace Moore's singing is, naturally, the prime box office factor, and exploitation based upon it may be unrestrained because she sings six new songs and each is given exclusive screen prominence as it is sung. It is also advertisingly notable that the melodies were composed by Fritz Kreisler, a name that links effectively with that of the star. Franchot Tone and Walter Connolly are probably best of the supporting names for commercial purposes. Josef von Sternberg was the director.

The picture is swift as to action, save when pace is broken for the song numbers, and the period is colorful. The setting is Austria and Bavaria in the middle of the 19th century. Palace scenes are elaborate. A carnival in which the population celebrates the emperor's birthday provides a gay and picturesque sequence. Scenes in the inn where the star and her father are represented as quartered are humorous highlights.

Miss Moore portrays Cissy, one of seven daughters of King Max of Bavaria. Helena, her sister, who loves a lieutenant, has been betrothed to the young emperor. Cissy and her father go to the palace to seek to prevent the match. She meets the emperor and falls in love with him, while he falls in love with her without knowing her identity. After numerous complications she persuades him to refuse to marry Helena and, when he learns that Cissy, too, is of royal blood, he announces his engagement to her instead.

Reviewed in the Columbia projection room.

Weaver, New York.

Produced and distributed by Columbia. Directed by Josef von Sternberg. Associated director, Wilhelm Thiele. Screen play by Sidney Buchanan. Story by Gustav Holm, Ernst Decsey, Hubert Marischka and Ernst Marischka. Music by Fritz Kreisler. Lyrics by Dorothy Fields. Musical score by Howard Jackson. Vocal sequences conducted by Josef A. Pasternack. Ballet by Albertina Rasch. Photographed by Lucien Ballard. Film editor, Viola Lawrence. Art director, Stephen Goosson. P. C. A. Certificate No. 2,058. Release date, May 20. Running time, 85 minutes. General audience classification.

CAST

Cissy	Grace Moore
Francis Joseph	Fanchot Tone
Maximilian	Walter Connolly
Palfi	Victor Jory
Von Kemper	Raymond Walburn
Sofia	Elizabeth Risdon
Louise	Nana Bryant
Helena	Frieda Inescourt
Major	Thurston Hall
Pretzelberger	Herman Bing
Herlicka	George Hassell
Chief of police	John Arthur

Bullets or Ballots

(First National)

Melodrama

Here's something vigorous and meaty that promises much worthy of audience and exhibitor attention. As the title readily denotes and identity of the principal cast names makes more evident, the picture is a melodrama. It paints a new kind of racketeer-versus-police warfare. Modern and topical, it is an exploitation feature that makes available plenty of commercial and civic contact leads, which, properly applied in relation to events and conditions that probably are transpiring in every community in which it will play, to provide excellent sources of business stimulation.

Narrated with a spirit of realism and conviction, the picture tells the story of one man's warfare against rackets and the crime and murder which they entail. One group of his enemies is in the open; the other is hidden and that is the political, financial and social power with the influence permitting the bare faced grafts and rackets to exist. Concentrating on the drama that such a situation would precipitate, the story carries only the barest suggestion of romantic love interest and but meager comedy contrast.

Mobs in control, rackets flourish under the supine administration that has demoted tough cop Blake to an outlying precinct. A crusading editor is murdered, civic fury flames and a new commissioner is installed through the power of the grand jury. Blake slugs Captain McLaren and ace racketeer Kruger thinks the cop has become a sworn enemy of law and order. Over triggerman Fenner's suspicions, Kruger takes Blake in as his right hand man. Immediately trouble starts for all the rackets, large and small, which eventually leads to Kruger's slaying by Fenner. Winning in a battle with Fenner for domination of the mobs, Blake learns the identity of the higher-ups. Going in for the numbers racket, which makes all other forms of unlawful tribute raising look like five and ten cent stuff, he is looked upon as a genius by bankers Thorndyke, Hollister and Caldwell, the hidden forces. With the breakup of his produce racket, Fenner vows vengeance on Blake. Getting information as to his whereabouts from Lee Morgan, the girl in the case who thinks Blake has doublecrossed her, the pair meet. In a roaring gun battle Fenner is killed and Blake wounded. As his strength ebbs fast, he leads McLaren's police to the unholy trio who are caught with the goods. The rackets are wiped out at the cost of Blake's life.

Sticking close to its motivating idea, the picture is played in an atmosphere of grim reality. In this manner, it permits convincing performances on the part of Edward G. Robinson, Barton MacLane, Humphrey Bogart and Joan Blondell. Publicized both as entertainment and as a vigorous educational feature, it can be anticipated that the picture will arouse considerable public attention. As a contact feature it affords seldom paralleled opportunities for cooperation from police departments, newspapers and civic bodies.

Previewed in Warner's Beverly Theatre. The audience watched the picture with undivided attention, creating the impression that they were familiar with all the topical material with which the picture deals and wondering what they were going to do about it.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by William Keighley. Assistant director, Chuck Hanson. Photographed by Hal Mohr. Art director, Carl Jules Wayl. Film editor, Jack Killifer. Supervisor, Lou Edelman. Screen play by Seton I. Miller. From a story by Martin Mooney and Seton I. Miller. P. C. A. Certificate No. 2135. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Johnny Blake	Edward G. Robinson
Lee Morgan	Joan Blondell
Al Kruger	Barton MacLane
"Bugs" Fenner	Humphrey Bogart
Herman	Frank McHugh
Capt. Dan McLaren	Joseph King
Driscoll	Richard Purcell
Wires	George E. Stone
Grand jury spokesman	Joseph Crehan
Bryant	Henry O'Neill
Hollister	Henry Kolker
Thorndyke	Gilbert Emery
Caldwell	Herbert Rawlinson
Nellie	Louise Beavers
Vinci	Norman Willis
Crail	William Pawley
Kelly	Ralph Remley
Gatley	Frank Faylen

Secret Agent

(G-B)

World War Melodrama

Espionage as practiced in the world war, specifically by British and German secret agents, is represented as a blundering, bloody and altogether reprehensible department of martial procedure in this W. Somerset Maugham story dated 1916 and possessing much in common, as to plot and incident, with the cycle of spy pictures produced and exhibited in America prior to this country's participation in the conflict. It has nothing in common with them as to treatment of theme. There is no glorification of patriotic duty and no waving of flags. Implication, if any, is to the effect that war is a deplorable institution, a circumstance suggesting a possibility of recruiting exploitation cooperation of organizations active in behalf of peace.

Although most of the action and dialogue is of stern import, a substantial portion of the early footage is devoted to light material, some of it smartly frivolous in the best Maugham manner and some of it frankly slapstick in the bawdy pattern of Harpo Marx, this last including a probably unprecedented use of bathroom appurtenances for screen purposes. A somewhat diffused love interest becomes clarified near the end and figures dramatically in the conclusion. Production technique is notably modern, particularly in the use of sound and montage.

Unless offered bluntly as a world war melodrama, with the cooperation of peace agencies arranged for as suggested by the nature of the treatment, probably the most dependable selling angles are present in the names of Robert Young and Peter Lorre among the players, W. Somerset Maugham as author and Alfred Hitchcock as director.

The story concerns British Secret Agent Ashenden, sent to Switzerland to find and kill German Secret Agent Marvin, whose name, appearance and present alias are not known. Ashenden is supplied with a feminine confederate, Elsa, represented as his wife, and with a male assistant employed to do the actual killing, a rapacious individual called The General. Prior to Ashenden's arrival Elsa has met and been courted by Marvin, posing as an American. Elsa, Ashenden and the General become acquainted in the bathroom sequence mentioned. Marvin believes Elsa and Ashenden husband and wife but continues his suit nevertheless.

The British agents trace the murder of a fourth confederate to Gaypor, a German tourist, and kill him, learning immediately that he was the wrong man. The General makes a licentious contact with a native girl, learns that her sweetheart is employed in a chocolate factory which transmits German secret service messages and bribes him to betray the identity of the man they seek.

Marvin has left Switzerland meanwhile, taking Elsa, who has determined to leave Ashemden and the British secret service. Ashenden and the General follow, capture Marvin on a troop train within the Turkish border and are about to kill him when the train is wrecked. Marvin is pinned under the wreckage and, dying, asks the General for a drink. The General gives him his flask, shoots him as he drinks, and regains and drains the bottle. A postwar flash indicates that Elsa and Ashenden have served throughout the period of the emergency and are prepared to live happily ever after.

Reviewed privately.

WEAVER, New York.

Produced and distributed by Gaumont-British. Directed by Alfred Hitchcock. Screen play by Charles Bennett from the play by Campbell Dixon from the novel "Ashenden," by W. Somerset Maugham. Continuity by Alma Reville. Dialogue by Ian Hay. Additional dialogue by Jesse Lasky, Jr. Photographed by Bernard Knowles. Art director, O. Werndorff. Edited by Charles Freud. Recorded by Phillip Dorte. Musical director, Louis Levy. Reviewed without P. C. A. certificate. Release date undetermined. Running time, 85 minutes. Adult audience classification.

CAST

Elsa	Madelein Carroll
The General	Peter Lorre
Ashenden	John Gielgud
Marvin	Robert Young
Gaypor	Percy Marmont
Mrs. Gaypor	Florence Kahn
R.	Charles Carson
Lilli	Lilli Palmer

Frankie and Johnnie

(Republic)

Melodrama

"Frankie and Johnnie were sweethearts," and eventually become man and wife only to have Johnnie succumb to the wiles of lissom Nellie Bly and the slug of Frankie's forty-four. That, just as in the old ballad, is the plot of this picture and what appears to be the chief exploitation angle. The action limps along until after the wedding of the two principals, which comes in one of the later reels, and through it are interspersed two songs by Helen Morgan, rendered in a none too creditable fashion.

Chester Morris is the fickle Johnnie and the late Lilyan Tashman was Nellie. Florence Reed, prominent on New York's legitimate stage, is Lou, operator of the Mansion House, in which all the drama is enacted, and Cora Witherspoon, Walter Kingsford, William Harrigan and John Larkin round out the cast.

Up the Mississippi on the S. S. Natchez comes Johnnie Drew, ostensibly "just a country boy" headed for St. Louis, but clever enough to relieve several professional river gamblers of all their money during the trip. At the Mansion House in St. Louis, music hall presided over by hard-boiled Lou, he meets Frankie, who is about to marry the long-faithful Curley.

Meeting Johnnie, however, changes Frankie's plans, and after much competition from Nellie she swears to be true to Johnnie—"as true as the stars up above"—and she marries him instead. The husband soon tires of the faithful wife, however, and spends all his nights gambling and meeting Nellie. In short, "he done poor Frankie wrong."

As Johnnie plans to travel down the river to New Orleans for a fresh start, Frankie seeks to go with him and borrows money from Lou for the trip. Johnnie, however, intends to take Nellie instead and as the horrible truth dawns on Frankie she takes up her gun and the final scenes deal with the unfaithful Johnnie's funeral as Curley reappears to comfort Frankie in her great sorrow.

Reviewed in a projection room with an audience composed of newspapermen and fluffy dowagers, all of whom remained silent throughout the entire film and continually fidgeted in their seats, perhaps from the heat.

—BAEHLER, New York.

Produced by Select Pictures and distributed by Republic Pictures. Directed by Chester Erskine. Story by Jack Kirkland. Screen play by Moss Hart. Musical arrangement by Victor Young. Photographed by Joseph Ruttenberg. Running time, 65 minutes. P. C. A. certificate, No. 851. Release date, May 1, 1936. Adult audience classification.

CAST

Frankie	Helen Morgan
Johnnie	Chester Morris
Nellie Bly	Lilyan Tashman
Lou	Florence Reed
Timothy	Walter Kingsford
Curley	William Harrigan
Andy	John Larkin
Mrs. Thornton	Cora Witherspoon

Fatal Lady

(Paramount-Wanger)

Melodrama

It's novel, to say the least, this idea of mixing weird, baffling murder mystery and grand opera music in a picture. That's what "Fatal Lady" is—a melodramatic, suspense packed murder mystery embellished with grand opera. If that was all it afforded, it would, from a standpoint of difference, be a subject worthy of patron and exhibitor interest. But the unique amalgamation is only one of the many features incorporated in this picture. As a straight musical show featuring Mary Ellis' voice rendering arias from several operas as well as specialty numbers, it has much to interest class audiences, particularly those who have a real appreciation for good music. As a murder mystery, encompassing in a forceful way all the elements common to this type of picture, it is a thrill action show of the character and caliber in which the masses have demonstrated an interest.

Possessed of an attractive title which in itself and without the support of other commercial features can be made the basis of an intriguing interest creating campaign, the show at first sight offers several substantial but not any too strong cast names. It has a different idea. It is conceived, directed, played and written in a manner to give exhibitors and theatregoers something out of the beaten track. On close analysis, taking all it offers and particularly audience reaction to its preview into consideration, the resulting entertainment is of a grade for catching popular fancy probably more quickly than exhibitor attention.

With the fatal lady of the show, Mary Ellis, playing with assurance and conviction and singing in a manner that is an artistic treat, the picture is played in a realistic and believable atmosphere. As Maria Delesano, she is an exotic diva who brings the male world worshiping at her feet and leaves a trail of tragedy. Freed of complicity in a New York murder mystery, she goes to South America, pursued by Phillip Roberts, whose affectionate admiration is ardent. Star of a smalltime opera company, which permits the introduction of the continuous musical embellishment, she is befriended by Malla. Conflicting romance involving him, Phillip and Fontes builds tense drama. Malla is mysteriously slain. Maria is suspected, tried and acquitted. With maestro Glinka she goes to Europe, pursued by Phillip and his elder brother David, who is determined to save the boy from the sure tragedy of the fatal lady's fascination. As much attention is given to music, Phillip is killed and the circumstances this time are such that David knows that Maria cannot be guilty. Determined that he shall unravel the weird melodrama, David puts himself in the position of the other martyred lovers in relation to Maria.

In a finale that is vivid in its development of dramatic suspense and thrill action, the killer reveals himself and his motive for murder. Cleverly, so that there is little justification for advance solution theories, Glinka confesses his crimes, explaining that his motive was that Maria's love for music was so great that it never should be shared with love for man.

Keyed to an engrossing pitch, the picture is first of all a class attraction that under the guidance of the right kind of intelligent showmanship exploitation should be made attractive to general mass audiences. In Miss Ellis, who probably didn't have the right kind of vehicle in her previous pictures to bring her forcibly to audience attention, there is a personality with whom smart showmen can do much. Needing selling, the picture undoubtedly will repay those who exert their energies in doing so to a surprising degree. It can't be laid down simply as a novel musical melodrama with a good title, a star of rather unknown quantity and a supporting cast of standard worth.

Previewed in the Alexander Theatre, Glendale. Following "Mr. Deeds Goes to Town," which is exceedingly different in character, the early part of the picture saw several walkouts. This is not unusual, no matter what the preview, and those remaining quickly came under the picture's spell and watched with careful attention the unfolding of its drama and applauded several times in appreciation of the music. The applause at the end indicated general satisfaction.

MCCARTHY, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by Edward Ludwig. Screen play by Samuel Ornitz. Additional dialogue by Tiffany Thayer. Original by Harry Segall. Adaptation by William R. Lipman. Musical direction, Boris Morros. Song, "Je Vous Adore." Operas, "Isabelle" and "Bal Masque." Art director, Alexander Toluboff. Photographed by Leon Shamroy. Set decorations, Howard Bristol. Film editor, Ernest Nims. Costumes by Helen Taylor. Sound, William Fox. Assistant director, Ralph Slosser. P. C. A. Certificate No. 2113. Running time, when seen in Hollywood, 72 minutes. Release date, May 15, 1936. General audience classification.

CAST

Marian Stuart, Maria Dolasano, Malevo	Mary Ellis
David Roberts	Walter Pidgeon
Ramero Fontes	John Halliday
Melba York	Ruth Donnelly
Uberto Malla	Alan Mowbray
Feodor Glinka	Guy Bates Post
Guili Ruffano	Samuel Hinds
Phillip Roberts	Norman Foster
Rudy	Edgar Kennedy
Anita	Jean Rouverol
Head waiter	Albert Conti
Filipe	Frank Puglia
Adagio team—	Peaches O'Neil. Lawrence Vess, Eldon Jones

The Clutching Hand

(Stage and Screen)

15-Episode Serial

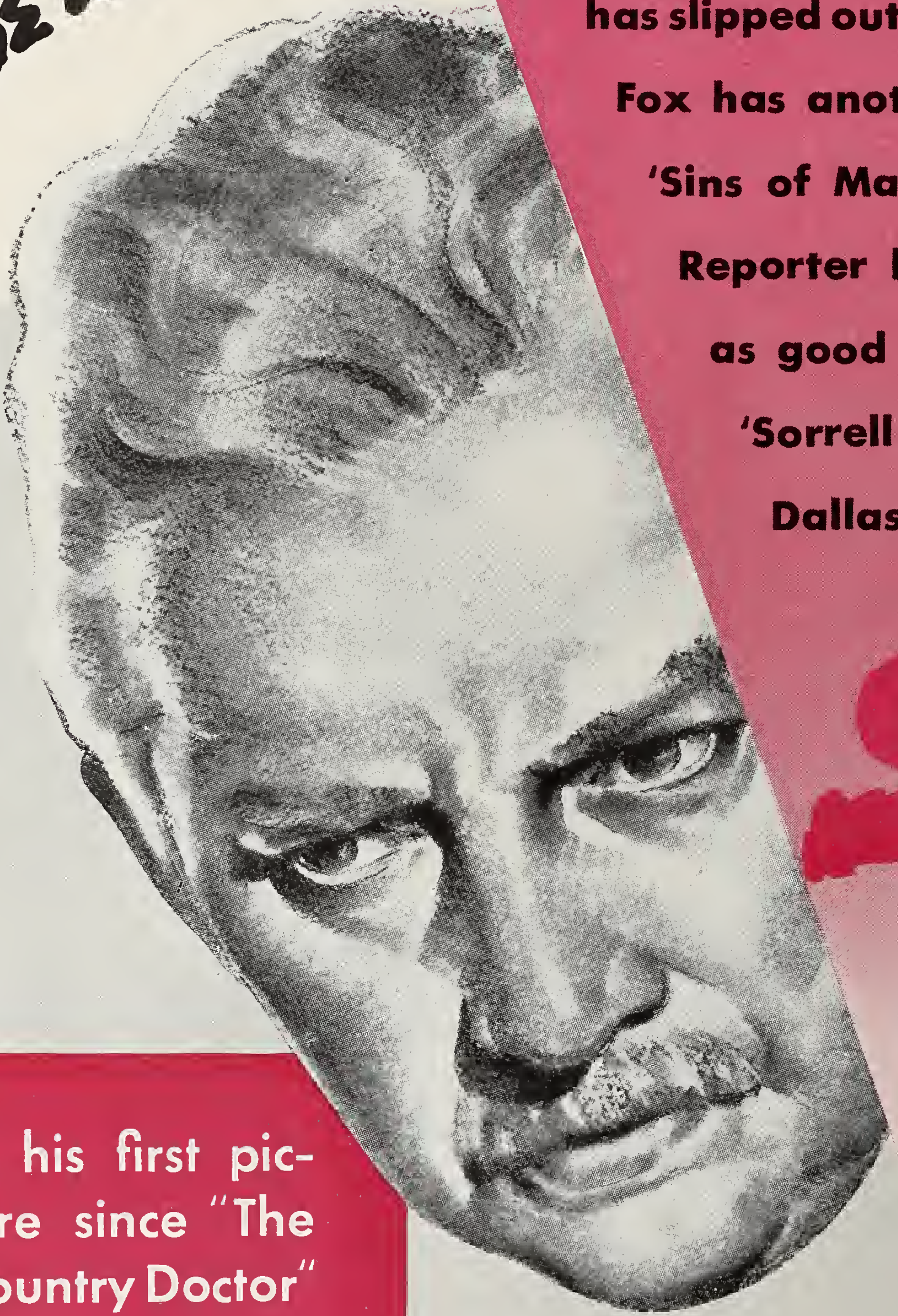
Arthur B. Reeve's fiction detective, Craig Kennedy, is played by Jack Mulhall in this serial characteristic of the author's works. The immediate occupation of the detective hero is to find out who abducted Inventor Girondo, together with his secret formula for making gold, and what was done with him and it.

A great deal of fast action had led to this state of affairs and little stress had been laid upon romantic or comedy factors. Aside from television and, of course, the premise that gold can be manufactured by formula, no resort to the miraculous or fabulous is made.

Among the other players in the cast are William Farnum, Marion Shilling, Bryant Washburn, Yakima Canutt, Robert Frazer, Franklyn Farnum, Ruth Mix, Reed Howes, Mae Busch, Rex Lease, John Ince, William Desmond, Gail Patrick, Olin Frances, Gaston Glass, Bull Montana and many others. The serial is a Weiss production, directed by Albert Herman and supervised by Louis Weiss.

The word-of-mouth whisper

Filtering through studio walls to film curbs everywhere the word has slipped out..."20th Century-Fox has another smash hit in 'Sins of Man'." • Hollywood Reporter hails it "Every bit as good as 'Humoresque', 'Sorrell and Son', 'Stella Dallas'." Film Daily tabs



Sins

in his first picture since "The Country Doctor"

has risen to a ROAR!

it "Powerful emotional drama that will wring tears from all-type audiences." • Ear-to-the-ground showmen have been bombarding us for pre-release showings. Radio City Music Hall has grabbed it for release-week run. • In short, "it's in!"

JEAN

HERSHOLT

in

# of Man

with

DON AMECHE

ALLEN JENKINS

A DARRYL F. ZANUCK
20th Century Production
Presented by Joseph M. Schenck
Directed by
Otto Brower and Gregory Ratoff
Associate Producer Kenneth Macgowan

Based on a story by Joseph Roth. Screen play by Samuel G. Engel. Adaptation by Frederick Kohner and Dr. Ossip Dymow

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

ASK FOR A SCREENING AND SEE FOR YOURSELF!

LEGISLATION PROBLEM OF SANCTIONS

(*Continued from page* 12)

amazingly transformed and its uses mechanically multiplied thousands of times, between its first acquisition or creation as a copyrighted literary, dramatic or musical source material for production purposes, and the last run exhibitions of the production in Thief River Falls, Wyoming, or Six Mile Run, Pa. Even then it isn't dead. There are still the future possibilities of adaptation for new motion pictures, television, wired or radio broadcasting, novelization and dramatization.

Over two hundred million dollars is invested annually in production merely of the motion picture negatives. Additional hundreds of millions are spent for distribution, exploitation and exhibition. Over fifteen million play dates are licensed under copyright in a competitive market each year. 30,000 miles of print circulate every twenty-four hours to handle 50,000 to 75,000 separate daily engagements.

The motion picture industry has no ax to grind. It is not only one of the greatest paying users of copyrighted source materials, but is the greatest creator and distributor of new forms of copyright properties, the motion pictures. Yet it seeks no advantages. Nor does it have any objection to reasonable amendments provided they will protect its vast and delicate mechanism.

More so than any other business, it gambles tremendous investments on future commitments which are not staples. It is unique in appealing to mass consumption of a single work rather than mass production. Its products are not sold, like Fords or washing machines, at a fixed price F. O. B. Hollywood, but at prices compatible with each customer's individual ability to pay. *Above all, therefore, the producer desires certainty and clarity in the law.* The producer does not want to buy a pig in a poke in the form of a dramatic, literary or musical source material of questionable copyright title, and spend a fortune adapting it into a motion picture production to be placed in the hands of thousands of secondary performing users, the theatre owners. Whether the copyright term be 28 years or 56 years, or the life of the author plus 50 years, is not as important to the producer as: what day a copyright begins; when does it end; what is the extent of its rights in the meantime; and who must be paid for such rights.

What does the newly created copyright, the motion picture production, require from the copyright law? Producer and distributor, as well as the licensing exhibitors, require adequate legal sanctions to protect the only market, licensed playing time, against unfair, unethical and illegal competitive exhibitions by non-licensing users.

Fundamentally speaking, the industry's attitude on copyright legislation is that it is on the anxious seat lest salve applied to cure a minor ailment create a major disease.

Legislation a Problem of Sanctions

What approach is necessary for an intelligent understanding of the copyright controversy? First and foremost, something rather neglected, namely, a little homely philosophizing on the fundamentals of private property, still the basis of our social and economic system. What is the function of the law of contracts, the law of torts, and the law of crimes in our American system? And how is this related to copyright?

Merely by membership in society and without regard to any assumed private contract, each of us owes a duty to the property owner to respect his property rights. If we trespass upon, negligently or wilfully injure, damage, or destroy, or appropriate or use another's property, without his consent, we violate this general social duty. The law says we commit a tort, as distinguished from breaching any personal obligation created only by a specific contract with the owner. Legal sanctions therefore arise whereby the injured property owner can recover the damages under either the statutory or common law of torts of the particular State. If our conduct is such as might possibly tend toward a breach of the peace, the people of the State may also claim that we have violated its criminal laws concerning the private property of other persons.

RESCIND INDORSEMENT OF U. S. CENSORSHIP

National Congress of Parents and Teachers voted at its annual convention in Milwaukee to rescind its 1935 indorsement of a federal motion picture censorship board and limit its legislative campaign against undesirable films to support of the Neely-Pettengill bill.

Many members argued that a federal censorship board might be too easily controlled by political interests and that local influence over exhibitors will accomplish the desired end satisfactorily.

Indorsement of a federal film censorship board was voted over protests of Mrs. Robbins Gilman, Minneapolis, former chairman of the organization's motion picture committee. More than 1,000 delegates representing 25,000 local associations over the United United States and Hawaii attended the gathering.

On the other hand, we may individually create specific obligations concerning a particular property, under the law of contracts. These obligations arise only by virtue of the private transactions between the individuals directly concerned. The extent of the obligations are measured solely by the terms of the specific agreement. These contracts, whether they be purchase and sale or involve future commitments, are the lifeblood of industry, commerce and our daily economic life. They are the normal civilized transactions.

Do you want to use or own the other fellow's property? Then ask him what he wants for it. Are his terms satisfactory? Then make a deal and use the property. Does his price fill to meet your economic requirements? Then forget it and obtain a competitive substitute at more suitable terms. In any event, you must negotiate. Your legal obligations for use of the property will be governed solely by your bargain.

But if you refuse to or cannot make a deal, and still take, use, damage or destroy the other's property on a non-contractual basis, then consider the two-headed ogre of sanctions, the local law of torts or crimes.

But these sanctions are not normal in our daily business life. Most business men conduct their entire business careers without ever a charge that they have tortuously or criminally appropriated the use of property of others. We are so conditioned to this elementary truth that we normally never think of the law. Sanctions become realistic only to the dead-beat caught taking a newspaper from a stand without leaving his three cents, putting a slug in a subway turnstile, walking out of a restaurant without paying his check, or into a theatre without buying a ticket.

How does this apply to the copyright? The copyright law provides the necessary tort and criminal sanctions for a particular species of private property, that in *published* intellectual and artistic creations. This is a form of property which is not recognized under State laws so as to secure the protection of local sanctions. Section 25 of the Copyright Law, containing the disputed $250.00 minimum damage provision, is the law of torts for copyrighted intellectual property. Section 28 is the law of crimes. That is all there is in the form of remedial sanctions. And they apply only to the non-contracting pirating user of the copyright property.

The average business man dealing in copyright properties is no different from the business man dealing in any other form of private property. This is particularly true of those engaged in the motion picture industry. From start to finish it is a competitive business in which the normal business man is willing to pay for what he uses, do without it, or seek a competitive substitute product on better terms. It is true that the thousands of individual film copyrights used daily in this business are each limited monopolies. But this does not mean that they do not compete with each other at every stage. Authors, dramatists, scenario writers, music composers, and the publishers of their works, compete to sell their literary, dramatic and musical materials to producers. Producers compete for the motion picture rights to these materials and are willing to pay and to pay well for these rights. Distributors compete to secure the greatest number of theatre owners as licensed performing users for each of their copyrighted films. Exhibitors compete among themselves not only for the better product of distributors, but for the preference of public patronage for their exhibitions.

The business man willing to respect the other fellow's property rights, be it copyright or anything else, and to deal with the owner on a contractual basis, need never be concerned about the law of torts and the law of crimes, under the federal Copyright Law for published intellectual property or under the common or statutory laws of the State for other forms of property. The property owner and the property user have no point of conflict as to whether such laws should be more or less rigorously applied. In fact, their interests are identical for preserving their system of business under contract. The honest wholesaler and his honest retailing customer need strengthening of such laws to prevent disruption of potential markets and unfair competition by competitive retail sales of stolen or tortously appropriated merchandise (copyright or otherwise).

Why a specified minimum sum of $250? The report of the Senate Patents Committee, as well as testimony by Senator Duffy, Dr. McClure

(*Continued on page* 49)

DAMAGE ADDITIONAL TO UNPAID FEES

(*Continued from page 48*)

of the State Department and other sponsors of the Duffy Bill, before the House Patents Committee, attacked specified minimum statutory damages for torts as peculiar only to copyright. Persistently, the old "Tin Lizzie" was driven out for inspection of the committee: if you negligently knock the fender off my Ford, should I have the right to sue for minimum damages of $250 for this tort to my property?

But is this a fair comparison? In the first place, copyright property is intangible, yet capable of thousandfold intangible misappropriations by users. Secondly, statutory minimum damages for civil torts to person or property are quite common in the American statute books.

Copyright Infringement Intangible

Unfortunately for the owner, a single copyright is peculiarly susceptible of being intangibly appropriated practically simultaneously, thousands of time, by as many different people, in as many different places. The private property in copyright, under the Constitution, is in the "form" of expression of the author's ideas as recorded by him in a tangible written medium. The property right itself, however, is intangible. It is not in the physical ink marks and paper, or in the celluloid and silver emulsion, on which the expression of ideas is recorded. The typewriting machine upon which a copyrighted play is written is as much the personal property of the author as the copyrighted play itself. The machine can only be in one place at one time, and will ordinarily sustain a single injury. The copyrighted play can conceivably, when published, be in the simultaneous possession of hundreds of thousands of people, each owning the physical material comprised in the book, but without any proprietary interest whatsoever in the intangible rights secured under the copyright for the play itself. For example, the book owner, although in a position to do so, has not the right to reprint it, to perform it publicly on the legitimate stage or in motion pictures, or by broadcasting or television, or to novelize it. A producer into whose hands the book may fall may find the play desirable for a motion picture. Shortly thereafter, tens of thousands of complete performances of the play, through motion pictures, may follow in practically every village and hamlet in the United States. Similarly, an infringing performance could be broadcast over a chain network of radio stations to millions of listeners, with subsidiary secondary performances by commercial users of radio receiving sets.

There would not be an iota of physical evidence to trace or identify these infringing performances. Yet they could destroy the economic value of the copyright. Isn't it obvious that the tortuous intangible damage to the intangible personal property rights under the copyright of the play differs vastly in extent from the tortuous damage to the author from physical injury to his machine on which he types his play or to his Ford which carries his play and typing machine.

One can estimate injury to a staple physical object. One cannot possibly compute, with any pretension of reality, the monetary injury from an isolated infringing use of an intangible property such as a copyright. Yet very real damages are sustained by the copyright owner. The expense of nation-wide vigilance to protect his property against non-contracting users is something of which he is actually out of pocket where he attempts to keep his property inviolate and to preserve his licensing method of doing business. Yet, under ordinary legal rules of evidence, it is impossible to allocate this actual general expense to any particular disclosed infringing use. Therefore, Congress must and has always taken legislative notice of this elementary fact, by providing compensatory, and not punitive, minimum damages to cover some part of the indirect damages for vigilance caused by the existence of pirating users. Although seemingly a penalty to the pirate caught and made to pay, because he could have licensed the use much more cheaply, the Supreme Court has time and again held that minimum statutory damages are a compensation and not a penalty.

THE STATUS OF THE COPYRIGHT CHANGES

Copyright legislation pending in Congress is in a state of "suspended motion," and some obstacles make it unlikely that it will be passed at this session, according to E. P. Kilroe, attorney for Twentieth Century-Fox, who is chairman of the major producers' copyright committee.

If the administration "must" bills are passed by the time Congress adjourns June 5th as planned, the copyright bills will go over to the next session. If, however, Congress does not dispose of all the major legislation, there may be a recess until after the national conventions, and copyrights may be considered at the resumption of the session later in the summer.

In any event, legislators and the state department are working toward adherence with the International Copyright Union in two years, provided our demands for reservations to the Berne conventions are met. The motion picture copyright committee is drafting amendments that will be sought for the industry's protection. Mr. Kilroe probably will be chosen to represent the industry at the international copyright convention which will convene in September at Brussels, Belgium.

Damages Not Merely Withheld Fees

A basic misconception of many people is that the damage sustained by the copyright owner is the withheld license fee. The fallacy of this assumption reveals itself when we consider that a commercial user of music, for example, performing hundreds of compositions per week, can secure a license for unlimited use of a catalogue of hundreds of thousands of compositions for an annual single fee of $50. What is the license value of the single infringing use involved in an infringement action made necessary to establish the composer's rights against the non-licensing user? How can you calculate the damage done by a wholesale beer distributor who prints pirated song sheets for free distribution to customers in taverns?

Of course, the copyright owners would be glad to take these small license fees, provided they are paid in the normal course of business, and without the necessity of detection of use and prosecution of rights in the courts. Realistically speaking, motion picture distributors would rather normally collect an average of $20 daily for each of 50,000 uses duly licensed, than depend upon catching one or two in order to collect $250 for an unlicensed use, at an expense possibly many times as great. The fact that the $250 provision is in the law means that the distributors do not have to collect it, because the 50,000 daily uses are properly licensed.

The essential damage from a small infringement was mostly aptly pointed out in one of the leading cases on the subject of copyright damages. *Westermann* v. *Dispatch Printing Co.*, 233 Fed. 609, 613:

"Defendant made no profits so far as the proofs indicated; the plaintiff's damages rested in the injury to his Morehouse contract *and in the discouragement of and in the tendency to destroy his system of business.* To make any accurate proof of actual damages was obviously impossible. . . . *Not only does the typical copyright infringement, if not every one, involve indirect damages almost sure to be considerable, but in few cases would one sum of $250 more than compensate plaintiff for his time, trouble and expense in detecting, following up and prosecuting an infringement.*"

Supporters of the Duffy Bill claim that the court in its discretion will award substantial minimum damages. They lose sight of the realities. Minimum statutory damages are the danger signals for users to illuminate the sign "no trespassing." They are the sanctions which keep millions of copyrighted uses out of the courts because they are normally licensed in the course of every day dealings in property.

A federal court is not called upon to assess copyright damages in one use out of millions, and in the rare and isolated case which comes before a judge, the sum of $250 is not at all excessive, if we look at the matter in its true perspective. Congress has already done this, by examining the whole copyright problem at extensive hearings and taking this burden from the judicial shoulders. By reason of minimum damages, many federal judges in the United States have never had to preside over a copyright case in the course of their judicial careers.

Sponsors of the Duffy Bill say that the damages are used as a coercive threat to strengthen the bargaining power of copyright owners. Forget music for the moment to which this argument was directed, because bargaining power in the marketing of musical rights may be due to the fact that you bargain for an entire catalogue of musical compositions which have been collectively pooled by composers who might otherwise be competing with each other. Take the motion picture situation. Can any one reasonably say that the $250 damage provision has any coercive relationship in determining the license fee paid by theatre owners who will pay as much as $25,000 to as little as $7.50 to perform the identical motion picture production? Every one knows that an enormous number of factors enter into the determination of the motion picture license fee. For example: the location of the town in relation to other towns; the location of the theatre within the town; the number of seats; the quality and prestige of the particular theatre; the size of the town; the size of the neighboring town; the number of theatres in the locality; the wealth and class of inhabitants; clearance and priority over other theatres; the admission scale; the age and appearance of the theatre; the exploitation capacity of the managership; the competition between distributors to secure the particular

(*Continued on page 52*)

YOU NEVER READ
THESE REVIEWS

Excellent! . . . "Show Boat" easily rates as the best musical of the year! —*Thornton Delehanty, N. Y. Post*

A bravo for Universal's splendid film edition of "Show Boat"! . . . The Radio City Music Hall should be proud of its new tenant! —*Frank S. Nugent, N. Y. Times*

One of screen immortals!...Magnificent production!...A superb picture!...A magnificent star!...Superlative entertainment!... Every single song sequence a delight!—*Regina Crewe, N.Y. American*

Beautifully lavish production! . . . Perfectly cast!—*Kate Cameron, Daily News* . . . . . One of the season's finest productions! —*Eileen Creelman, N. Y. Sun*

FLASH! STOP PRESS! HELD OVER FOR

SHOW

ANYTHING LIKE IN YOUR LIFE!

A colorful and romantic entertainment! . . . A succession of delightful musical interludes! *—Rose Pelswick, N. Y. Journal*

Opulent, spectacular and generally enchanting screen musical! ...Stunning entertainment!...A beautiful and altogether entertaining screen transcription! *—Howard Barnes, N.Y. Herald Tribune*

A grand pageant of song, sentiment! . . . An admirable picture and a delight to commend it wholeheartedly! . . . The film is excellent entertainment! *—Douglas Gilbert, N.Y. World-Telegram*

A sure hit! . . . Great entertainment for every fan! . . . Truly an exhilarating movie! Don't miss it!

—Bland Johaneson, N. Y. Daily Mirror

SECOND WEEK AT NEW YORK MUSIC HALL!

BOAT

DAMAGE CLAUSE HELD BAR TO 'PIRACY'

(*Continued from page 49*)

theatre as an outlet for their product; the competition between theatre owners to secure what they deem the better grade of product; the past experience of the exhibitor with a particular distributor's product. Furthermore, consider the very important fact of indeterminate fees based solely upon a percentage of the theatre's drawing power.

Copyright Bureau Educated Industry

The fact of the matter is that the distributors, through the educational and vigilant activities of their Copyright Protection Bureau, have so educated the industry to the existence of the $250 minimum damage provision and that the distributors will not tolerate piracies, that the matter of unauthorized exhibitions is becoming a negligible factor. This was not the case nine years ago when this activity was first established. Distributors were then losing millions through bicycling, switching, and holding over without license from the distributors. Today exhibitors are making bookings for all their available playing time. Of course, there are still some exhibitors who will chisel. Most of the complaints coming to the bureau today are from the licensed exhibitors who demand protection from the unfair competition of pirated exhibitions in their localities, whether such exhibitions be theatrical or non-theatrical.

Minimum Damages Quite Common in Statutes

Most of us are aware that the States have statutes in great variety providing for minimum fines, forfeitures, and penalties payable to the State or its political subdivisions. Very few are apparently aware that practically all States have some form of minimum statutory damages for torts to person or property recoverable in civil actions in the civil courts by the person aggrieved from the offender. There never was any particular occasion to compile such statutes until the assertion was made at the hearings in Washington that minimum damages for tort was a peculiarity only of the copyright law. The writer made a brief investigation of the statutory laws of a dozen or so states selected at random, and compiled a list which was inserted in the record of the hearings before the House Patents Committee. Mississippi laws came in for some considerable attention on this point. It was pointed out that a very substantial portion of the law of torts in Mississippi for property damage provides specified minimum sums. For example: $50 for each white oak tree cut down, girdled, carried away, or from which a main limb is removed (e. g., 10 trees, $500 minimum; 100 trees at least $5,000); $50 per tree also for fruit trees; $15 for other trees; $20 per bush, shrub or plant (e. g., 25 strawberry bushes, $500 minimum). Carelessly allowing a fire to run on to or to start on some one else's land, means payment of minimum damage of $150 to the landowner in Mississippi, regardless of the actual damage, plus in addition all actual damages sustained to grass, timber, fences, fruit, land and buildings. In Mississippi, a railroad tortuously converts a carload of freight when it fails to deliver the same to a connecting carrier with reasonable diligence, and is liable to the consignor in a civil action for the full value of the freight, *plus* a statutory additional amount of 10 per cent of 25 per cent of its value. Assume the freight was worth $10,000. The owner recovers $10,000 *plus* statutory additional damages of $1,000 to $2,500.

These laws were not unusual, but typical of many other States. In Georgia, the minimum damage in the connecting railroad situation is expressly specified at $1,000, regardless of the value of the cargo. Some statutes, instead of providing specified minimums, direct methods of calculating such minimums, such as doubling or trebling or adding a percentage of the damages actually proved. Others will specify particular sums per unit of property, such as $50 per tree, $5 per can of milk, or $15 per passenger illegally transported by a non-licensed ferry in competition with a licensed ferry, or $25 per day until the violation ceases. The anti-trust laws, as well as many public utility laws, provide for trebling the damage to the injured business, and this is similarly the method used in many states for damage to land, trees, timber, coal, oil or minerals.

"LADIES WILL PLEASE REMOVE THEIR HATS"

Mrs. David Ross, president of the Indiana Indorsers of Photoplays, has written a letter to R. R. Bair, president of the Associated Theatre Owners of Indiana, which reads:

"Despite the fact that women's hats are far from the Merry Widow types of the Gay Nineties, innumerable complaints have been made that the present headgear obstructs the view of the screen. We would suggest that your members request women to remove their hats in the theatre."

Substantial specified minimum damages are provided in many States for damage to property by railroads or carriers, such as arises from their failure to furnish icing for perishable shipments; give correct statements of carload weights; transport freight to or from a connecting carrier; build cattleguards; give equal facilities to the shipment of merchandise. The foregoing are all torts to property. Many statutes also provide substantial minimum specified damages for torts to the personal rights of individuals, such as: violation of their civil rights in respect of race, creed or color; serving liquor to drunkards or minors after notice to quit; for death caused by negligence (varying in amount in the case of common carriers, in employment, out of employment); for accidental death in employment; for failure of telegraph companies to transmit messages impartially; for failures of railroads or public utilities to adjust claims for overcharges within 60 days; or for refusing to redeem unused portions of transportation tickets.

All these statutes have this in common: a recognition by the State legislatures that these violations must be deterred by warning possible offenders of the damages they can contemplate paying to the injured party if they do not respect his personal and property rights under the statute, without any judicial discretion.

Distributors' and Exhibitors' Position Not Essentially Conflicting

Testifying before the House Committee in behalf of national distributors of motion pictures, whom he has specially represented in the matter of infringements arising from unauthorized exhibitions for the past nine years, Gabriel L. Hess, General Attorney of the MPPDA, Inc., unequivocally stated that the interests of producers, distributors and exhibitors are identical and not conflicting in respect of copyright legislation, saying:

"The concern of the distributors for themselves and for their honest customers, is based upon the following fundamental considerations:

"Pirated exhibitions of any pictures are an unfair competition to all legitimate distributors. To illustrate: A theatre which is actually open and operating seven days per week, but which pays for pictures for only five days, not only eliminates 28 per cent of its available playing time from the market of such theatre and for which distributors compete, but accomplishes its wrongful acts by using the prints furnished for licensed uses, the property of the distributors. Thus, this dishonest exhibitor becomes a co-competitor of distributors for the available playing time of his theatre which he wrongfully withholds from licensing.

"The second concern is, pirated exhibitions are unfair competition to honest competing exhibitors. To illustrate: The theatre which operates seven days per week, but licenses its pictures for only five days per week, reduces its costs by stretching such exhibitions into two additional days of pirated use, competes unfairly with the honest exhibitor which pays for seven days of use.

"Naturally, the theatre owner who cuts his cost by pirated uses can operate for less and outbid his honest competitor for the better pictures.

"Also, pirated exhibitions at semi-public places such as convention halls, summer hotels, boat clubs, summer camps, and other like places, are unfair competition to the local licensing theatre owners. If section 1-(d) of the Duffy bill is adopted, such pirated exhibitions will not be subject to any control by the copyright owner. Similarly so is the unfair competition from free public shows given for advertising purposes and exhibitions in places such as I have just mentioned, where admission fees are not charged under section 25 g-2 of the Duffy bill."

Property rights in "public" performances *only*, may be reasonable for *legitimate stage plays* where the infringer appropriates only the plot and dialogue, *but has to put on his own production,* at his own expense, with living actors for every performance. Such a limitation is *unreasonable* for photoplays. The photoplay pirating user only incidentally appropriates the plot and dialogue. Of greater importance, he takes the producer's best and only production and performances, costing hundreds of thousands of dollars, and including the services of such stars, otherwise unavailable, as a Chaplin, Lloyd, Garbo, Muni, Astaire, Laughton, Temple, Mickey Mouse, and the Dionne Quintuplets themselves. The entire production can be carried in a can under his arm to be shown at any place, at any time, at a few pennies cost for electricity.

Curiously, no exhibitors appeared to voice opposition to these provisions of the Duffy bill, which would open the field to pirated non-theatrical exhibitions.

Two more problems affecting distributors and

(*Continued on page 54*)

MR. J. EDGAR HOOVER:

YOU ARE THE CHIEF CROOK-CATCHER OF THE NATION. YOU TRAPPED DILLINGER, NELSON, KARPIS, HUNTER, MAHAN, ROBINSON, ET AL. BUT YOU'RE GOING TO GET YOUR MOST TREMENDOUS KICK OUT OF UNIVERSAL'S

"Parole!"

AND SO WILL EVERYBODY ELSE —BECAUSE UNIVERSAL AGAIN BEATS THE FIELD WITH THE TIMELIEST PICTURE OF THE HOUR!

THREE COPYRIGHT BILLS ARE COMPARED

(*Continued from page 52*)

exhibitors under the Duffy bill were pointed out by Gabriel L. Hess:

"The third problem is that pirated exhibitions disturb license contract commitments with other exhibitors and the mechanism of distribution. Time in the industry is of the essence in the distribution of motion pictures to theatres. Each print has a definite turnover velocity. The amount of rental is determined by the right to have priority over another theatre. Not only do pirated exhibitions "bicycled" into towns violate some local exhibitor's right to priority, but the delayed return of a print may result in a "miss-out" or "dark house" at a theatre many miles away.

"Remedies for pirated exhibitions cannot be resorted to, if an exhibitor can produce an iota of evidence that any use was permitted by the distributor, or any authorized agent of the distributor.

"In all such cases, the matter is no longer one of copyright law, if he has any evidence at all of an authorization to use the picture.

"It becomes a matter of the law of contract or the law of sales, or the law of estoppel, or the law of waiver, because the use was licensed."

The fourth point stressed by the distributors was the dangerous elimination, under the Duffy and Sirovich Bills (the Daly Bill did not disturb the present law in this respect), of the Townsend Amendment to the statutory damage section, inserted in 1912 shortly after and as a result of the Supreme Court decision in the famous case of *Kalem Co. v. Harper*, 222 U. S. 55. Under the doctrine of this decision, every exhibitor innocently showing a motion picture where the producer failed to clear the title to some copyrighted dramatic, literary or musical material incorporated into the production, is a secondary performing infringer.

The Townsend Amendment attempted to limit liability for statutory damages solely to the manufacturer and his agencies for distribution, and to exempt the innocent exhibitor, in the absence of notice of the infringement. The proposed amendment will eliminate this safeguard of 24 years standing for the motion picture industry. Yet the Duffy Bill adopts its principle to protect broadcasts over chain networks against such multiple liability. In other words, if the play "Dishonored Lady" (recently held by the courts to have been infringed by the picture "Letty Lynton") were to be broadcast simultaneously over 50 stations, only one station could be held liable for statutory damages. Under the Duffy Bill, if adopted, 200 theatres simultaneously showing "Letty Lynton" on the same night (and ultimately 8,000 theatres) would each separately infringe "Dishonored Lady" and be separately liable for statutory damages.

This is the one instance where the infringing exhibitor may be considered innocent, e. g., where he honestly respects his bookings without knowing that the picture itself infringes upon another copyrighted work. Yet the Duffy Bill, supported by exhibitors, deliberately eliminated provisions in the present law intended to protect innocent exhibitors from such liability for statutory damages.

Where this honest exhibitor does require protection, namely, against pirated exhibitions in his locality by non-theatrical showings at semi-public places or where admission fees are not charged, or against unfair theatrical competition through bicycling, switching and holding over, the Duffy bill destroys the only sanctions by which the distributors can possibly give such exhibitor the protection he demands when he licenses their pictures.

OLD HOWARD, BOSTON LANDMARK, PASSES

The Howard Atheneum, more familiarly known as "The Old Howard," and one of the oldest theatres in the country, having been in operation for the past 85 years, is soon to be no more. Al Somerby is at present operating the house with films and stage shows but intends to close it about June 1.

Long one of the centers of amusement in the Hub, the theatre has been the scene of many a Harvard student escapade. Only recently the management was still pointing with pride to bullet holes in the theatre's ceiling reputedly made by a college student celebrating a football victory.

Perhaps the most cogent presentation of the exhibitor's problem concerning unauthorized exhibitions, is that drafted in 1933 by the Motion Picture Theatre Owners of America and submitted to the N. R. A. as paragraph "37" of a proposed Code of Fair Practices for Motion Picture Exhibitions. It reads as follows:

"37. *Unauthorized Exhibitions.* The unauthorized exhibition of a motion picture and the doing by any exhibitor of acts which are illegal or in violation of the copyright law or exhibition license, gives such exhibitor an unfair competitive advantage over the exhibitor who is honest, obeys the law and lives up to his contractual obligations; misappropriates a portion of playing time market of the industry; disrupts other exhibitors' bookings and scheduled exhibitions and imposes a burden of expense and waste which must be borne by producers, distributors and exhibitors. Therefore no exhibitor shall engage in any of the following harmful and prohibited practices:" (Note: The unfair practices are then defined in detail under the headings (a) Midnight Shows; (b) Unauthorized Showings; (c) Switching; (d) Bicycling; (e) Duping, Sub-renting, Loaning for Illegal Purposes; (f) Abetting Unauthorized Exhibitions; (g) Late Return; (h) Holding Over.)

Duffy, Daly and Sirovich Bills Contrasted

The producers and distributors were not satisfied with any of the pending bills. The Sirovich and Daly Bills preserved the present $250 minimum damage provision, although the Sirovich Bill neglected to retain the important Townsend Amendment inserted in 1912 to cover a "Letty Lynton" situation. In the matter of necessary protection for producers, distributors, and exhibitors against unlicensed non-theatrical exhibitions, the Sirovich Bill was satisfactory, but the Daly Bill, perhaps inadvertently, followed the unsatisfactory lead of the Duffy Bill. The Daly Bill also introduced a new factor of giving independent copyright to performers in their renditions and performances as distinguished from the copyright now existing in the compositions performed or interpreted.

The Sirovich Bill attempted a partial recognition of this new right to the extent of protecting such performances as are permanently recorded. This new theory of copyright would, of course, introduce highly chaotic complications in the law and among those who deal in copyright. There may be some virtue in the idea provided very careful consideration is given to working out the details in the very limited fashion now possibly recognized under the common law. For example, a fixed recordation of a performance could be classified as a new version entitled to copyright, with the consent of the copyright owner of the composition performed (not necessary if in the public domain), provided that the sole property right granted to this new subject matter of copyright be the exclusive right of mechanically using the recordation for the purpose of communicating the particular performance recorded to the public for profit. This would be a natural extension to other fields of the form of copyright now secured for motion pictures which covers not only the plot and dialogue, but the performances of the actors fixed upon the film. So limited, the only possible liability for the industry would be for the mechanical use of the copyrighted recordation itself in making the picture, which rights can easily be cleared from the copyright owner. Advantages, on the other hand, may be securing copyright in performances embodied in the sound tracks, concerning which there is now some question as to whether they are included in the copyright, such as, for example, Charles Laughton's recitation of the "Lincoln Gettysburg Address," or Barrymore's recitation of "Hamlet."

International Copyright

The industry's position on this question, as expressed by Edwin P. Kilroe, copyright attorney for Twentieth Century-Fox Film Corporation appearing before the Patents Committee as chairman of the Committee of Counsel on Copyright of the MPPDA, Inc., was reviewed in the MOTION PICTURE HERALD for May 15, 1935. The industry is not opposed in principle to international copyright, or adherence under proper restrictions, but the trouble is, he stated, that you cannot obtain proper safeguards under the present convention as revised in Rome in 1928. The particular objections are oral copyright, the inalienable moral rights of authors, and the dangerous amendments proposed on the agenda of the revisions to be discussed in Brussels in September, 1936.

Substantially, American copyright owners generally took the position before the House Committee that they are not willing to jeopardize their present protection against infringement in the domestic market, under the Duffy Bill, for theoretical advantages of infringement protection in foreign markets. This is particularly so, since such foreign markets are steadily diminishing in significance, as a result of tariffs, contingents, restrictive exchange regulations, and political, racial and economic discrimination against Americans.

Paramount Elects Gibson

Harvey Dow Gibson, president of the Manufacturers' Trust Company in New York, was elected a member of the board of directors of Paramount Wednesday to fill the vacancy created by the resignation of Percy H. Johnston. At the same time Stanton Griffith was elected a member of the executive committee in the place made vacant by the recent death of Gerald Brooks.

Will Rogers Campaign Opens

On Friday will begin the week-long drive of the industry for funds to carry on the work of the Will Rogers Memorial Fund, centering in the Will Rogers Memorial Hospital at Saranac Lake, formerly the National Vaudeville Artists Sanitarium. Theatres throughout the country will participate in the drive, either through direct contributions to the memorial commission, or by soliciting contributions from patrons. More than 13,000 houses have already reported completion of plans to cooperate during the memorial drive, according to Major Leslie E. Thompson, chairman of the campaign committee. Over 2,200 houses are enrolled under the collection plan and about 10,800 under the membership plan.

Plans are underway for expansion of the hospital's facilities, which will administer to ill and needy members of the professions of the stage and screen.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., was one of the speakers on a Columbia Broadcasting System nationwide hookup Tuesday evening on behalf of the drive. Others who talked included Jesse H. Jones, head of the Reconstruction Finance Corporation and treasurer of the Memorial Fund Commission, and Major Thompson.

The hospital at Saranac will be dedicated during the week.

Following the precedent of governors of several other states, Governor Harry W. Nice, of Maryland, issued the following proclamation this week:

"Whereas, inasmuch as the Motion Picture Industry has set aside seven days, from May 22nd to May 28th, 1936, to pay tribute to the happy memory of that cheerful philosopher, Will Rogers, it becomes my pleasant duty to co-operate in this National gesture to perpetuate his usefulness; and

"Whereas, everywhere in the United States, the theatres will celebrate the dedication of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., which was the gift of the motion picture interests and which will henceforth, administer to the ill and needy of Will Rogers' profession—the stage and screen;

"Now, therefore, I, Harry W. Nice, Governor of the State of Maryland, with great esteem and in affectionate memory of Will Rogers, do proclaim the period from May 22nd to 28th, 1936, as dedicated to the reflection of his distinguished career and his devotion to the welfare of his fellow beings.

"I urge all our citizens to join in this tribute to our beloved humorist and support the movement that will maintain and perpetuate this humane and worthy monument."

New Chicago Theatres Coming, Says Ellman

Plans are practically concluded for the construction of about 20 new theatres in and around Chicago, Henri Ellman, head of the Capitol exchange there, said in New York this week. Although he would not mention names of the builders, Mr. Ellman said in every instance independent exhibitors are behind the projects.

Mr. Ellman plans to return to Chicago this week. He has been in New York for 10 days on product deals.

FOX MIDWEST ANSWERS INDEPENDENTS' CHARGES

Circuit Denies Conspiracy at Kansas City; Intervention of Attorney McKittrick Doubted

Containing charges that independent exhibitors do not come into court with clean hands, the answer of Fox Midwest Theatres, Inc., to conspiracy charges against it and major distributors by Emanuel Rolsky and other independents, was filed this week in Judge Merrill E. Otis's division of the federal district court at Kansas City by Sam Sawyer, attorney for the circuit.

Fox said that the plaintiffs are members of the Independent Theatre Owners Association, Inc., "formed for the purpose of promoting the interests of and making agreements with respect to the methods of operation of socalled independent theatres."

Till seven or eight years ago, the answer continued, bidding for protection or clearance "was free and open, and protection or clearance over other theatres could be purchased by any theatre which was willing or able to pay the price therefor. The practice grew up of basing clearances (after first and first subsequent runs) upon admission price.

"In the spring, summer and fall of 1935, this defendant offered to and endeavored to make contracts with each of the defendant producers separately for the exhibition of pictures in the various theatres in Kansas City, Mo., on behalf of which it was undertaking to contract, by which specified clearances and availabilities might be agreed upon in such separate contracts."

Charge "Throttling Competition"

Fox alleged that the plaintiffs are endeavoring to restore the practice formerly customary, of basing clearances on admission price only, "and are endeavoring thereby to throttle competition as between the exhibitors in the contracting for films, and to force the distributors to give each of the plaintiffs the same and equal right of exhibition without any competition as between the plaintiffs for the right to a prior run (which this defendant is informed and believes is the thing which gives value to the film or print in the hands of the distributors) and thereby eliminate competition among the exhibitors for the acquisition of the right to exhibit such films."

Fox further asserted that the "plaintiffs have agreed among themselves to form a combination and conspiracy to force the distributors to deal with the plaintiffs in the manner described, and have agreed to concerted action to refuse, and have refused, to purchase films from the distributors (except where urgently in need of films) on any other than the basis of clearances based upon admission price only (sometimes called 'day and date' basis)."

Conspiracy Denied

The remainder of the answer followed in general the answer filed in April by distributors who are codefendants with the circuit. It denied all allegation of concerted action and conspiracy in restraint of trade through the zoning and protection plan plaintiffs allege was set up here last fall.

Fox denied it owns and operates the theatres mentioned in the complaint, but admits that it "owns the capital stock of certain corporations which in turn respectively own, lease or operate those theatres."

Admitting distributors ship copies of pictures in interstate commerce from California, New York or elsewhere to exchanges, Fox denied that such shipping accomplishes the distribution of such pictures, or that producing and exhibiting are essentially interstate in character except as to those parts of the business where interstate transportation is used. In effect the answer leaves it up to plaintiffs to prove that interstate commerce is involved.

Deny Clearance Restriction

Fox also denied (1) that the exchanges are maintained directly or indirectly by major producers, (2) that distribution and exhibition are all one business, and (3) that it (Fox) is wholly or substantially owned by Twentieth Century-Fox Film Corporation, or by a corporation subsidiary to it, or by a corporation by which it is owned.

The circuit specifically refuted the charge that it set up zoning or a schedule of availability, runs and clearances. Plaintiffs have not been restricted "by any schedule" in purchasing or exhibiting pictures, the answer contends. Any limitation of clearance, run, or availability are imposed by individual contracts and not by the terms of any schedule. The answer admits that in certain, but not in all, individual contracts affecting the Plaza, there is a limitation on the doubling of a picture singled at the Plaza.

The price schedule of plaintiff theatres was questioned, Fox asserting they do not always maintain the prices given in the bill of complaint.

Some doubt was expressed by attorneys that Judge Otis would be able to hear the case on its merits, the move next in order, before July, and possibly before fall.

Doubt McKittrick Intervention

Meanwhile, at Jefferson City, Mo., well informed legal and political circles were inclined to believe that Attorney General Roy McKittrick will not at this time inject himself into the Kansas City zoning fight between Fox Midwest Theatres, Inc., and various independent motion picture theatre owners, now that he has seen fit to dismiss his anti-trust quo warranto ouster proceedings before the Missouri Supreme Court en banc against General Theatrical Enterprises, Inc., Vitagraph, Inc., Paramount Pictures Distributing Company and R.K.O. Distributing Corporation.

While the second count of his petition filed with the high court on April 15th was devoted to the Kansas City situation only, the four corporations named were actually joined as respondents to the proceedings. The suit's primary purpose was to clear up the controversy in St. Louis between Fanchon & Marco on the one hand and Warner Bros., Paramount and R.K.O. on the other. The necessity for pressing the ouster suit to a final conclusion was removed when the now famous peace pact was filed with Federal Judge Knox in New York City.

In dropping his suit here and the injunction equity proceedings in the St. Louis Circuit Court against various of the Warner, Paramount and R.K.O. corporations, General McKittrick explained that "everything has been gained that might be gained by a successful prosecution of these cases." This has been interpreted as meaning that he is not vitally concerned about the Kansas City zoning troubles. However, the dismissals of May 12th were without prejudice as to any action on any past, present or future violations of the anti-trust laws of the State of Missouri.

INDUSTRY AT EASE ON TELEVISION COMPETITION

Academy Committee Says Hundreds of Millions Must Be Spent Before There's Any Nationwide Exploitation

Producers in Hollywood, the motion picture managements in New York and Wall Street, and theatre operators in the field who fear the effects of television on their business are needlessly troubled—for television presents no immediate prospects of upsetting the motion picture, competitively or otherwise, according to the industry's own evaluation of the medium.

Radio and television "experts" and others, interested scientifically or commercially in the new medium, have down through the months uttered various predictions as to what might be expected from television, and when. Now comes the word of some of the industry's best technicians and economists in Hollywood, who, after studying the subject for a year, have reached the following conclusions:

1. There is no danger that television will burst unexpectedly on an unprepared motion picture industry, either psychologically or technically.

2. Hundreds of millions of dollars must still be expended before there is any nationwide exploitation of television.

3. There is a possibility of a national television development starting in 1937, more probably in 1938.

4. There is as yet no promise of the enlargement of the television picture to theatre screen size.

5. Television service for rural districts is far from realization.

6. The motion picture will continue to watch the pioneering attempts to make television a commercial reality, and will receive reports as progress occurs.

These conclusions were drawn from a report issued this week in Hollywood by the Research Council of the Academy of Motion Picture Arts and Sciences, following several months of actual investigation and a year's study of the subject. Setting out to determine the present and future status of television from the standpoint of the motion picture, the subcommittee reported as follows:

"The present position of sound motion pictures, confronted by the developing art of television, differs fundamentally from the situation of silent pictures before the advent of sound. Viewed in the perspective of ten years, it is clear that before the premiere of 'Don Juan' and the accompanying sound picture program at the Warner theatre in New York City Aug. 6, 1926, all the elements favoring the transition from silent to sound pictures were present. Broadcasting had already attained a formidable place in the entertainment world, dem-

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ACADEMY COUNCIL AND ITS FUNCTIONS

One year ago, the Academy of Motion Picture Arts and Sciences in Hollywood instructed its Research Council, a sub-committee, to undertake a study of television in its future possible relationship with motion pictures, either as a competitor or as an adjunct. This committee, whose report appears herewith, is composed of the following:

Carl Dreher, Research Council Chairman, director of sound, RKO Radio Studios.

Gordon Chambers, motion picture department, Eastman Kodak, Hollywood.

L. E. Clark, sound engineer, Hollywood.

J. G. Frayne, consulting engineer, Electrical Research Products, Hollywood.

N. M. LaPorte, sound and equipment expert.

Wesley C. Miller, chief sound engineer, MGM Studios, Culver City.

Hollis Moyse, Hollywood representative, DuPont Film Manufacturing Corporation.

William Mueller, chief transmission engineer, Warners Studios, Burbank.

Gordon S. Miller, Research Council manager, and manager of Academy's Technical Bureau.

One of the important functions of the Academy Research Council is to watch developments in other fields which may affect the motion picture industry, to keep the industry informed of trends in other industries which may have a possible future influence upon motion pictures, and to bring to the attention of the producing companies those developments which may have useful application to the industry.

The work of the council is entirely cooperative, designed to decrease production costs, increase production efficiency, or improve the product reaching the screen.

In the council, the industry has set up for itself "a machinery for handling investigations which can be dealt with more efficiently and more economically through cooperative action by all of the producing companies than by any or all working separately."

Federal Communications Commission Sees Dearth of Program Material and Excessive Production Costs as Obstacles

A dearth of suitable program material and the excessive cost of producing feature programs is seen by the Federal Communications Commission at Washington as threatening television even before its commercial introduction, not only in the United States but throughout the world. This possibility, however, is not interfering, from outward appearances, with continued activity in that field pointing toward national commercialization, as witness the following new developments:

1. The Federal Communications Commission has virtually completed assembling data for hearings on June 15th to fix rules governing the conduct of television in its relation to radio, the press and motion pictures.

2. Warnings were sounded by the FCC to the public against unknown television stock promotions.

3. First 50 television sets have been completed by RCA, preparatory to the corporation's first field tests, on June 29th, climaxing $1,000,000 experiments.

4. England stands ready for the inauguration of daily television on July 1st.

5. Japan has appropriated $100,000 to scientists to speed up television.

6. Sinclair Lewis, and others, study competitive aspects of television, to books, radio, the press and motion pictures.

Long seen as one of the most difficult problems to be dealt with and, in fact, a reason why television development has not been pushed with more speed, the program and excessive cost situation apparently is no nearer solution today than it was five years ago, when television was advertised as "just around the corner."

The "corner" cannot be turned until an adequate reservoir of material can be found at a price which the radio-television industry and advertisers can pay.

Call Films "Out of Reach"

Motion pictures, at one time considered as one of the chief possible foundations for television programs, are practically out of reach, according to leaders in the radio-television industry and officials of the Federal Communications Commission who, on June 15, will begin a series of hearings at Washington at which all phases of the television situation will be discussed preliminary to consideration of the assignment of permanent facilities in the way of radio frequencies for the new service.

While sponsors of radio programs have been known willingly to spend tens of thousands of dollars on a single program, it is

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CRITICS
EXHIBITORS
PUBLIC

ACCLAIM THE NEW

GRACE MOORE

PICTURE

her GREATEST

THE KING STEPS O
ENTERTAINING
MOORE'S TWO PR

Wide mass, as well
Should pull

"Strong boxoffice values in swell musical with all-type audience appeal!" —*Film Daily*

"Have never seen Grace Moore so beautiful. Very charming! Real entertainment!" —*Louella Parsons*
famous critic for Hearst Newspapers

"Further proof that Columbia has the success formula it shares with no one!" —*Rob Wagner*
Script

"Her best since One Night of Love!" —*Leo Townsend*
Modern Screen

OPENING RADIO CITY MUSIC HALL

UT IS EVEN MORE THAN GRACE EVIOUS PICTURES!

W. G. VAN SCHMUS

Managing Director, Radio City Music Hall

as class appeal!

MOTION PICTURE DAILY

lusty grosses!

DAILY VARIETY

COLUMBIA PICTURES

"The picture Grace Moore's millions of fans have been waiting for! Sure to win nationwide popularity!" —*John Schwartzkopf*
Motion Picture Magazine

"Exceptionally good!"
—*Clark Wales*
Detroit Free Press

"Completely charming! Brilliant with romance, wit, and Grace Moore's unforgettable voice!"
—*Ruth Waterbury*
Photoplay Magazine

"Replete with romance! Miss Moore great!" —*Edwin Schallert*
Los Angeles Times

MAY 28—COAST-TO-COAST MAY 28!

$200,000 ESTIMATED AVERAGE COST

(*Continued from page 56*)

doubtful if they would care to consider a cost of $250,000 for a single motion picture program televised—yet that is what accountants of the Federal Communications Commission now figure the expense might run into if the broadcasters were to produce their own pictures.

Sees Plan as Too Expensive

On the other hand, it is pointed out, no advertiser would care to spend a lesser sum, but still one running into the tens of thousands, for a motion picture program consisting of films which already have been shown to theatre audiences.

And surely, the FCC's statisticians feel, no motion picture producer would sell the "air" rights to a picture for a few thousands when that same film might gross $1,000,000 or more at the theatre box offices.

From the broadcasters and advertising sponsors' viewpoint, therefore, the FCC feels pictures are either too expensive or unattainable. From the producers' standpoint—which gives consideration to public sentiment—persons who see a picture by television will not pay money at the theatre box office to see it again, nor will they bother much with television sets at all if all they are to get is pictures which they have already seen in a theatre.

Officials of the Federal Communications Commission already are in possession of a great deal of data dealing with program costs, it is understood. On the basis of the information so far acquired, it is calculated that if the broadcasters go into picture production for the purpose of getting air programs they will have an average cost of around $200,000 a picture.

Additional Expense $100,000

On top of this, the presentation of a television program nationally might involve a cost of as much as $100,000 for time, wire leases and other expenses, it is said at the FCC. National coverage will not come overnight, any more than it did with radio broadcasting, but it will come and the commissioner's hearings on June 15 are designed to develop a long-range policy, in which national coverage must be considered.

In advance of television network service, it is expected there will be a number of television stations throughout the country presenting individual programs. For them, the picture situation would be even more difficult than for the networks since the limited coverage they could offer would not entitle them to advertising rates sufficient for the leasing of new films.

The suggestion has been entertained that television might build up a new technique in the production of "quickies" at a cost of a few thousand dollars apiece.

But the motion picture audience has been educated to a point where it will accept only first-class productions with known players, and the radio audience is even more critical. Leaders in the radio industry do not believe television stations could survive on a diet of "quickies."

Producers who have toyed with the idea that they might build up a circuit of television stations as they have of theatres are said to be about ready to abandon that idea with the realization that the number of television transmitters will not run into the thousands, nor even, probably, into hundreds.

The high cost of equipping a television station will keep out the "little fellows" in radio who have been able to put up 100-watt broadcastings stations, and will also, for a considerable time at least, make impracticable the erection of stations in sparsely settled areas.

For the present, therefore, motion pictures appear to be beyond consideration as program material for the coming television industry, but television is apparently no better off as regards staged shows.

Television experimenters visualized stations with their own stock companies, but consideration of the cold facts indicates that this will be difficult of achievement. While it is true that sound broadcasters are able to produce plays, and the same group of actors can present three or four different plays a week, it is pointed out that in the broadcasting studios no costumes or scenery are needed and players read their parts from scripts.

Same Factors in Presentation

In the presentation of a play by television the same factors apply as to a stage show in a theatre—actors must know their lines and must be costumed, and scenery must be provided. When consideration is given the length of time required to work out a fairly perfect production, it becomes apparent that a stock company is probably impracticable.

One of the greatest difficulties of the television situation seen by the FCC is that shows or pictures can be presented but once or twice, at best. True, the radio audience is driven frantic with the constant repetition of the latest song, but that song is merely an incidental part of a program. Few would care to see the same play more than two or three times, at most.

There remain, then, according to Washington observers of television, the fields of sports and current events. But, here, it is said, the question arises whether people will spend considerable sums of money for television sets for that use only. The Washington observers point out that for every person who likes baseball, there is another who doesn't care for it; the same is true of football, hockey, fighting and every other sport. And news events really worth picturizing have a habit of either breaking several at a time or as sparsely as oases in a desert.

The ideal program, it is said, would be a combination of picture, play, sports and news events. A television station, to be profitable, will have to operate 12 to 16 hours a day. Add the factors up, multiply by the cost—and what the answer will be is what the Commission will seek to determine next month.

Television has been proceeding, principally in the laboratory, unhampered by the stringencies of the Federal Communications Commission, such as those that governed the conduct and advancement of radio and communications. This situation the Commission proposes to change after June 15th, when, after the public hearings, television will be bridled with definite rules and regulations controlling its technical and public entertainment advancement, its commercial possibilities and its relation, as a competitor, to radio, the press and motion pictures.

The FCC still is studying the report of T. A. M. Craven, its chief engineer, as filed early in April. Out of Mr. Craven's recommendations will come the determination of FCC policy on television, in June, when a definite long-term radio and television attitude will be adopted. All radio and television interests will be heard at the June 15th meeting, also newspaper and motion picture representatives.

Mr. Craven is urging the Commission to keep television on an experimental basis until complete commercialization of the medium is effected by television's sponsors.

From Philadelphia comes word, by *Associated Press*, that Anning S. Prall, chairman of the Federal Communications Commission, warned against investment in unknown companies which claim to have basic patents in television.

"They cannot conscientiously or honestly promise returns on investments in visual radio," he told a radio audience, "because they do not know when or how it will arrive. Nor do we."

RCA's $1,000,000 experiments with television will be tried for tangible results on June 29th when the Radio Corporation of America will conduct the first field tests from the Empire State Building. Experimental receivers for the demonstrations are to be placed at various points in New York.

Preliminary to the $1,000,000 field tests, RCA early this month gave an advance demonstration to newspaper editors at its manufacturing plant at Camden, N. J., where television outdoors was broadcast a mile, with the local fire department staging a "fire" as the actors.

The pictures were five by seven inches, of greenish hue. Some blurred, but they were shown "out of the laboratory at last."

50 Test Sets Completed

The first 50 television sets, for test purposes only, have since been completed at the factory of RCA at Camden, N. J., reports *Printers' Ink*.

These sets, not unlike the modern radio set in appearance, will be distributed within a 20-mile area of New York. At the present time they will show a picture five by seven inches "with the clarity of that normally obtained by amateur motion picture projection in the home." It has 11 controls and 30 tubes, including the large experimental one.

It is the opinion of the scientists, according to *Printers' Ink*, that television will not be ready for consumer use much earlier than 18 months from now.

In the meantime several of the advertising agencies have delegated at least one member of the staff to follow the tests as they are being conducted. Television will call for an advertising technique entirely different from that advertisers have had occasion to use.

British Service July 1st

July 1st has now been definitely set as the opening date for the British Broadcasting Corporation's regular daily television service, embracing a three-hour daily broadcast of "newsreel" items, vaudeville acts and short motion pictures, covering a 25-mile radius. Dramatic feature films will be tried later.

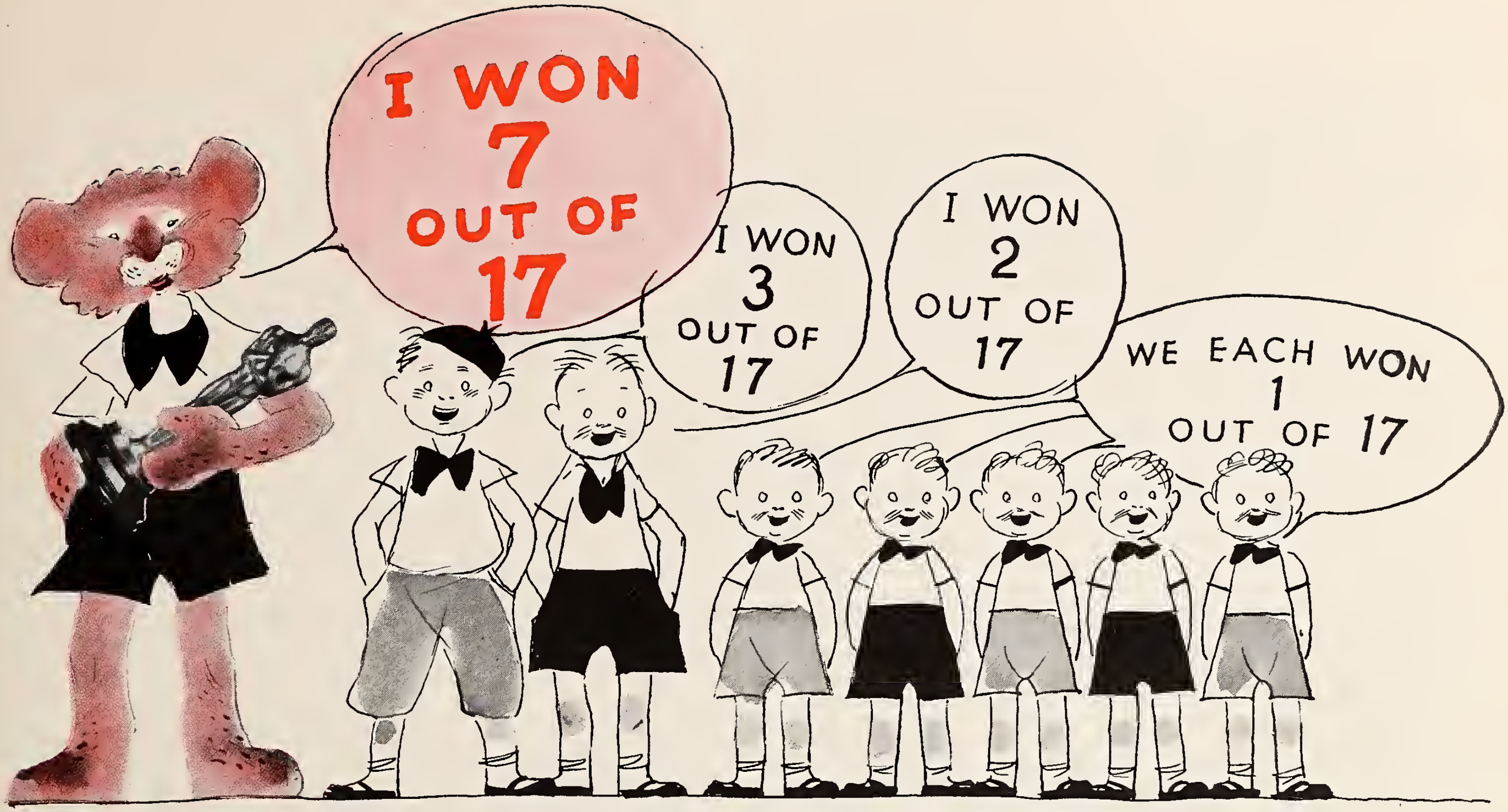
England already has television receiving equipment scheduled for ten regular motion picture theatres.

Theatre owners in Great Britain have been studying for months the possible effect of television on their box office and, mechanically, on their screens, especially since Jeffrey Bernerd, distribution director of Gaumont-British, was quoted in the New York *Times* as follows: "Before long our newsreels (GB's) will be broadcast from a central point (in London) and thrown upon every screen in the United Kingdom. The saving in the cost of release prints and the elimination of distribution expenses will more than justify broadcast charges."

England's government - controlled British Broadcasting Company, in anticipation of the daily television service on July 1st, has made the following appointments: Stephen K. Thomas, once stage director to Sir Nigel Playfair; Dallas Bower, who has worked in British studios; Harry Pringle, revue producer: Peter Bax, stage designer recently associated with C. B. Cochran, and G. More O'Ferrall, an assistant film producer. They are selections from 500 applications for posts on the television production staff.

Huge Tower in London

Joseph Grigg, in a copyrighted dispatch from London to the New York *Sun*, reports on the progress made by the BBC in completing the



(Leo Jr. towers over all other companies in the Short Subject test!)

NOW YOU KNOW WHICH SHORTS TO BUY FOR THE NEXT SEASON!

The results of the biggest theatre-voting contest ever conducted on Shorts of All Companies show that M-G-M won first place in 7 out of 17 classifications. By exhibitor opinion M-G-M Shorts are bringing the real business to the box-office, as shown in the Annual Survey of the Jay Emanuel Publications:

BEST 2-REEL COMEDY: "Our Gang Follies of 1936."
(Next Season Hal Roach will make the "Our Gang" Series in One Reel Each.)

BEST 2-REEL DRAMATIC: "The Perfect Tribute."
(Next Season you'll get similiar Chic Sale Subjects in M-G-M 1-Reel Miniatures.)

BEST 2-REEL COLOR MUSICAL: "Pirate Party on Catalina."
(Next Season M-G-M will make musicals in 1 and 2 Reels.)

BEST 1-REEL COMEDY: "How To Sleep."
(Next Season Robert Benchley will continue in M-G-M 1-Reel Miniatures.)

BEST 1-REEL NOVELTY: "Audioscopiks."
(Next Season you'll get more 1-Reel novelties in Pete Smith's Specialties.)

BEST 1-REEL SPORT: "Football Teamwork."
(Next Season Pete Smith Specialties bring you equally great 1-Reel sport films.)

BEST 1-REEL COLOR TRAVEL: "Beautiful Banff and Lake Louise."
(Next Season the Fitzpatrick Technicolor Traveltalks will top his best.)

BRITONS PUSHING PLANS FOR JULY 1

(*Continued from page 60*)

machinery for the new daily service. "Of interest to millions of Britons, particularly those resident in the metropolitan area," he writes, "is a giant tower now taking shape on the London skyline—the lattice-steel aerial mast to be used in the BBC television service. This new landmark, apart from what it may portend in the realm of television, will be one of the loftiest things in the greater city, as it will rise 200 feet higher than the cross on the dome of St. Paul's Cathedral, which is 365 feet from the pavement below."

"At the present time it proclaims," he continues, "even in its uncompleted state, the approaching inauguration of the long-promised experimental service under the ægis of the BBC and in which the transmitters of Baird Television Limited and Electrical and Musical Industries Limited will be used."

Range of 25 Miles

Mr. Grigg intimates that news might at first have to be covered by commercial newsreels and magazine films, and items will have to be short, to prevent fatigue and eyestrain.

The service will be at the outset transmitted for an area comprising London and its suburbs, or will have a range of 25 miles. Alexandra Palace, the site of the station, is located on Muswell Hill, one of the capital's highest hills. This structure, covering more than seven acres and surrounded by many more acres of park land, was acquired for public use in 1900 and is controlled by a board of trustees representing various local authorities. The wing to be used by the BBC is leased from the trustees. Huge sums were expended in converting it into the world's biggest television station.

Japanese Working on Apparatus

Reports from Washington indicate that the Japanese, not to be outdone by their occidental brethren, are spending long hours in laboratories working on television apparatus. Their work has been speeded up by a government appropriation of 300,000 yen (almost $100,000) which will be used to erect a television transmitting station, according to reports received in official sources at Washington.

For more than ten years Nippon laboratory workers have been experimenting with visual broadcasting. Opinion varies as to the time it will reach the practical stage, but Dr. K. Takayanagi, one of the leading experimenters, believes it will be technically feasible to start broadcasts by the end of 1936. The main problem, he believes, is to get set makers interested in producing equipment that the public can afford to buy.

His optimism is not shared by officials of the official Japanese Broadcasting Corporation, who are concerned about practical phases of the problem. Dr. Takayanagi experimented for some time with a television process that required use of motion picture film, with a lag of several minutes between the time the pictures are taken and the time they are placed on view. Recently he has taken more interest in the electrical scanning systems, which are used by many leading American experimenters.

At Waseda University, in Japan, efforts are being made to produce natural color television and a new type of mirrorwheel is being used by the experimenters, according to the Washington reports.

Japanese scientists have acquired equipment from other countries and have had some success in duplicating some of the delicate apparatus. According to word received at Washington from the United States Trade Commissioner at Tokio, Carl H. Boehringer, some 27 patents have been granted for Japanese television developments.

Sinclair Lewis Skeptical

Sinclair Lewis, the novelist, told members of the American Booksellers' Association the other evening that they might be permanently doomed to smaller profits, but that the book was here to stay despite its mechanical competitors. He spoke at the association's thirty-sixth annual banquet in the Hotel Pennsylvania.

"I do not believe that any nimble television apparatus, any series of phonograph records, any ingenious microscopic gadget whereby you can carry the entire works of Balzac in your cigarette case, will take the place of books, just as we know them," he said.

Industry at Ease Over Television

(*Continued from page 56, column 1*)

onstrating that reproduced sound was acceptable to the public. The electric phonograph had reached a high degree of development. Public address systems had been used in the last Liberty Loan drive during the war, at President Harding's inauguration in 1921, and subsequently in national political campaigns and other events calling for the distribution of sound to large audiences. Electrical interlocks had been applied in industry, and were available for the synchronization of scene and sound. The technological obstacles had been overcome.

"Yet all but a few people in the picture business were skeptical. On the technical side, those who remembered the earlier abortive attempts to link sound with pictures, ignored the recent advances in sound reproduction, although the evidences were before them. Once the technical feasibility of sound pictures had been proved, they were sure that the public did not want them. Even after the notable commercial success of early sound pictures productions, this belief survived for some years.

"Excessive Credulity"

"As a result of such excessive skepticism within the industry, the transition from silent to sound pictures was hurried, disorderly, and costly. There is no likelihood of a repetition of such a crisis when television becomes a commercial factor. Instead of disbelief, we have, in the case of television, excessive credulity. Both picture people and the public have been waiting for television for five years.

"Besides psychological preparedness, the preventive factors keeping television from coming unexpectedly upon our industry are the great technical and commercial complexity of the new medium, and the existence in the picture business of technically-trained personnel capable of following the progress of television and giving notice of impending developments.

"Television has reached a point in its laboratory development where a small picture (about 6 by 8 inches) with moderate entertainment value, can be transmitted, but with far more complicated equipment than motion picture recording and sound broadcasting require. The cost of development up to this point may be measured in millions of dollars. Before there is any possibility of nation-wide exploitation, hundreds of millions of dollars must be expended for numerous transmitting stations of limited range, connecting cables of new design, and receivers. None of these things can be obtained overnight. There is a possibility of such a development starting in 1937, or more probably in 1938. It should be noted that its scope, as far as we can prevision it, is limited to home entertainment purposes in urban areas.

"Barring revolutionary inventions, there is as yet no promise of the enlargement of the field of television to theatre screen size nor of an extension of the, possible service area to rural districts in this country.

"In the United States a start is being made in reducing television to practice in the field. A new transmitting station is being installed in the tower of the Empire State Building for an experimental service in the City of New York, to begin this fall. About 150 receivers will be furnished to selected observers. These receivers are being manufactured at a cost of probably several thousand dollars apiece, and even upon a quantity production basis it is difficult to see how the cost of the present design could be reduced below $300.00.

Sees No Sudden Appearance

"A new type of cable, suitable for the transmission of television images, is being installed for tests and possible subsequent commercial use between Philadelphia and New York City. Similar developments are in progress in England, Germany, France and other countries. In 1937, therefore, considerable data should be available on points which are now obscure.

"This Committee has been making a study of the technical progress of television during the past year, and possesses a general knowledge of the principal systems under development. A bibliography of the available literature has been compiled and is being kept up-to-date.

"We will endeavor to keep in touch with the pioneering attempts to make television a commercial reality and as progress occurs, reports will be made from time to time. Other than this no action by the Research Council of the Academy appears to be called for during the balance of 1936.

"There appears to be no danger that television will burst unexpectedly on an unprepared motion picture industry."

New Circuit Formed

A. C. Bromberg of Atlanta and John Cunningham of Miami have formed the Little Rivers Theatre corporation and will enter upon a building program.

BOOK REVIEW

FILM AND THEATRE, by Alardyce Nicoll. Thomas Y. Crowell Company. 255 pp. $2.50.

Alardyce Nicoll is chairman of the department of drama at Yale University. His book is by no means the pedantic work it has become habitual to expect from a professorial source. It is a sound, soberly presented report of open-minded study penetrating deeply into the practices and potentialities of film and theatre techniques, both independently and in comparison, and it is a book that anybody in any branch of the motion picture industry, or art, will be repaid by reading.

Mr. Nicoll approaches his subject coolly and deals dispassionately with each of its many phases. He does not bemoan the coming of the film and he does not attribute to it such regrettable manifestations of decline as have been displayed by the theatre in the years of its concurrence. He begins with the premise that the two media are by nature and function distinct, each to itself, and then proceeds to substantiate that premise by a wealth of detailed and documented observation. He maintains that film and theatre may and must progress toward their separate destinies along different and sharply divergent lines which he charts clearly and confidently.

Although he addresses both film and theatre as means of artistic expression, he presents early and holds firmly the point of view that neither may be regarded as successful art if it is not also successful box office. For his frequent references to examples of cinema and stage technique he goes to pictures and plays that have made their mark commercially. There is no pedagogical theorizing unsupported by record of practical application.

In the opening chapter, dourly captioned "Shakespeare and the Cinema," he provides the motion picture industry with a substantial document for use in reply to the pattern charges brought against it from time to time by ladies and gentlemen of hypercritical bent. In a paragraph that runs a page he describes the beginning of an expressional medium, employing all the abusive phrases and accusations habitually applied to the cinema, and then discloses that the description is of the beginning of the Elizabethan drama. A quote: "As for the management itself, writers of scripts realized that frequently it consisted of men who, starting their careers as costumiers or pawnbrokers or money-lenders, had taken up this form of entertainment from purely commercial motives and therefore were intent only on what the box office receipts testified to be of immediate appeal." There is much more in equally useful kind.

Now and again the writing is involved, but it is never vague. The point of view never is obscured. The past, present and probable future of the cinema are outlined precisely. Scissors censorship is protested on the ground that deletion of a part of an integrated composition must destroy in greater or less degree the artistic (entertainment) integrity of the whole. Other problems are dealt with in kindred manner. A bibliography names more than a thousand sources. —W.R.W.

FIGHT AGAINST CHANCE GAMES IN EIGHT STATES

Rates for New Premium Plan Are Based on Percentage of Theatre Gross Receipts

Continued antagonistic attitudes of some city and state law enforcement agencies against the chance game form of stimulating motion picture theatre box offices apparently has little or no influence in wholesale curtailment of the practice, or in preventing extension of the idea in new forms.

A new form appeared this week having potential national proportions, and Bank Night franchise holders were preparing to hold their first nationwide convention, even as attacks were leveled at the prevailing chance game forms in Indiana, Kentucky, Massachusetts, New York, North Carolina, Ohio and Texas.

On the other hand, some of the national theatre circuits were preparing to extend their chance game activities, principally Warner, in Connecticut, and Loew's in New York. The former company has contracted to use Bank Night in the Capitol, Danbury; Palace, Torrington; Broadway, Norwich, and Bristol, Bristol, to begin operations next week. Loew's will reinstate Screeno and Bank Night in 12 Bronx theatres starting May 25.

The new plan of stimulating theatre attendance, through the use by the theatre of premiums offered to patrons in return for a specified number of ticket stubs, has been developed by Bernard Hoffenstein, who was engaged in theatre exploitation in New England for a number of years. The plan is being operated under the name of Associated Stub Clubs, with the organization offering the service to theatres at a rate based on a percentage of the theatre's weekly gross receipts.

Mr. Hoffenstein is general manager of the organization, with David Hoffenstein, his brother, as sales manager. The plan has been in formulation for two years, Mr. Hoffenstein said, and was put into preliminary operation about January 1, this year. Thus far, he declared, approximately 40 theatres have contracted for it.

Rate Based on Gross

The rate to theatres has been determined at an approximate base one-half of one per cent of the average weekly gross, the cost to theatres being estimated at from $2 up each week, dependent upon the type of house involved. The rate, however, is subject to variations, Mr. Hoffenstein indicated, since circuits, for example, may undertake volume membership, which would lower the rate per theatre. Contracts are signed on a 52-week basis, the fee payable monthly.

The premiums, which include the products of several wellknown manufacturers, are varied. The organization buys the premiums from the manufacturer and sells them to the exhibitor, as needed, and in whatever quantity required, at the wholesale price. Representatives are being named for various key cities. The theatres already signed are in Ohio, Pennsylvania and Texas.

Harry E. McClain, Indiana insurance commissioner, plans to take action against persons in several Indiana cities selling insurance on Bank Night awards. According to information reaching state authorities, quite a few persons are offering "insurance" guaranteeing payment of awards to patrons not in the theatre when their names are called. Mr. McLain alleges these persons are operating without licenses.

Meanwhile, in Lexington, Ky., warrants were issued for the arrest of Snowden and Woodrow Stewart, cousins, following a court inquiry into an alleged fraud in connection with Bank Night drawings in three houses of the Phoenix Amusement Company. County Judge W. E. Nichols, who conducted the investigation, declared the circuit was an entirely innocent victim of the deception.

An early decision on Bank Night is expected in Boston from the Massachusetts Supreme court as a result of the closing of testimony this week. The court is sitting for a two weeks term, and is expected to hand down a ruling on the game's legality within the next three weeks.

Thumbs Up Now

In New York, all leading independent circuit heads were summoned to the office of district attorney Samuel J. Foley of the Bronx for the announcement that the district attorney's office no longer would prosecute chance games in theatres, provided they were played according to the law. Within the last few months Mr. Foley has waged a campaign to eliminate all games from theatres in his borough, but a number of cases before magistrates have been thrown out. Several complaints are now pending hearing in special sessions court, but in view of the district attorney's action, it is thought they will be dropped.

In Charlotte, N. C., however, cash giveaways as generally conducted by theatres in North Carolina are in direct violation of the lottery laws of this state, according to Attorney General A. A. F. Seawell.

Municipal Judge A. L. Luebbers in Cincinnati set this week for the filing of a defense brief by Albert Weinstein, attorney for the defendants in an action involving Sweepstakes. Evidence was heard late last week in the case of Thomas A. Reilly, owner of the Rialto; Nicholas Russo and Bert Leder, ushers, and Jack Pendleton, promoter, arrested in the operation of the chance game.

A grand jury investigation of Bank Night in Houston theatres has been asked by assistant district attorney Allie Peyton. Two months ago this request was made by the district attorney's office, but dropped without action. The investigation, it is said, will determine whether Bank Night falls under Texas' lottery laws.

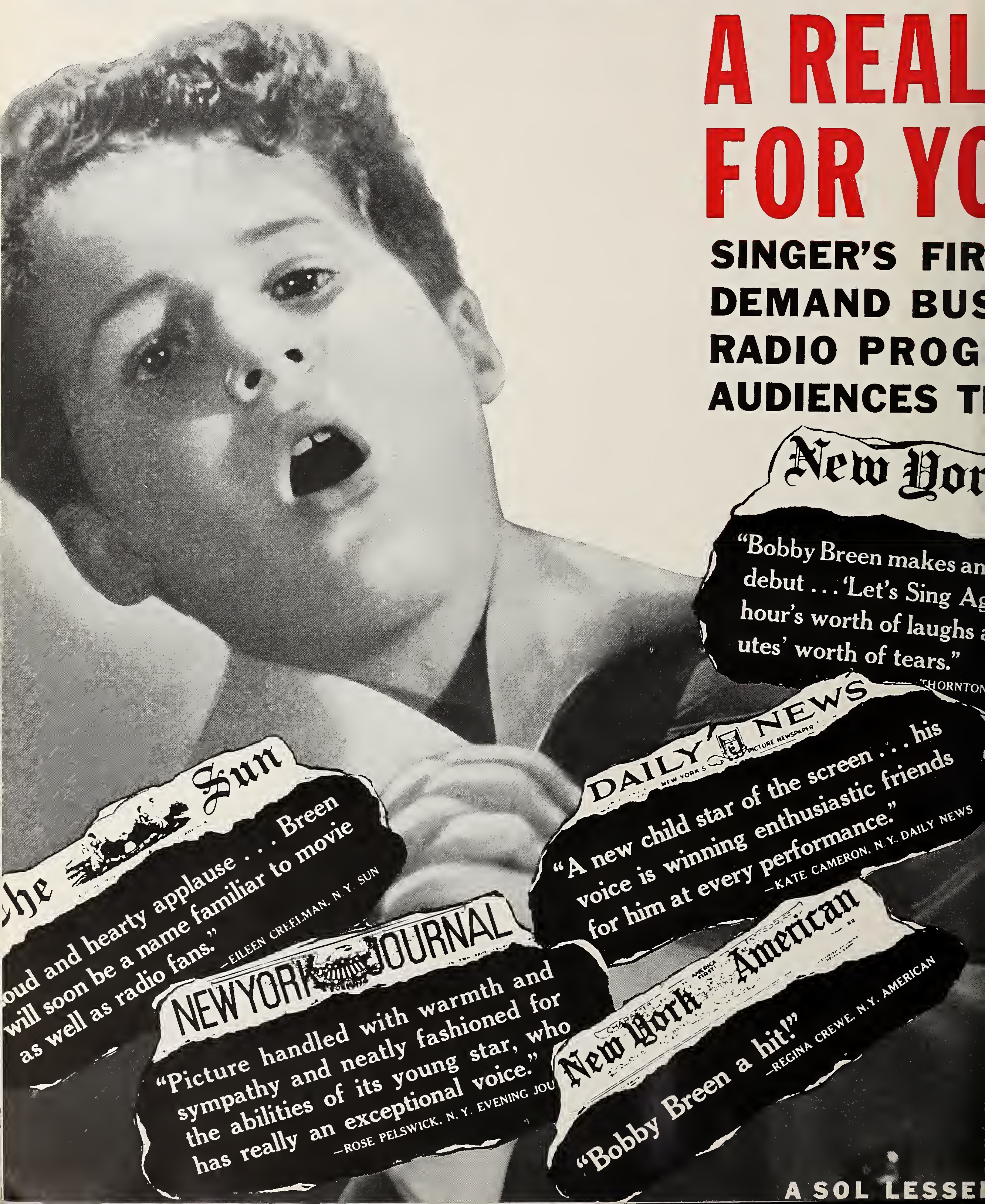
Seigel Acquires Theatres

Arthur Seigel has just completed a deal with RKO to take over the Rivoli, Rutherford, and Regent, Kearny, N. J.

When 124,783 people crowd into a the
when critics cheer and fans go wild o
personality . . . you've got

A REAL
FOR YO

SINGER'S FIR
DEMAND BUS
RADIO PROG
AUDIENCES TI



New Yor

"Bobby Breen makes an
debut . . . 'Let's Sing Ag
hour's worth of laughs a
utes' worth of tears."
—THORNTON

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER

"A new child star of the screen . . . his voice is winning enthusiastic friends for him at every performance."
—KATE CAMERON, N. Y. DAILY NEWS

The Sun

oud and hearty applause . . . Breen will soon be a name familiar to movie as well as radio fans."
—EILEEN CREELMAN, N. Y. SUN

NEW YORK JOURNAL

"Picture handled with warmth and sympathy and neatly fashioned for the abilities of its young star, who has really an exceptional voice."
—ROSE PELSWICK, N. Y. EVENING JOU

New York American

"Bobby Breen a hit!"
—REGINA CREWE, N.Y. AMERICAN

A SOL LESSE

tre in one week . . .
er an amazing

NEW STAR SENSATION
R SCREEN! . . BOY WONDER-

PICTURE HOLDS OVER AT ROXY TO HEAVY ESS! . . . THE "BOBBY" OF EDDIE CANTOR'S M MAKES EVEN BIGGER HIT WITH MOVIE N HE DOES WITH HIS MILLIONS OF LISTENERS!

Post

picious film
affords an
a few min-

ANTY, N. Y. POST

The New York Times.

"The most curious voice in a generation . . . Bobby's dwarf tenor appears to excite rapturous feminine murmurs in his audience."
—B. R. C., NEW YORK TIMES

DAILY MIRROR

"Of all the recent child prodigies, Bobb Breen seems to have the widest range o talents . . . He sings sweetly, acts naturally, and performs formidable operatic arias with a pure tone."
—BLAND JOHANESON, N. Y. DAILY MIRROR

New York World-Telegr

"This is heart-throb week at the Roxy in celebration of an amiable tear-jerker featuring Bobby Breen . . . an attractive youngster with a pleasing voice."
—DOUGLAS GILBERT, N. Y. WORLD-TELEGRAM

"Bobby" BREEN
in
"LET'S SING AGAIN"

with
HENRY ARMETTA
GEORGE HOUSTON • VIVIENNE OSBORNE

RODUCTION

RKO-RADIO PICTUR
Directed by Kurt Neuman

COMMUNITY-INDUSTRY TIEUP FOR THEATRES

Metropolitan Council Starts With Committee to Plan Application of Law on Minors

Stimulation of the public demand for worthwhile pictures, exemplified by the purchase of tickets at the box office, is the aim of the newly formed Metropolitan Motion Picture Council, which hopes eventually to coordinate the film interests and activities of 125 community and cultural organizations, in addition to parent-teacher groups, in New York City. Reaching into many channels, these organizations represent a combined membership of hundreds of thousands.

The sponsors bespeak friendly cooperation with the motion picture industry, and to carry out its program the council will announce a committee to work with one which the industry will be asked to form.

One of the council's first moves is the formation of a committee headed by Lee F. Hanmer, director of the department of recreation of the Russell Sage Foundation, to plan application of the recently enacted state law governing the admission of children to film theatres.

Ask Exhibitors' Cooperation

"Our intention is to coordinate the ideas of persons who are familiar with the situation, in cooperation with the exhibitors and the authorities, with a view to placing the local law on a sound basis," said Dr. Frederic M. Thrasher, associate professor of New York University's school of education and the Council's technical director.

"The committee will contribute suggestions of value not only on child protection but motion picture possibilities as well.

"We will invite the formation of a permanent contact committee made up of representative members of the industry to help us in working out various matters. We intend to cooperate with the industry in a manner so that it will gain the impression that we are not wild-eyed reformers but seek the encouragement of the production of good pictures through attendance at theatres.

Use Preview Groups' Standards

"The council can perform a great many services. It will recommend films on a suitability basis for adults and the family, using the standard sources of critical and moral appraisal, such as those of the National Board of Review and the previewing groups.

"The lists will be published in our bulletin which will be sent to all interested organizations and individuals who are members of the council, with the aim of increasing patronage for better films.

"The Council also will seek extension of the present program for the development of photoplay clubs in the schools which are creating a greater motion picture consciousness through the study of films and film production.

"The Council does not seek to supersede any existing group or activity, but merely to coordinate the activities of all organizations active in or impinging upon the better films movement in New York City and to provide them with counsel and advisory services. It was conceived in an effort to reduce the overlapping of various groups, their duplication of effort and the competition among them.

Audience for High Type Films

"It will be our aim to develop among the younger groups a potential audience for the higher type of picture, to make it easier for the producers to make such pictures as 'Romeo and Juliet' and others of like character which they would like to make but are hesitant because there is not a sufficiently large audience.

"Much of our program will be devoted to the younger generation. Stimulating the discussion of film production in the schools is an excellent idea. It promotes discrimination between mediocre and good pictures and appreciation of the better ones. It creates a motion picture consciousness in the students which they carry through life."

Dr. Thrasher believed that proper education would create an audience for the better film, and that this method was superior to the negative one of censorship.

"In other words," he explained, "by training you can create a sufficient demand for the better picture to make it commercially practicable, rather than by censorship of bad ones.

Start Bulletin in October

"In our monthly bulletin we will endeavor to bring to the attention of those who have the wrong slant on pictures that there is product being made which merits their support. This will be directed to those who seldom receive material on films, or constructive material. It will be especially designed for young people, with a view to elevating their taste. It will point out those films which meet the demands of the discriminating."

The Council's official bulletin, to be known as the *Metropolitan Motion Picture Digest,* is to be published beginning in October. A membership in the Council will include the publication. Subscriptions will be available to non-members at $2 a year.

The *Digest* will serve as a clearing house of information on motion pictures for the New York metropolitan area. Among the classifications of its information are these:

Announcements of events of interest to those interested in motion pictures, such as conferences, conventions, special film showings, exhibits.

Listings of films regarded as exceptional and those above average in quality with audience suitability ratings.

Selections of the Schools Motion Picture Committee of films showing currently in cooperating theatres.

Reviews or brief digests of books dealing with motion picture topics.

Digests of articles on motion picture topics appearing in newspapers and periodicals.

Bibliographical data and source materials on motion pictures and related topics.

Special articles on motion picture topics.

Information on motion picture equipment and its use.

Information on sources and availability of different types of films for educational and entertainment purposes.

Descriptions of the organizations and work of various agencies in the field of motion pictures.

Case-book materials. Descriptions of motion picture activities that will include practical suggestions as to the development of activities such as how to make pictures, how to organize photoplay clubs and direct their activities, how to conduct photoplay appreciation activities in and out of schools, how to use films as educational instruments, how to conduct community motion picture councils, and the like.

Sources of specialized information on motion pictures.

Parent Education Also

As part of the Council's clearing house and conference method of operation, it is planned that the annual conference in May will be devoted to the use of films in parent education. The annual fall conference, open only to members, will be given over to the artistic and technical aspects of motion pictures, with presentations by leading industry figures.

The first annual conference of the Council was presented last Thursday night at New York University in cooperation with the university's motion picture course which is conducted by Dr. Thrasher. The principal speakers were Dr. Arnold Gesell, director of the clinic of child development, Yale University, and Dr. H. A. Gray, research associate, Erpi Picture Consultants of Electrical Research Products, Inc.

Illustrative films made by Erpi for the Yale clinic were screened to show, said Dr. Gray, the advantage of the sound picture in recording and perpetuating current scientific research. Close to 400 attended.

Action Over Academy Name

The Academy of Motion Picture Arts and Sciences has filed suit in Los Angeles for a temporary restraining order and a permanent injunction against Academy Pictures, Inc., and the company's distributing organization headed by the Halperin brothers. The action seeks to prevent the film company from continuing use of the trade name "Academy."

Interstate Takes House

Interstate Theatres, Inc., has added the eighth Houston, Tex., theatre to its string with the purchase this week of the Bluebonnet, a suburban subsequent run. L. E. Newton, former owner, will continue as manager. The theatre will be remodelel and redecorated later.

Delay Orpheum Hearing

A hearing on Referee Oscar W. Ehrhorn's report on the bankruptcy administration of Orpheum Circuit, scheduled for this week in the federal court at New York, has been postponed until May 27.

K. C. Managers Convene

Managers of the 24 theatres controlled by the Commonwealth Amusement corporation, Kansas City, will meet in convention at the Blue Hills Country Club June 2-3.

NATIONALIZING OF FILMS FEARED IN SOCIALIST VICTORY IN FRANCE

General Secretary Predicts a Move to Centralize Control of All Business; Would Open Films to Vicious Propaganda

All Films for Export from France Must Have Visas from Board of Control Under Censorship Decree Recently Announced

by PIERRE AUTRE
in Paris

The landslide toward the Left, in the French Chamber election, with unprecedented gains for the Extreme Left, may have a decisive influence on the destiny of the motion picture industry of France. For the first time the Socialists will figure as the largest party in the French Chamber with 146 seats, and the Communists will have 80 seats. The cabinet will be in the hands of the Socialists, with Léon Blum as prime minister.

It is wellknown that one of the most important aims of the Socialist Party is nationalization of industry. In the Socialist program, such organizations as the Bank of France, public and private banks, insurance companies, industrial concerns, railways would be managed by the State under the direct control of the Government. So, too, with motion picture business.

Interviewed a few weeks ago by the weekly fan magazine Cinemonde, Paul Faure, general secretary of the Socialist Party (S. F. I. O.), said they wanted to make a national institution of the cinema industry. "If some day our party holds in its hands the whole political power, it will make of the cinema industry a state institution, this because it is impossible for a Government which wants to induct a new kind of policy to leave a medium of propaganda as strong as the cinema in the hands of groups which may have interests contrary to those of the Government.

"I have the real feeling that a Socialist State easily would make a cinema industry much better than this one of the present capitalist states.

"I would not use the cinema especially for propaganda purposes. Sometimes we could make some pictures showing our social ideals. But I do not think that propaganda is everything in the cinema. The first condition is to make artistic and fine pictures which are entertainment. If the artistic quality of the films is improved, minds of the patrons will be improved too.

Propaganda in Newsreels

"Newsreels would have first to show real things, to be loyal and honest. There will have to be propaganda in the newsreels for such ideals as peace and social equity.

"We would welcome foreign pictures. They bring to our screens an original note. They help us to know the soul of other nations. It would be stupid to ban them. But it would be stupid, too, to open our borders unreservedly to foreign productions. This is a quantity problem which has its artistic and commercial factors.

"It is generally agreed that state monopolies, especially in France, have given very bad results. Some may be afraid that the Socialist state would make pretty bad pictures.

TICKET SPECULATORS SENTENCED IN RUSSIA

The former managers of three Leningrad theatres and several other theatre officials were among thirty sentenced to prison this week by the Leningrad Provincial Court of charges of wholesale private speculation in theatre tickets.

The three managers received prison sentences of ten, three, and eight years respectively. Four minor employes of various theatres were sentenced to ten years' imprisonment each.

The speculation, the prosecution alleged, deprived the state of hundreds of thousands of rubles in revenue.

"State enterprises may have defects, but it is easy to control them, to improve them.

"If the motion picture industry comes into the hands of official organizations where producers and patrons are together represented, instead of being managed by irresponsible state employees as under the present monopolies, it is sure we shall go forward."

The Communist Party has refused to participate in the new Cabinet, and it is certain that the Socialist Cabinet will not be able to apply its program at once. First it must gain the confidence of the nation, and that will not be easy. But, in any case, there is a big danger that the cinema industry will lose its independence.

Would Restrict Freedom of Movement

Nationalization of the cinema industry means nothing but seizure by two main companies, supported and managed by the State, of the whole commercial activities of the French cinema. Business freedom of distributors and exhibitors, creative freedom of producers, independence of the newsreels, all would be abolished.

It is a general report that it is because of this possible nationalization move that the Tribunal of Trade postponed its decision concerning the receivership of Gaumont-Franco Film-Aubert (G. F. F. A.) as well as Pathé Cinema. It is expected that the government will group these two big concerns as the foundation of the socalled National Cinema. The Radical Socialist Deputy Malvy has not forgotten his ideas of a national Studio, nor has Radical Socialist Deputy Petsche dropped his plan for National Distribution directly controlling theatre receipts. Mr. Malvy and Mr. Petsche may both participate in the Socialist Government.

The French trade press is urging complete cooperation of industry elements in a working organization to protect its interests and to protest at once against nationalization plans.

Nothing will be done by the new government for a few months. The Socialist Government will not be officially chosen before June 1, when the new Chamber goes into action. It is reported that the new Cabinet will include a state secretary for radio and cinema, who would be a Socialist deputy.

Censorship Tightened

An unexpected decree tightening film censorship was signed on May 7 by the President of Republic and was published in the issue of May 8 of the Journal Officiel. The decree affects cinema control and public performances as well as exportation of pictures. Here is in short what is the decree:

All films to be shown publicly must be submitted to the minister of national education. No picture can be shown publicly if it does not get a "visa" from the Board of Cinematographic Control.

Visas may be refused to foreign pictures which in themselves are not considered offensive when the producer of these pictures has participated outside of France in public performances of pictures contrary to France's interests.

This means that foreign producers and distributors risk losing the French market if they show films anywhere in the world which displease the French censorship board.

Something similar happened in Spain a few months ago when the Spanish Government asked Paramount to stop everywhere in the world performances of "The Devil Is a Woman," or face a banning of all Paramount films in Spain.

There was such a development a few years ago with "Beau Geste," which was banned in France. So, too, with Rex Ingram's "Mare Nostrum," when the German Government asked MGM to destroy the film.

Board Must See Films First

All pictures must be shown before the Board of Control at least one week before the first public performance or the trade show.

Every picture in foreign language must be shown to the Board in the same version as it was exhibited in its original country, with exact and full translation of the title, subtitles and dialogue, and with indication of the French title as well as the French surimposed titles.

Members of the Board of Control are to have a special card allowing them to go freely to any cinema in the French territory.

Any individual or any company desiring to export a picture out of France must ask the Board of Control for a special exportation visa. The Board will refuse this special visa for all pictures whose showing in foreign countries would be opposed to France's national interests. The exported version will have to be exactly the same as the version shown in France.

A special "French trade mark" must be

(Continued on following page)

FRANCE TIGHTENS CENSORSHIP REINS

printed on all French pictures exported and shown out of France.

The opinion in American film circles regarding this decree was that it did not necessarily constitute a threat to foreign producers and distributors in that certain of its powers always have been specified in censorship decrees.

On the other hand this rigorous pronouncement consolidates many powers already held by the French Government so as to provide airtight political control.

Confusion for Distributors

It was pointed out that new features of the decree were its provision for censorship of newsreels (though not specifically mentioned), a police power exercised until now by the Ministry of the Interior, and the requirement of export licenses for French pictures, a feature believed to have been inspired by the recent discussions over showing of the French film "La Garconne."

Increased censorship is looked upon by many as a danger when the "Popular Front" is come into working control.

A first result of the application of the decree has been confusion for American firms in France, as the law does not specify only French pictures but all pictures exported from France.

Paris is now for many American firms the center of the European Continental market and many prints are sent by these companies from Paris to Belgium, Spain, Germany, Switzerland and elsewhere. French customs has refused to send out the pictures if they do not have their export licenses.

A conference was held on May 12 by the American companies to protest against this measure as in the intent of the decree apparently only French pictures were concerned.

▽

Koenig Is Fox General Manager

ERNEST KOENIG

Ernest Koenig has been promoted to general manager of Fox-Europa Productions, distributors of 20th Century-Fox pictures in France, Belgium, North Africa and Switzerland. The appointment was announced by Sidney R. Kent, president of the company, during the recent European sales convention at Paris.

Mr. Koenig had been sales manager of the French branch of Fox for about eight months, and before that sales manager of the French branch of Warner-First National

F. L. Harley is now general manager of the British branch.

Georges Rouvier, who for 15 years was general manager of the distributing company Pathe-Consortium-Cinema, has been named by Lacy W. Kastner to be manager of United Artists for the French and North African territories.

▽

For the first time in the history of the famous theatre Comedie Francaise, an English speaking actor appeared on its stage in a classical French rôle May 8 when Charles Laughton appeared in the role of Sganarelle in Moliere's "Le Médecin Malgré Lui." The performance was given as a special post-midnight benefit.

Maurice Chevalier also made his first appearance at France's great classical theatre, singing several of the songs that have made him famous.

▽

For the first three months of 1936 the state taxes on all kinds of shows in France raised 21,100,000 francs compared with 27,453,000 francs for the first three months of 1935, a decrease of 6,353,000 francs.

GTE Assets Bring $4,039,367 at Sale

Assets of the receivership estate of General Theatres Equipment, Inc., were sold for $4,039,367.72 to Robert G. Starr, New York attorney, for the reorganization committee, at public action in the corridor of the Public Building at Wilmington, Del., on Monday. A memorandum of sale was executed once and the approval of the sale was made Wednesday by Chancellor Josiah O. Wolcott in chancery court.

The sale was one of the early major steps in the reorganization of the company which has been in receivership since Feb. 29, 1932. United States Senator Daniel O. Hastings of Delaware is receiver.

The sale of the estate, which at one time had a potential value of $300,000,000, drew no spirited bidding. Mr. Starr's figure for the entire estate was an aggregate of the prices which he offered for 25 individual parcels of the assets. Christopher L. Ward, Jr., Wilmington, solicitor for the receiver, was the auctioneer.

The assets consisted principally of shares of stock, claims of GTE which are collectible, contracts, checks, drafts, cash on deposit in banks, accounts, patents, trademarks, trade names, and good will of GTE.

Two of the larger items were 18,536 1-4 shares of preferred stock of Twentieth Century-Fox Film Corporation, which brought a bid of $644,134.69; and 9,268 1-8 shares of common stock of the same company which brought $231,703.13. Bids on other parcels by Stark were: $896,000 for 10,000 shares of capital stock of J. E. McAuley Mfg. Corporation; $309,250 for 5,000 shares of common stock of Theatre Equipment Contracts Corporation; $417,750 for 3,000 shares of $6.50 dividend preferred stock of Theatre Equipment Contracts Corporation; $136,945 for 9,996 shares of common stock of International Projector Corporation; $13,863 for 151 shares of $7 dividend preferred stock of International Projector Corporation; $27,826 for 219 shares of $7 dividend preferred stock of National Theatre Supply Company and $128,947 for 9,236 47-60 shares of common stock of National Theatre Supply Company; $30,500 for 305 shares of capital stock of Hall & Connolly, Inc.; $58,417 for promissory note of J. M. Wall Machine Company, Inc.; $100,000 for 500 shares of capital stock of Broadway & Ninety-Sixth Street Realty Company; $100,000 for 500 shares of capital stock of Ninety-Seventh Street & Broadway Realty Company; $100,000 for 57 1-2 shares of capital stock of Broadway Varieties Company.

The sale of the assets of GTE was ordered by Chancellor Wolcott on the petition of a reorganization committee representing about $25,000,000 of GTE gold debenture bonds. The reorganization comprises Arthur W. Loasby, chairman; Edward C. Delafield, Harry S. Durand, Lloyd S. Gilmour, Arthur Peck, Conrad H. Poppenhusen, Seton Porter, and Ray W. Stephenson.

It is the proposal of the reorganization committee to issue shares of capital stock in the new company and option warrants for shares of capital stock of Twentieth Century-Fox Film Corporation in exchange for secured and unsecured and debentures of GTE.

The authorized capital stock of the new company will consist of 800,000 shares and will be issued in exchange or readjustment of obligations of the old company; upon exercise of subscription warrants issued in exchange or readjustment of shares of capital stock of the old company; upon conversion of debentures of the new company, and for the general corporate purposes of the new company.

F. & M. Move June 1

Fanchon & Marco on June 1 will move from the Bond Building on Broadway to the RCA Building in Rockefeller Center. The company will occupy half of the 14th floor. Harry H. Thomas has taken an office on the 21st floor in the RKO Building, Rockefeller Center, where he will make his headquarters for the handling of from eight to 12 James A. FitzPatrick pictures.

Documentary Film Program

A series of documentary pictures produced in five countries, England, Russia, France, Germany and the United States was shown last Sunday to Congressmen, diplomats and others in the Grand Ballroom of the Mayflower Hotel.

Film Board Reopens Offices

Ruth Doyle, executive secretary of the Portland, Ore., Film Board of Trade, has reopened permanent offices of the organization at 510 Columbia Building.

The CLUTCHING HAND

A

CRAIG KENNEDY

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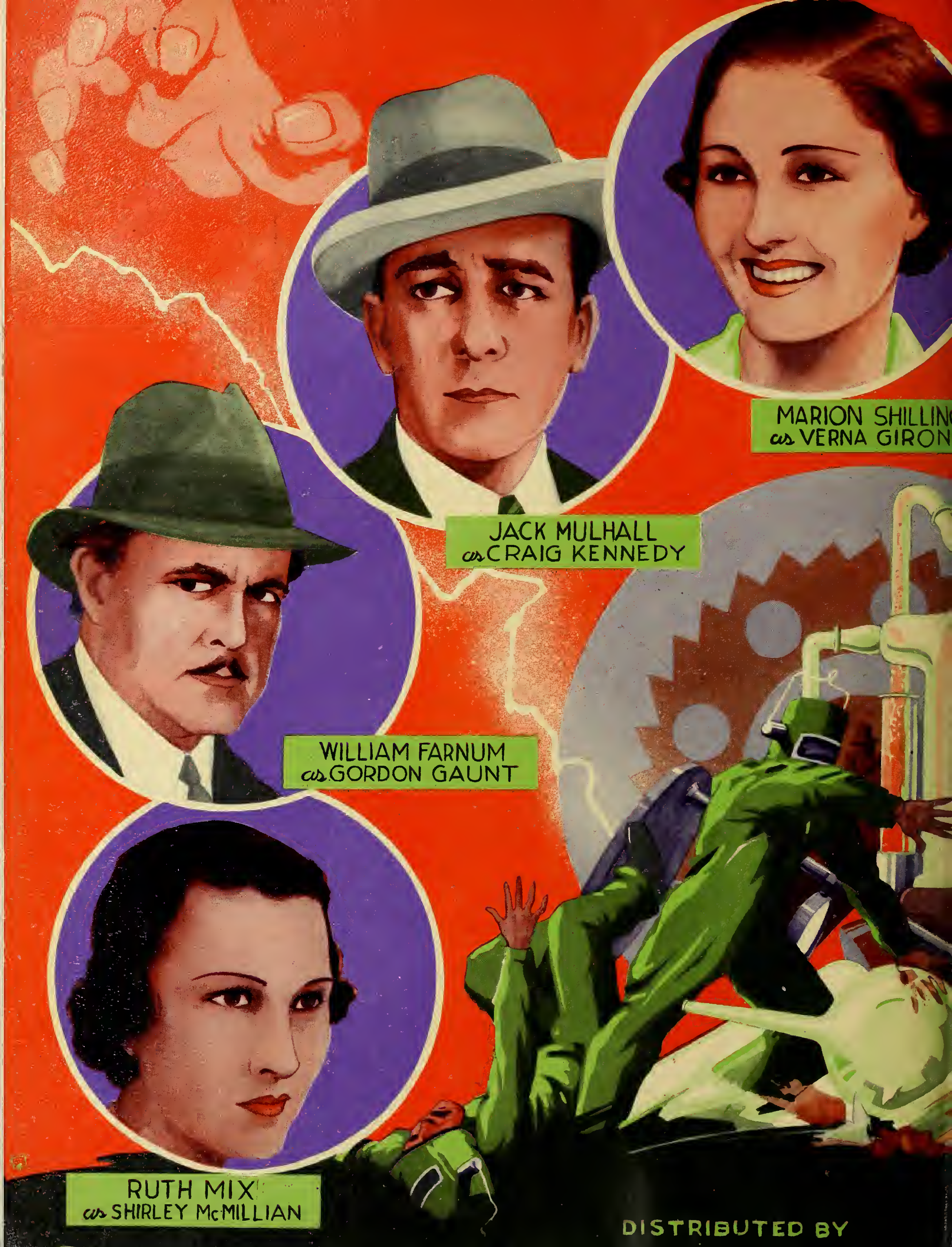
rom the novel *by* Arthur B. Reeve

irected by ALBERT HERMAN

upervised by LOUIS WEISS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as VERNA GIRON
JACK MULHALL
as CRAIG KENNEDY
WILLIAM FARNUM
as GORDON GAUNT
RUTH MIX
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J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

Dear Herald:

We've got the itch again. Yes, sir, and we've got it bad, too. It is not of the seven-year variety but it is the itch to get out and call on the boys. We don't know just where we will go this time. We had to cut our Wyoming trip short when those high elevations got us dizzy. Now we're waiting for Denny Shea of the HERALD office to tell us where we're going next. He may send us to Kansas, Colorado, Idaho or to Missouri; anyhow we want to go somewhere, for the boys in all of these states need looking after. They are all a nice bunch of fellows but some of them need watching.

Sometimes we have an experience that gets hold of our mind and sticks. We had such an experience once up in a lake in Minnesota when we hooked a northern pike that weighed over twenty-four pounds and he got away from us; we couldn't land him, and when we were telling of this to the boys one of them asked how we knew he weighed over twenty-four pounds if he got away, and we replied: because we were using a twenty-four pound test line and he broke it. There's no doggone sense in asking such a fool question anyway.

But speaking of things that stick in your mind. We had such an experience here at the Moon theatre. We went and saw "Rose Marie," in fact we went and saw it three times, and when we go and see a picture three times it is evidence that it sticks and sticks tighter than our experience with that northern pike.

Jeanette MacDonald, Nelson Eddie, Gilda Gray and Allan Jones are the principal performers. The picture opens with some grand opera music in the Royal theatre. Some of you may not care for the grand opera part but you will be more than pleased with the beautiful stage settings. From here on you will be wide awake. Jeanette has a brother who had killed a mounted policeman and is hiding out in an Indian's hut up in the mountains and when Jeanette starts out to find him she falls in with Sergeant Eddy of the Mounted, who conducts her through the mountains and they stop to see the annual Indian harvest festival, and you will see a real festival, too.

The mountain scenery and the beautiful lakes will stick close to you if you have been in the mountains, as we have a number of times, and when Sergeant Eddy rows Jeanette across a beautiful lake in a canoe and sings "Rose Marie," if you don't say it is the most beautiful and touching scene you ever saw then we don't know pictures, and maybe we don't, as we have only seen several thousand of them. This picture is mostly taken right up in the mountains. Both Miss MacDonald and Sergeant Eddy have very wonderful voices, and the theme of "Rose Marie" is a very delightful one.

There is a lot more to this picture but you will have to see it to fully appreciate it.

▽

Did any of you boys ever play "Everybody's Old Man,;" with Irvin Cobb, Rochelle Hudson, Norman Foster and Johnny Downs? This one is based on the rivalry of two canning factories. Cobb was the owner of one and his friend (who had died) was the owner of the other one, but they had a crooked manager who was trying to run the plant down so he could buy it.

Rochelle Hudson and Johnny Downs were the children who squandered money like there was no end to it until Irvin bought the plant and was made the guardian of these two children, and did he tell those young folks where to get off? Boy, he snubbed 'em right up to the hitching post. You will find this one a mighty pleasing picture and Miss Hudson will impress you as one of the handsomest performers on the screen, that is, if we know handsome ladies.

"Everybody's Old Man" is the kind of a picture that will please everybody, old or young, thick or thin, fat or skinny, because it was built on a pleasing subject which everybody can understand, and we believe everybody will be pleased with it notwithstanding it may not be listed as one of "The Ten Best" and the critics may not give it very many stars, but sometimes a lot of stars don't help a picture as much as the story and performers do, and the director has a lot to do with it also.

▽

It begins to look now like spring was here to stay, and if Old Man Winter will give us a chance to plant garden and rake the lawn we'll apologize for everything we have said about him, for—

When springtime comes to warm us up
We feel as frisky as a pup,
So we will go and plant some stuff
Unless we find the work too rough.
And if we do we'll probably shirk
And get a man to do the work.
For we can't work as we used to do
Back when a boy in seventy-two.

SHORT PRODUCT PLAYING BROADWAY

Week of May 16

CAPITOL	The Old Mill Pond	MGM
	Little Boy Blue	MGM
CENTER	Football Bugs	Columbia
	Animal Cunning	Educational
	March of Time, No. 4	RKO Radio
MUSIC HALL	Elmer Elephant	United Artists
PARAMOUNT	Dangerous Jobs	Paramount
	Catching Trouble	Paramount
RIALTO	Bridge Ahoy!	Paramount
	Speed Mad	Columbia
RIVOLI	Elmer Elephant	United Artists
	Bad Medicine	RKO Radio
ROXY	Three Orphan Kittens	United Artists
	High Beer Pressure	RKO Radio
	Going Places, No. 20	Universal
STRAND	Little Jack Little and His Orchestra	Vitaphone
	Let It Be Me	Vitaphone
	Beneath the Sea	Vitaphone

When we haven't anything else to do, we think of some of the oldtimers and wonder where they are and what they are doing. There's Phil Rand of Salmon, Idaho. We remember being out to his home once when his wife fed us on huckleberry pie and Phil fed us on a lot of fish stories. You know Phil's house is right on the bank of the Salmon river and he could catch salmon right out of his bedroom window without getting out of bed.

Then there was Grasshopper Sprague of Goodland, Kansas. The last time we saw Grasshopper was in his home in Hollywood, and we were both sober, but it wasn't our fault. Goodland is out in the western part of Kansas where those dust storms have been coming from, but we doubt if Grasshopper had anything to do with them.

You remember that some years ago the HERALD had an Exhibitor's Beauty contest and Fred Meyer, Phil Rand, E. E. Sprague and ourselves were entered in the contest, and we have always felt like the judges pulled a fast one on us, for we were judged the homliest guy in the bunch. We might have gotten fourth place if Joe E. Brown and Irvin S. Cobb had been in it, but it's rather doubtful at that. The chances are that we would have been placed at the tail of the list.

▽

We wish that Della Goodhand, who operates the theatre at Kimball, Neb., would stick around when we are coming to call on her. That's the way it is with these women: after a man gets about so old he's plumb out of the race with the girls.

▽

Has anyone got a love-song crooner they'd like to swap for a tank of anti-knock gasoline? All inquiries answered promptly. We haven't any.

▽

At Sidney, Neb., we called to meet Carl Smith, the operator of the Fox theatre, and had a very nice visit with him and we found him sober, just as he always is. We had a nice visit with him and had an invitation to come back again some time. We hope to do it, for he seemed to be the right kind of a guy.

We have just been out working in the flower garden and setting out roses and clematis and onions, etc., etc., etc., and our joints are no stiff and sore that we can't tell the truth, and we are going to stop before Ernie rings the bell.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

The HERALD *covers the field like an April shower.*

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 22.—(A) Describe an electric condenser and explain its action in an a.c. circuit. (B) What care do projector motors require? (C) Why is good soldering for a power circuit, poor soldering in a sound circuit?

Answer to Question No. 17

Bluebook School Question No. 17 was: (A) What is a straight high-intensity light source? (B) In a storage battery, where does the lead sulphate come from? (C) What is the first step in locating sound equipment trouble of any sort?

The following made acceptable answers to previous questions too late for regular credit: No. 16, W. Edmonds; No. 16, W. Limmroth; No. 15, H. Polies; No. 16, A. F. Sprafke; No. 16, W. C. Brown; No. 15, E. H. Toedte; No. 16, H. B. Smith.

Acceptable replies to No. 17 were received from S. Evans and C. Rau; D. Danielson; J. R. Prater; B. DeVietti; R. A. Hooker; W. C. Brown; A. F. Sprafke; W. Limmroth; A. L. Cooper; G. E. Doe; P. and L. Felt; W. H. Edmonds; C. L. Loft; H. Edwards; C. Champney; I. Stovick, F. Gumbel and C. Jones; H. B. Smith; R. and K. Wells; H. Winkle and R. R. Bibins; S. E. and C. Gay; T. H. Morton and F. H. and L. Klar; M. and J. Devoy; D. Pollock; F. L. and N. Savlor;; L. B. Hardy; J. McGuire and L. Henderson; W. D. Samuels; W. W. Williams; C. Hawkins; N. R. Tomlinson; O. F. Daniels; L. A. Dodson and H. T. Todd; E. N. Quinn, H. T. Bell, L. Nathan and S. D. Singer; G. Johnson and L. R. Spooner; R. D. Oberleigh and J. Lansing; H. T. Granger; D. Emmerson; K. D. Cohn; R. D. Nadell and T. H. Samuels; W. J. Larcher and L. H. Morgan; H. K. Abernathy, R. Tomkins and B. L. Shaw; Nic Granby; B. M. Powell and N. T. Brown; R. Mills and J. R. Perkins; H. D. Lally; W. Burns and T. R. Fanning; C. L. Sexton; H. H. Langtry; H. E. Thompson and J. Zanuck; F. C. Nalor; G. Thompson; H. F. Friedlander; P. Hagerty; R. Holmes, C. J. McCabe and J. L. Sharpe; N. Matthews and P. J. Ferguson; H. L. Heggen and L. Marks; G. D. Jones; L. A. Keller; R. L. Morton; F. Powell; T. T. Harper; M. L. Lawrence and J. W. Ruther.

Answering Section A, J. R. Prater says, "A straight high-intensity light source is a lamp equipped with high-intensity carbons, the light from which is collected by a collector lens, passed on to a converging lens that converges it to a *spot* at the projector aperture. It is the most brilliant light source available for projection and will produce as high as 800 candle power per square millimeter of light source area. Properly handled, a 13.6-mm. carbon trim burned at 120 amperes will produce approximately 63,000 candle-power. For comparison, the reflector type H. I. arc has a unit brilliancy of from 400 to 650 candle power per square millimeter, while that of both the old-style arc, formerly used for projection, and the low-intensity reflector type, is about 165 c.p. per sq. mm."

G. E. Doe says, "Straight high-intensity is a term used to differentiate between the high-intensity light source which employs a plano-convex condenser to collect the light and converge it upon the aperture, and the reflector type high-intensity which employs a convex mirror, or a combination of mirror and wide-diameter, thin condensing lens to do so. Both types have specially chemicalized carbon cores and operate with gas-filled craters that emit light of very high brilliancy."

(B) P. and L. Felt reply, "The lead sulphate comes from the sulphuric acid with which the battery is charged. This liquid really is hydrogen sulphate, and when the battery is in action the two divide, the hydrogen unites with oxygen released at the positive plane, by which action water is formed. In this process the sulphate thus released forms upon the plates."

W. C. Brown explains it thus: "In a storage battery lead sulphate does not form on any part. There may be a molecule or two on the plates, but generally speaking it does not form. In discharging, the materials on both plates are converted into lead sulphate, the electrolyte to water. On charging the negative pole is converted into spongey lead, and the positive into lead peroxide. The electrolyte becomes sulphuric acid."

F. H. Richardson's
BLUEBOOK of
PROJECTION

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J. R. Prater says: "Lead sulphate is practically an insulator. Some of this material is formed in all lead-sulphuric acid storage cells on discharge and is reconverted to lead oxide or lead peroxide on recharging the cell. If present in excessive quantities, the sulphate adheres to the plates, especially the positive, in white soluble patches, preventing chemical action, increasing the resistance of the cell, and causing unequal mechanical stresses that may buckle the plates. The most frequent causes of sulphating are over-discharging, too high specific gravity of electrolyte, and allowing the battery to stand for a considerable length of time in a discharged condition."

(C) J. R. Prater makes what I regard as a most excellent answer, as follows: "The first thing is to have a thorough knowledge of the equipment. If one understands his equipment, trouble can usually be located at once, as we have these little aids to help us; namely, our ears, eyes and fingers. The most frequent causes of trouble are of the so-called dead give-away type—that is, that the cause is apparent almost at once, but if it should happen to be more intricate, I start at the exciter lamp and follow right through."

A. L. Cooper, who also made an excellent analytic answer to Section B, says, "The first step in finding any kind of sound system trouble is to ascertain the exact location of the fault—whether it be in the soundhead, amplifier, transmission lines or the speakers. Having done this, it then is only necessary to locate the exact spot in the particular section and take proper steps to clear."

W. H. Edmonds says, "The first step is to check all meter readings, or in absence of meters, all power supply input circuits."

Remember this is the *Bluebook School.* The answer to all questions will be found in your Bluebook. One purpose of this school is to teach you how to use the book you have purchased; hence, in tackling any question it is up to you to look up the answer given in your book. Searching for it is a part of the process of teaching you how to use your book.

National Poster Takes United

United Poster Art Company, New York, has been taken over by the National Poster Service Association, of which Progressive Poster Exchange is a member. It has been previously reported that Progressive had purchased United.

CRITICS HAIL FIRST PICKFORD-LASKY *Production* WITH A CLOUDBURST OF UNANIMOUS PRAISE!

"Gay farce smartly turned out and done with a sense of humor."
—Rose Pelswick, N. Y. Evening Journal

"Really quite funny, smartly turned, and fanciful with a general lightness of treatment that's rare. In fact, it is astonishing. Farce in the grand Hollywood manner."
—New Yorker

"Rivoli audience enjoyed it yesterday, laughing loudly—its light-hearted romance, cheerful on both a hot and rainy afternoon."
—Eileen Creelman, N. Y. Sun

"This is a very funny, very well written and very well directed picture."
—Lloyd Lewis, Chicago Daily News

"Smart and frolicsome. A splendid cast of comedians—production is handsome one."
—Bland Johaneson, N. Y. Daily Mirror

"Peopled with enough of the bright lights of Hollywood, to insure a successful launching of the first product from the new Mary Pickford-Jesse Lasky studios."
—Kate Cameron, Daily News

"Laughs pack merry film of romance in rain. Not a single unenjoyable minute of film creeps into this rollicking picture. Comedy runs through the film in a rippling stream. Customers walk out of the theatre laughing over the films hilarious hokum and humming the theme song, 'One Rainy Afternoon'. Take my tip and take your best girl to the United Artists. You'll probably find the theatre so crowded that you'll have to sit in separated seats . . ."
—Rob Reel, Chicago American

"Clever and amusing film. Dialogue bright and glossy, and the whole thing is genuinely amusing. Can't think of a better way to spend one of your numerous rainy afternoons than seeing 'One Rainy Afternoon'."
—Carol Frink, Chicago Herald-Examiner

"Decorated with engaging antics. Performed enthusiastically by a crack company and shrewdly directed by Rowland V. Lee. Pleasant entertainment. Achieves considerable merriment—they do wonders in exploiting the funny possibilities of 'One Rainy Afternoon'."
—Howard Barnes, N. Y. Herald-Tribune

"A dandy movie. This is the first film to be produced by the Pickford-Lasky Combination and it's a dandy. A regular champagne of a picture. Sparkling, exhilarating, provocative. It has the sheen of perfect production and is graced by an all star cast. The whole caboodle's A1, the berries, the cream in the coffee and the sugar on the cereal. A most auspicious beginning, Miss Pickford et Mr. Lasky! If you keep on like this, you're apt to become our favorite producers!"
—Mae Tinee, Chicago Daily Tribune

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ERIK RHODES · JOSEPH CAWTHORN
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"A merry spring tonic of sparkling comedy. Gay as Paris in the Spring, comes as a delightfully refreshing tonic to screens parched for joyous fables of love and laughter. Bouyant and amusing as a New Year's comedy, iridescent with brilliant satire, bounces with airy blitheness through swift sequences which bring the final curtain down all too soon upon thoroughly enjoyable entertainment. The story, the lines, the situations are a joy, and a capable cast carries them off with a flair and a manner seldom encountered our screens."
—Regina Crewe, N. Y. American

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 16, 1936, from 101 theatres in 18 major cities of the country was $992,169, a decrease of $125,631 from the total for the preceding week ended May 9, 1936, when 111 theatres in 18 large cities aggregated $1,117,800.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	35c-65c	"House of a Thousand Candles" (Republic) (on stage: Faith Bacon, Jimmy Savo)	18,500	"Special Investigator" (Radio) (on stage: Irene Bordoni, Hal LeRoy, Joe Morrison)	16,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") Low 8-3 "A Dog of Flanders" and "What Price Crime"	35,000 4,000
Fenway	1,382	30c-50c	"Man Hunt" (W.B.) and "I Married a Doctor" (W.B.)	5,000	"The Walking Dead" (W.B.) and "Everybody's Old Man" (20th Century-Fox)	4,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	8,000 2,500
Keith's Memorial	2,907	25c-65c	"Things to Come" (U.A.)	8,000	"The Ex-Mrs. Bradford" (Radio) (2nd week)	10,000	High 2-29-36 "Follow the Fleet" Low 8-17 "Jalna"	37,000 5,500
Loew's Orpheum	2,970	25c-55c	"A Message to Garcia" (20th Cent.-Fox) and "Tough Guy" (MGM)	10,500	"Under Two Flags" (20th Cent.-Fox) (25c-65c)	16,000	High 11-16 "Mutiny on the Bounty" Low 5-16-36 "A Message to Garcia" and "Tough Guy"	25,000 10,500
Loew's State	3537	25c-55c	"A Message to Garcia" (20th Cent.-Fox) and "Tough Guy" (MGM)	9,000	"Under Two Flags" (20th Cent.-Fox) (25c-65c)	14,000	High 11-16 "Mutiny on the Bounty" Low 7-6 "Sanders of the River" and "Unknown Woman"	24,500 7,500
Metropolitan	4,332	35c-65c	"The Golden Arrow" (F.N.) (plus stage show)	18,000	"Till We Meet Again" (Para.) (on stage: Ina Ray Hutton and Her Melodears)	21,000	High 4-6 "Private Worlds" (plus stage show) Low 7-20 "Men Without Names"	56,000 14,000
Paramount	1,793	25c-50c	"Man Hunt" (W.B.) and "I Married a Doctor" (W.B.)	7,500	"The Walking Dead" (W.B.) and "Everybody's Old Man" (20th Cent.-Fox)	7,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	15,000 4,000
Buffalo								
Buffalo	3,489	30c-50c	"The Unguarded Hour" (MGM)	8,000	"These Three" (U.A.)	11,900	High 4-27 "Mississippi" Low 7-27 "Broadway Gondolier"	23,800 6,600
Century	3,000	25c	"Woman Trap" (Para.) and "Song and Dance Man" (20th Cent.-Fox)	4,400	"Charlie Chan at the Circus" (20th-Cent.-Fox) and "Muss 'Em Up" (Radio)	6,200	High 1-11-36 "King of Burlesque" Low 8-3 "Mad Love" and "Dog of Flanders"	9,500 3,800
Greak Lakes	3,000	25c-40c	"Under Two Flags" (20th Cent.-Fox)	13,800	"I Married a Doctor" (W.B.)	6,600	High 11-16 "Mutiny on the Bounty" Low 4-11-36 "Three Godfathers" and "Her Master's Voice"	22,000 4,900
Hippodrome	2,500	30c-50c	"The Witness Chair" (Radio) and "Everybody's Old Man" (20th Cent.-Fox)	4,200	"The Trail of the Lonesome Pine" (Para.)	6,200	High 2-9 "David Copperfield" Low 4-11-36 "Timothy's Quest" and "My Marriage"	17,200 3,800
Lafayette	3,300	25c	"The Great Impersonation" (Univ.) and "Panic on the Air" (Col.)	6,000	"Rhodes, the Diamond Master" (GB) and "Don't Get Personal" (Univ.)	7,000	High 1-12 "Broadway Bill" Low 7-27 "A Notorious Gentleman" and "Strange Wives"	17,100 4,100
Chicago								
Apollo	1,400	30c-60c	"Mr. Deeds Goes to Town" (Col.) (3rd week)	5,500	"Mr. Deeds Goes to Town" (Col.) (2nd week)	5,900	High 3-21-36 "The Story of Louis Pasteur" Low 5-25 "The Devil is a Woman"	11,800 1,000
Chicago	4,000	35c-68c	"Small Town Girl" (MGM) (on stage: Ted Lewis and Band)	32,400	"Captain January" (20th Cent.-Fox) (plus stage show)	24,500	High 1-18-36 "The Bride Comes Home" Low 4-27 "Living on Velvet"	56,600 24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM) (4th week)	10,200	"The Great Ziegfeld" (MGM) (3rd week)	10,400	....	
Oriental	3,490	25c-40c	"The Voice of Bugle Ann" (MGM) (on stage: Fletcher Henderson and Orch.)	15,300	"Don't Gamble with Love" (Col.) (on stage: Eddie Peabody)	15,200	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) Low 9-21 "Man on the Flying Trapeze"	25,500 13,400
Palace	2,509	25c-50c	"The Ex-Mrs. Bradford" (Radio) (plus stage show) (2nd week)	20,700	"The Ex-Mrs. Bradford" (Radio) (plus stage show) (1st week)	27,800	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) Low 4-11-36 "Love Before Breakfast"	32,500 6,000
Roosevelt	1,591	30c-60c	"Petticoat Fever" (MGM) (2nd week)	10,800	"Petticoat Fever" (MGM) (1st week)	12,600	High 1-5 "Forsaking All Others" Low 11-23 "O'Shaughnessy's Boy"	27,000 7,000
State-Lake	2,776	20c-35c	"Yellow Dust" (Radio) (plus vaudeville)	13,500	"The Widow from Monte Carlo" (W.B.) (on stage: Paul Ash)	13,400	High 3-23 "The Little Minister" Low 7-20 "Alias Mary Dow"	17,000 8,000
United Artists	1,700	30c-60c	"Things to Come" (U.A.) (2nd week)	6,500	"Things to Come" (U.A.) (1st week)	14,500	High 2-29-36 "Modern Times" Low 4-13 "Vanessa: Her Love Story"	35,500 10,000
Cleveland								
Allen	3,300	30c-42c	"Mr. Deeds Goes to Town" (Col.) (2nd week)	5,500	"Mr. Deeds Goes to Town" (Col.) (1st week)	8,250	High 1-12 "Bright Eyes" Low 6-22 "The Daring Young Man"	9,000 1,300
Hanna	1,500	50c-$1.50	"The Great Ziegfeld" (MGM) (3rd week)	5,000	"The Great Ziegfeld" (MGM) (2nd week)	13,000	....	
Hippodrome	3,800	30c-42c	"The Ex-Mrs. Bradford" (Radio)	10,000	"I Married a Doctor" (W.B.)	8,000	High 9-21 "Top Hat" Low 8-24 "Dante's Inferno"	27,500 5,250
RKO Palace	3,100	30c-60c	"The Robin Hood of El Dorado" (MGM) (on stage: Buddy Rogers and Orchestra)	11,000	"Song and Dance Man" (20th Cent.-Fox) (on stage: Bill Robinson and Fats Waller)	21,000	High 4-6 "Transient Lady" Low 6-8 "Break of Hearts"	39,000 5,500
State	3,400	30c-42c	"A Message to Garcia" (20th Cent.-Fox) (on stage: John Boles) (30c-60c)	15,000	"Under Two Flags" (20th Cent.-Fox)	17,000	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere"	40,500 6,000
Stillman	1,900	30c-42c	"Under Two Flags" (20th Cent-Fox)	4,500	"Too Many Parents" (Para.) (25c-35c)	2,000	High 2-9 "David Copperfield" Low 5-9-36 "Too Many Parents"	11,000 2,000
Denver								
Aladdin	1,500	25c-50c	"Mr. Deeds Goes to Town" (Col.)	4,500	"Everybody's Old Man" (20th Cent.-Fox) and "Roaming Lady" (Col.)	2,500	High 3-28-36 "Little Lord Fauntleroy" Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	5,000 600
Broadway	1,500	20c-40c	"The Great Ziegfeld" (MGM) (50c-$1.36)	8,000	"These Three" (U.A.)	2,000	High 5-16-36 "The Great Ziegfeld" (50c-$1.36) Low 12-28 "Unfinished Symphony"	8,000 300
Denham	1,500	25c-50c	"The Case Against Mrs. Ames" (Para.) (plus stage show)	10,000	"Till We Meet Again" (Para.) (plus stage show)	8,500	High 2-29-36 "Klondike Annie" Low 8-24 "Without Regret"	13,000 1,750
Denver	2,500	25c-50c	"I Married a Doctor" (W.B.) (plus stage show)	12,500	"Under Two Flags" (20th Cent.-Fox) (plus stage band)	12,000	High 11-16 "Mutiny on the Bounty" Low 12-28 "Here Comes the Band"	15,000 1,500
Orpheum	2,600	25c-40c	"Moonlight Murder" (MGM) and "Absolute Quiet" (MGM)	5,000	"Special Investigator" (Radio) (on stage: Amos 'n' Andy) (5 days)	9,000	High 5-18 "Romance in Manhattan" Low 12-28 "The Perfect Gentleman"	16,000 2,000
Paramount	2,000	25c-40c	"Under Two Flags" (20th Cent.-Fox)	6,000	"Mr. Deeds Goes to Town" (Col.)	5,000	High 5-11 "Bride of Frankenstein Low 11-30 "Bad Boy"	7,000 800

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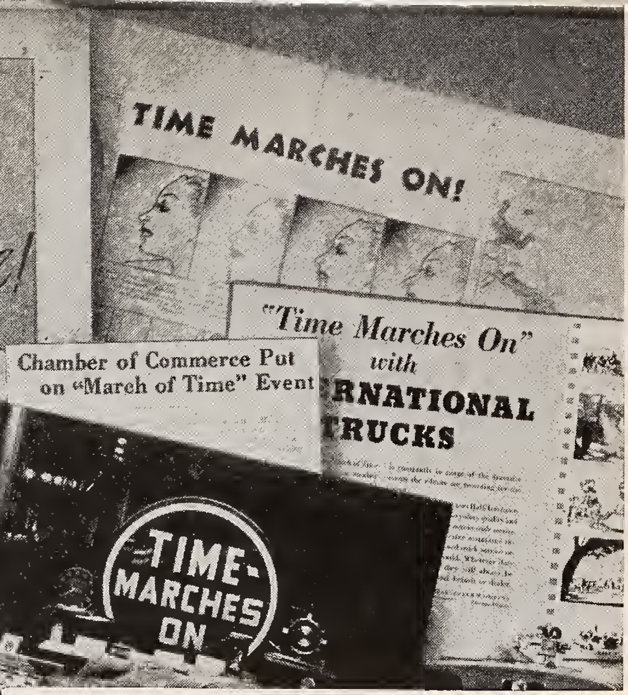
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From civic pageants to clothing stores "Time Marches On" (sometimes in a manner not as dignified or appropriate as we should like*). Today it has become a byword with millions. In your theatre it thrills your audience, makes them think, feel, and talk about your show. Be sure that THE MARCH OF TIME—the most inexpensive Big Name you can buy—appears on your marquee once each month.

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-35c	"The Robin Hood of El Dorado" (MGM) and "Moonlight Murder" (MGM)	7,250	"Captain January" (20th Cent.-Fox) and "Everybody's Old Man" (20th Cent.-Fox)	7,800	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"The Ex-Mrs. Bradford" (Radio) (6 days-2nd week)	6,300	"The Ex-Mrs. Bradford" (Radio) (1st week)	10,000	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Brides Are Like That" (F.N.) and "Man Hunt" (W.B.)	9,900	"The Golden Arrow" (F.N.)	8,400	High 9-7 "Page Miss Glory" 15.300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	'Under Two Flags" (20th Cent.-Fox)	6.500	"I Married a Doctor" (W.B.)	3,800	High 3-14-36 "The Country Doctor" 8.000 Low 5-4 "Thunder in the East" 1.600
Circle	2.800	25c-40c	"The Ex-Mrs. Bradford" (Radio) and "Brides Are Like That" (F.N.)	5,200	"Rhodes, the Diamond Master" (GB) and "Till We Meet Again" (Para.)	4,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady" 2.000
Loew's	2,800	55c-$1.50	"The Great Ziegfeld" (MGM) (2nd week)	5,100	"The Great Ziegfeld" (MGM) (1st week)	10,000	High 2-15-36 "Exclusive Story" 15.000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2.750
Lyric	2,000	25c-40c	"The Law in Her Hands" (F.N.) (on stage: Major Bowes' Amateurs, Unit 7)	10,000	"The Country Beyond" (20th Cent.-Fox) (on stage: Duke Ellington and Orchestra)	10,500	High 3-28-36 "The Leathernecks Have Landed" 13.300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid" 3.700
Kansas City							
Mainstreet	3,100	25c40c	"Murder on the Bridle Path" (Radio) (plus stage show) (25c-50c)	8,000	"The Ex-Mrs. Bradford (Radio) (8 days)	8,500	High 11-23 "The Case of the Lucky Legs" 22.000 Low 1-12 "I Sell Anything" 2.000
Midland	4,000	25c-40c	"The Robin Hood of El Dorado" (MGM)	11,200	"Under Two Flags" (20th Cent.-Fox)	14,000	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6.000
Newman	1,900	25c-40c	"I Married a Doctor" (W.B.)	9,100	"Till We Meet Again" (Para.)	4,800	High 5-25 "Goin' to Town" 14.000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"The Devil's Squadron" (Col.) (plus stage show)	7,200	"Frankie and Johnnie" (Republic) (plus stage show)	5,500	High 1-18-36 "Magnificent Obsession" 14.500 Low 3-14-36 "Lady of Secrets" 5.000 (plus stage show)
Uptown	2,000	25c-40c	"Give Us This Night" (Para.) and "Charlie Chan at the Circus" (20th Cent.-Fox)	4,000	"A Connecticut Yankee" (20th Cent.-Fox)	3,900	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2.100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (4th week)	14,700	"The Great Ziegfeld" (MGM) (3rd week)	16,400	......
Hillstreet	2,700	25c-40c	"The Ex-Mrs. Bradford" (Radio) (6 days - 2nd week)	6,400	"The Ex-Mrs. Bradford" (Radio) (1st week)	8,000	High 9-7 "Top Hat" 17.000 Low 11-2 "Three Kids and a Queen" 2.800
Loew's State	2,500	30c-55c	"The Robin Hood of El Dorado" (MGM) and "Moonlight Murder" (MGM)	12,000	"Captain January" (20th Cent.-Fox) and "Everybody's Old Man" (20th Cent.-Fox)	11,500	High 12-7 "Mutiny on the Bounty" 24.500 Low 10-26 "Way Down East" 6.200
Paramount	3,596	30c-55c	"Big Brown Eyes" (Para.) and "Sky Parade" (Para.) (on stage: Jimmie Allen)	10,800	"Mr. Deeds Goes to Town" (Col.) (plus stage show) (2nd week)	16,400	High 8-10 "Paris in Spring" 32,000 Low 5-16-36 "Big Brown Eyes" and "Sky Parade" 10,800 (on stage: Jimmie Allen)
W. B. Downtown	3,400	25c-40c	"Brides Are Like That" (F.N.) and "Man Hunt" (W.B.)	7,700	"The Golden Arrow" (F.N.)	6,500	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Minnesota	4,000	25c-55c	"Under Two Flags" (20th Cent.-Fox)	10,000	"Petticoat Fever" (MGM)	10.000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The Ex-Mrs. Bradford" (Radio)	3,500	"Sutter's Gold" (Univ.) (plus stage show)	5,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4.500
State	2,300	25c-40c	"A Connecticut Yankee" (20th Cent.-Fox) (5 days) "Big Brown Eyes" (Para.) 2 days)	3,500 1,500	"These Three" (U.A.)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-2-36 "Modern Times" 5,000
Montreal							
Capitol	2.547	25c-60c	"Petticoat Fever" (MGM) and "Charlie Chan at the Circus" (20th Cent.-Fox)	10,500	"The Moon's Our Home" (Para.) and "Till We Meet Again" (Para.)	8.000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	30c-60c	"Love Before Breakfast" (Univ.) and "The Farmer in the Dell" (Radio) (plus stage show)	10,500	"13 Hours by Air" (Para.) and "F Man" (Para.) (on stage: Major Bowes' Amateurs, Unit 4)	13,000	...... Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Under Two Flags" (20th Cent.-Fox) (2nd week)	9,000	"Under Two Flags" (20th Cent.-Fox) (1st week)	14,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Little Lord Fauntleroy" (U.A.) and "Chatterbox" (Radio)	10,500	"Mr. Deeds Goes to Town" (Col.) and "Don't Gamble with Love" (Col.) (2nd week)	6.000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (6th week)	17,400	"The Great Ziegfeld" (MGM). (5th week)	17,750	......
Capitol	4,700	85c-85c	"Till We Meet Again" (Para.)	12,000	"Big Brown Eyes" (Para.)	12.500	High 1-5 "Forsaking All Others" 87,400 Low 5-9-36 "Big Brown Eyes" 12,500
Center	3,433	35c-$1.25	"Champagne Charlie" (20th Cent.-Fox)	6,000	"The Country Beyond" (20th Cent.-Fox)	6.500	High 1-4-36 "Ah Wilderness!" 32.000 Low 3-7-36 "The Voice of Bugle Ann" 6.000
Palace	2,500	25c-75c	"Captain January" (20th Cent.-Fox) and "House of a Thousand Candles" (Republic)	6,300	"A Message to Garcia" (20th Cent.-Fox) and "Times Square Playboy" (W.B.)	7,000	High 10-5 "Top Hat" 15.000 Low 4-4-36 "Love on a Bet" and "Road Gang" 6.000
Paramount	3,700	35c-99c	"13 Hours by Air" (Para.) (on stage: Guy Lombardo and Orchestra) (2nd week)	22,000	"13 Hours by Air" (Para.) (on stage: Guy Lombardo and Orchestra)	30.000	High 1-19 "Lives of a Bengal Lancer" 65.300 Low 12-21 "Millions in the Air" 10.000
Rialto	594	25c-65c	"Abdul the Damned" (Col.)	7,500	"Three on the Trail" (Para.) (5 days) "Absolute Quiet" (MGM) (2 days)	4.500 1,500	......
Rivoli	2,200	40c-99c	"One Rainy Afternoon" (U.A.)	21,000	"Things to Come" (U.A.) (11 days - 3rd week)	18,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (2nd week)	73,000	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (1st week)	85.000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Let's Sing Again" (Radio) (plus stage show)	34,000	"A Connecticut Yankee" (20th Cent.-Fox) (plus stage show)	20,200	High 1-4-36 "If You Could Only Cook 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"The Golden Arrow" (F.N.) (2nd week)	10.119	"The Golden Arrow" (F.N.) (1st week)	16,000	High 5-11 "The G Men" 60.138 Low 4-4-36 "Snowed Under" 6,100

WORLD LEADER

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"The Ghost Goes West" (U.A.)	1,900	"Big Brown Eyes" (Para.) (4 days)	800	High 3-9 "Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1 700	10c-55c	"Little Lord Fauntleroy" (U.A.)	3,800	"Under Two Flags"	6,000	High 9-14 "Steamboat Round the Bend". 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-35c	"The Lone Wolf Returns" (Col.) (plus stage show) (5 days) "My Marriage" (20th Cent.-Fox) (3 days)	2,200 300	"The Walking Dead" (W.B.) (plus stage show) (4 days) "It's a Great Life" (Para.) (3 days)	2,800 500	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"The Ex-Mrs. Bradford" (Radio)	5,100	"Mr. Deeds Goes to Town" (Col.)	6,500	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Special Investigator" (Radio) and "Brides Are Like That" (F.N.)	3,900	"Mr. Deeds Goes to Town" (Col.) (2nd week)	4,200	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Sutter's Gold" (Univ.) and "Next Time We Love" (Univ.)	5,100	"Under Two Flags" (20th Century-Fox) and "Too Many Parents" (Para.)	6,900	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Big Brown Eyes" (Para.) (on stage: Dave Apollon and revue) (35c-55c)	14,800	"Petticoat Fever.. (MGM) and... "The Garden Murder Case" (MGM)	7,500	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Kueen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"Things to Come" (U.A.) (2nd week)	4,200	"Things to Come" (U.A.) (1st week)	10,000	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"Till We Meet Again" (Para.)	8,500	"Small Town Girl" (MGM) (2nd week)	12,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,500	55c-$1.65	"The Great Ziegfeld' (MGM) (5th week)	8,500	"The Great Ziegfeld" (MGM) (4th week)	10,000	....
Earle	2,000	25c-55c	"Florida Special' (on stage: Joe Penner unit) (6 days)	15,000	"Brides Are Like That" (F.N.) (on stage: Block and Sully) (6 days)	12,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (2nd week)	16,000	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (1st week)	31,000	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Panic on the Air" (Col.)	2,200	"Times Square Playboy" (W.B.)	2,000	High 10-5 "Toy Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Mr. Deeds Goes to Town" (Col.) (9 days)	4,100	"These Three" (U.A.)	3,100	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"The Ex-Mrs. Bradford" (Radio)	12,500	"I Married a Doctor" (W.B.)	10,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Special Investigator" (Radio)	6,000	"Preview Murder Mystery" (Para.)	5,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	20c-50c	"Whipsaw" (MGM) and "A Night at the Opera" (MGM)	1,700	"A Night at the Opera" (MGM) and "Rendezvous" (MGM)	2,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"The Singing Kid" (F.N.)	8,500	"Petticoat Fever" (MGM) (2nd week)	6,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	55c-$1.85	"The Great Ziegfeld" (MGM) (2nd week)	6,000	"The Great Ziegfeld" (MGM) (1st week)	9,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Under Two Flags" (20th Cent.-Fox)	8,000	"I Married a Doctor" (W.B.) and "Murder on the Bridle Path" (Radio)	5,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (2nd week)	6,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (1st week)	9,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
San Francisco							
Embassy	1,400	15c-35c	"Marihuana" (State Rights) (3rd week)	3,000	"Marihuana" (State Rights) (2nd week)	3,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Law in Her Hands" (F.N.) and "Roaming Lady" (Col.)	6,800	"Absolute Quiet" (MGM) and "Pride of the Marines" (Col.)	6,200	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (5th week)	10,000	"The Great Ziegfeld" (MGM) (4th week)	13,000	....
Golden Gate	2,800	15c-40c	"Special Investigator" (Radio) (plus stage show) (2nd week)	15,000	"Special Investigator" (Radio) (plus stage show) (1st week)	19,800	High 3-28-36 "The Leathernecks Have Landed" 29,000 (on stage: Burns and Allen) Low 4-4-36 "Love on a Bet" 11,000
Orpheum	2,440	15c-40c	"Mr. Deeds Goes to Town" (Col.) (5th week)	7,000	"Mr. Deeds Goes to Town" (Col.) (4th week)	6,800	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"The Unguarded Hour" (MGM) and "Sky Parade" (Para.)	12,000	"The Robin Hood of El Dorado" (MGM) and "Brides Are Like That" (F.N.) (2nd week)	13,500	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Captain January" (20th Cent.-Fox) and "The Country Beyond" (20th Cent.-Fox)	8,000	"Rhodes, the Diamond Master" (GB) (9 days - 2nd week)	9,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"These Three" (U.A.) (2nd week)	8,000	"These Three" (U.A.) (1st week)	10,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Under Two Flags" (20th Cent.-Fox)	19,000	"Captain January" (20th Cent.-Fox) and "The Country Beyond" (20th Cent.-Fox)	16,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Fifth Avenue	2,500	25c-55c	"Under Two Flags" (20th Cent.-Fox)	7,800	"Little Lord Fauntleroy" (U.A.)	6,950	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	10c-35c	"Mr. Deeds Goes to Town" (Col.) (5th week) (15c-50c)	4,400	"Mr. Deeds Goes to Town" (Col.) (4th week) (15c-55c)	5,400	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Orpheum	2,450	25c-40c	"The Robin Hood of El Dorado" (MGM) and "Brides Are Like That" (F.N.)	5,100	"A Message to Garcia" (20th Cent.-Fox) and "Snowed Under" (F.N.) (20c-30c)	5,450	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Three Godfathers" (MGM) and "The Witness Chair" (Radio) (on stage: Jay Clarke, mentalist)	4,450	"Too Many Parents" (Para.) and "Dangerous Waters" (Univ.) (on stage: Jay Clarke, mentalist)	4,600	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-30c	"Tango" (Invincible) (plus stage show)	2,850	"House of a Thousand Candles" (Republic) (plus vaudeville) (20c-30c)	2,050	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

Dr. Colligan Heads Catholic Writers Guild

Dr. Eugene A. Colligan, president of Hunter College, has been elected president of the Catholic Writers Guild of America in a meeting of the Guild in New York. Dr. James J. Walsh was elected president emeritus, and Joseph A. Durkin, Daniel D. H. Halpin and Joseph M. Brannigan, vice-presidents. Hugh A. O'Donnell was chosen treasurer; Charles Campbell, financial secretary; Clarence E. Heller, recording secretary; Gertrude D. Healy, corresponding secretary, and J. H. Bouillon, counsel.

The following were named to the board of directors: The Very Rev. Fulton J. Sheen, the Rev. Joseph A. Daly, the Rev. Eckhardt Koehl, Thomas F. Woodlock, Richard Reid, Victor Ridder, George Adrian, John Gilchrist, Alex Morrison, Kenton Kilmer, Mrs. Philip A. Brennan, Miss Katherine Edgerly, Stanley Nowak and Nicholas Farley.

Carr May Supervise As Well as Produce

Trem Carr, who recently resigned as production head for Republic, may join Universal as a supervisor in addition to producing a series of six outdoor pictures with John Wayne, he said last week on his arrival in New York from a two-month vacation, during which he visited England, Holland, Austria, Hungary, Switzerland and France.

Mr. Carr said that when he signed to produce the six action pictures under Trem Carr, Inc., for Universal release, an option went along with the deal whereby he can join the company's roster at his own convenience. However, Mr. Carr said he was anxious to take it easy after work at a steady clip for 10 years and he had not decided whether he wanted to make more than six a year.

Double Feature Policy Gains in Kansas City

Double features were offered by 26 out of 39 Kansas City theatres advertising in newspapers May 7, marking an upswing in dual programming for the season. Over the adjacent area a corresponding tendency is being observed. Leadership in the movement is generally attributed to Fox Midwest circuit, which offered doubles at 9 of its 11 theatres on the date mentioned and gave away china at one of them.

U. S. Films Leading in Mexico, Says Seidelman

American product is still far out in front in popularity with Mexican audiences, declared Sam Seidelman, United Artists manager in Mexico, in New York for home office conferences on the product of the new season. The outlook for next season is very promising, said Mr. Seidelman, anticipating one of the best years in that market. Federal censorship he sees as inevitable in Mexico, replacing the present local censorship.

There is a surplus of good American product in the country as a result of the long strike which kept major American product out of the country, and which was settled only a few months ago, Mr. Seidelman declared. There is a real need, especially in Mexico City, for new theatre building or the remodeling of present houses, he said. The considerable use of independent American films and foreign product by exhibitors in the country during the strike has not had the effect of retarding the major product. Spanish and French pictures are the chief American competitors in the country. English product is making no inroads on American supremacy, he said, and only four or five English films, outside of the United Artists London Films releases, are shown in Mexico each year.

Mr. Seidelman will remain in New York about two weeks.

Goldstein in Boston

Jack Goldstein, formerly director of United Artists exploitation, has opened an independent publicity office in Boston.

Lisbon and Skirball Form New Circuit

Ike Libson of Cincinnati and W. N. Skirball of Cleveland have associated their theatre holdings in a new circuit known as Elleness Theatre Corporation. The new chain starts with 18 theatres. Expansion is expected.

Sales Tax Continued

New York City's sales tax which distributors have been battling in court for some time, will be continued until July 1, 1937, under the terms of a bill just signed by Governor Herbert Lehman. It returns a revenue of about $60,000,000 per year for unemployment relief.

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toward the business graveyard
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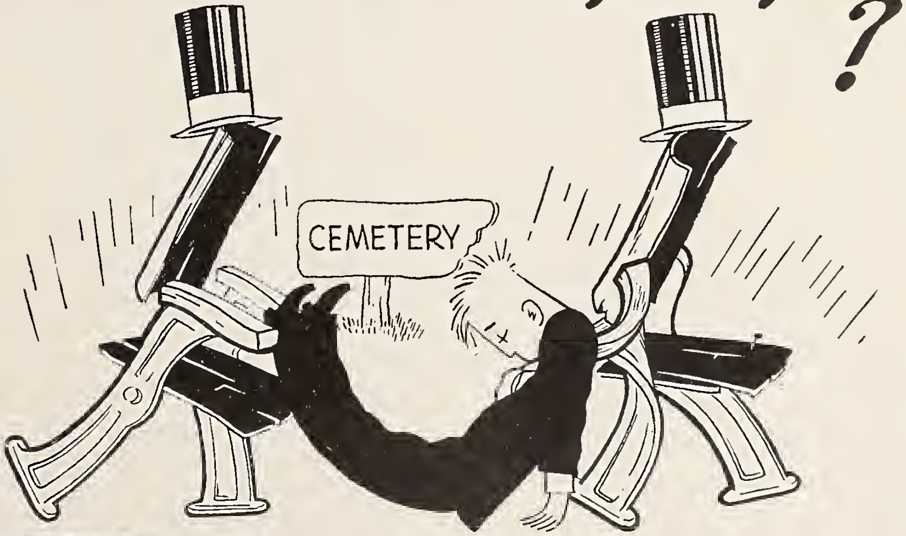

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BRANCHES IN ALL PRINCIPAL CITIES

SCHENCK DROPPING "QUOTA" FILMS; EXHIBITORS HARDEN AGAINST THEM

Twentieth Century-Fox Chairman, Seeking Ten Big British Pictures, Hopes Five Can Be Sold in America

by BRUCE ALLAN
in London

Joseph M. Schenck, announcing the intention of Twentieth Century-Fox to draw 10 big pictures a year from British producers and to drop the production of "quota" films, undoubtedly indicated a change of policy likely to be adopted in the United Kingdom by many other companies in the very near future.

The Schenck statement, made to the press at the Claridge's reception to Sidney R. Kent and himself, was important simply as an indication of company policy. Twentieth Century-Fox controls its own studio at Wembley, London, and there makes moderately priced pictures intended solely for British distribution as quota coverage. Progressively, the company has raised the level of these pictures to well above "quickie" standard, booking them to as much business as possible in order to reduce quota losses to a minimum. From this type of production to the big pictures envisaged in the new Schenck plans is, however, a step of the greatest significance.

As chief of United Artists, Mr. Schenck pioneered the practice of major American companies drawing their British pictures from British companies enterprising enough to make them on a scale which indicated an American release at least as a possibility. The rise of London Film Productions is the most spectacular result of that policy, which is now in principle to be adopted by Twentieth Century-Fox, with the incidental result, Mr. Schenck seemed to indicate, of supplanting Fox's own British production policy at Wembley.

Aiming at U. S. Distribution

With four big pictures already scheduled to come from the Robert Kane New World unit, the Twentieth Century-Fox proposition is for six further pictures. Out of the 10, which should be sufficient to care for the greater part of Twentieth Century-Fox quota requirements, Mr. Schenck hopes to get five features good enough for American distribution. The possibility is one which should be attractive to many British production enterprises, even if there is no definite result to negotiations already in progress and expected to be completed before the Twentieth Century-Fox executives leave this week.

Always a realist in his attitude toward the British production problem, Mr. Schenck added to his statement of Twentieth Century-Fox plans a frank avowal of opinion that British producers who hoped to make the American market ought to think it worth while to know their buyers. "They make a big mistake in not going to America to study the public and its needs," he said. "England has too many producers and directors who never see pictures."

Twentieth Century-Fox, if this plan materializes, will be organized to meet any trade situation which can arise as a result of the recommendations of the Departmental Committee on the Films Act and will be well ahead of other American producers who, desiring a similar solution of British production problems, are deferring decisions until it is known what the committee recommends.

Hardening Against Quota

With evidence already before this body from the Board of Trade and from the Film Group of the Federation of British Industries, exhibitor opinion, still to be formally presented, is steadily hardening against the quota. The headquarters policy of the Cinematograph Exhibitors Association favors a 10 per cent exhibition quota as a maximum, with a greater quota for distributors. Branches are considering this suggestion and one of them, Sussex, has just passed an amendment to official policy demanding complete abolition of the quota.

Whatever form ultimately is taken by exhibitor policy, it seems to be in the last degree unlikely that the distributors' quota will be abolished in a new Films Act; American hopes are, in fact, still based on the possibility of distributors being allowed to spend their money on a few big pictures equaling or exceeding in cost the many small ones at present imposed on them.

Chateau of Trevano Is Sold to Swiss Producers

The famous Swiss chateau of Trevano, near Lugano, Switzerland, with its surrounding properties, has been sold by the canton of Ticino to the Forum Film Company. In the sales contract the company agrees to use the entire property for the erection and operation of a large studio.

The chateau, widely known for its colorful history, was built by Baron von Derwies, Russian millionaire and private secretary to the Czar, between 1860 and 1870. Louis Lombard purchased it in 1900 and attempted to develop it into a second Bayreuth. Mr. Lombard died in 1927 and the chateau became the property of the canton.

Catholic Women Protest Indecency in Pictures

Strong protests against obscenity on the motion picture screen and indecency in dress by girl athletes were voiced in resolutions adopted at the 13th annual convention of the St. Louis Archdiocesan Council of Catholic Women held at the Hotel Statler there late last week.

At the same time, Excise Commissioner Tom Anderson ruled that summer gardens and outdoor taverns must stop their music at midnight.

Composers Form Unit to Protect Performing Rights

As a clearing house for the grand performing rights of serious music in this country, and to promote, protect and police the performance of such compositions, leading American composers over the weekend effected an organization to be known as the American Grand Rights Association, Inc.

In purpose, the organization, which will be known as AGRA, will function similarly to the American Society of Composers, Authors and Publishers, with the distinction that the Society is the clearing house and licensing agency for small performing rights, including theatre performances of music.

Formation of AGRA is part of a movement, also, to promote American music against the increased performance of European compositions in the classical and symphonic field. One of its functions will be to guard against infringements and prosecute copyright violations.

Charter members of the new association include 44 composers, two authors and six artists. Credit for the plan was given to Milton Diamond, attorney for international film, theatrical and music interests, who is to leave shortly for Europe. There, it was said, he will complete negotiations already underway for the signing of reciprocal agreements and contracts with similar organizations in England, France, Italy, Germany and other countries.

Directors elected were Mr. Diamond, Aaron Copland, Virgil Thomson, Edgar Varese, John Powell and Roger Sessions.

Meanwhile, answering reports that Warner Brothers were sending out "feelers" with a view to returning to ASCAP, Herman Starr, Warner vice-president in charge of music, declared this week that the company had no such intention. It is understood that more than 200 radio stations have signed five-year licensing contracts for Warner music, although no official announcement has been forthcoming since the new pacts became effective April 1. Nor has Warner announced a dividend distribution to its composers and authors, which was due March 31 for the first quarter.

An international music publishing deal which will give Gaumont British musical films wide exploitation in this country is being negotiated between Jack Robbins, head of the Robbins and Feist music houses, both subsidiaries of Metro-Goldwyn-Mayer, and Arthur A. Lee, vice-president of GB Pictures, representing the Cinephonic Music Corporation of England.

James Campbell, head of Cinephonic, which publishes GB music in England, is in New York on the deal, which will give the MGM music interests a half interest in the GB music revenue in this country. The Cinephonic numbers will be included in either the Robbins or Feist catalogues.

On application of the defendant, Judge John C. Knox in the United States district court in New York has directed William H. Hodgson, composer, to provide a bill of particulars in connection with his suit over "The Music Goes 'Round and Around."

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

FEATHER IN HER HAT, A: Pauline Lord, Louis Hayward—Played it one night; pulled it the second night. Did not suit our situation. Thought we better pull it. We consider this picture far below a special. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUSTICE OF THE RANGE: Tim McCoy, Billie Seward—I would say this was above average western. Everyone liked it. Did a nice week end business on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—I did not see where this picture could have gotten the crowd it brought out at a midnight show, but it really brought a crowd. It must have been the title. Had no complaints. Running time, 65 minutes. Played May 2.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

First National

CAPTAIN BLOOD: Errol Flynn, Olivia De Haviland—Played this Thursday and Friday to under average business. Played a western on Saturday following and outgrossed both nights of "Captain Blood" by a wide margin. Might have cost a million, but who cares?—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Very good air picture that pleased most of the patrons. Wish, however, some of O'Brien's and Cagney's enemies would tell them they talk too fast. They seem to be so anxious to get in all the words they can so that the audience cannot keep up with them. Stuart Erwin stole the show. Running time, 95 minutes. Played April 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROAD GANG: Donald Woods, Kay Linaker—Failed to do as much business as ordinary western pictures on Friday and Saturday play date. No stars to draw. If torture is entertainment, this one rates 100 per cent. Played May 1-2.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

SINGING KID, THE: Al Jolson, Beverly Roberts—The poorest Sunday and Monday gross in over two years. Jolson has been washed out for years. "Singing Kid" was supposed to be a special, but any western or program picture will gross as much. Don't waste good playing time with this. Played May 3-4. —Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—A fine picture, but you can't put that in the bank or write checks on it. Worth about half what I paid for it. Played on Sunday and fell flat. The exhibitors are interested in box office pictures, not four or five star ratings. Played March 8-9.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

GB Pictures

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans, Helen Vinson—The story is evidently intended to be fantastic and it certainly is all of that. I fancy it would cause a high-grade tunnel engineer to tear his hair, and driving a tunnel through a flaming volcano at the bottom of the Atlantic ocean seems to me more fantastic than is at all necessary. We found the sound rather spotty, some good and some bad. But the attendance was quite satisfactory. Running time, 84 minutes. Played April 24-25.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Metro-Goldwyn-Mayer

GARDEN MURDER CASE, THE: Edmund Lowe, Virginia Bruce—An above average murder mystery, well done and one that will hold your audience. Suitable for weekend or dual. Running time, 62 minutes. Played April 24-25.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LAST OF THE PAGANS: Mala, Lotus Long—An excellent picture of its kind, but it is not the kind my patrons care for. Beautiful scenery, good acting by native cast and interesting story could not put this one over. Personally, I enjoyed it very much. Running time, 84 minutes. Played April 15-16.—Gladys E. McArdle. Owl Theatre, Lebanon, Kan. Small town patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—A real good picture. We played on a Sunday midnight to the poorest crowd we ever had. No fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—A splendid picture that drew about average box office, possibly because we have to play them so old from Metro. However, Gable is no big shot in our town for some reason. Would swap him for a Wheeler and Woolsey any day and pay boot.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

NIGHT AT THE OPERA, A: Marx Brothers—This is something for the book. We played grand opera to our bunch of farmer patrons and they liked it. As a background for the goofy antics of the Marx Bros. they took it and really liked it. This is one of those pictures I booked with misgivings and was glad I played.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

NIGHT AT THE OPERA, A: Marx Brothers—Even though this was a much more pretentious production than the last several made by these clowns, with a liberal amount of good music and supporting players, they still do not go over in our town. Hope that MGM has learned their lesson and will not try another. Running time, 96 minutes. Played May 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Here is a good little program picture that you should play. A very good drawing one, too, at the box office. Bob Montgomery is one of my favorites and everyone here likes him fine. Running time, 81 minutes. Played April 16-17.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Very good picture that pleased. Una Merkel gives a better performance than Jean Harlow, and Mickey Rooney, as usual, almost walks off with the honors. Jean is popular here and her pictures always please. Played April 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy —My report on this picture is about the same as all other reports I have read. This is one grand show. Jeanette lovely and Nelson Eddy's voice is wonderful. Ditto with MacDonald. What a pair for a musical show. This would be beautiful in colors. Running time, 113 minutes. Played April 5-6. Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—This one grossed fairly well, but I doubt whether the average patron was satisfied with it. There is no question as to the high quality of the film, but most of our patrons wish to be entertained and are not inclined to show any enthusiasm for a gruesome portrayal of scenes of the French Revolution. Running time, 126 minutes. Played May 1-2.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THREE LIVE GHOSTS: Richard Arlen, Cecilia Parker—I have always thought Metro could not make a "bad" picture, but certainly changed my mind after seeing this and "Kind Lady." Would advise you to pass these up. Do not make a mistake like I did. Terrible. Running time, 62 minutes. Played April 11. —Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia—Herer is one of the best gangster type pictures we have played in some time. Jackie Cooper fine. Also the gangster Joseph Calleia. Do not fail to play this. Running time, 77 minutes. Played April 9-10.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—Very good picture of its kind, but more suitable for weekend. Appeals little to women, which means poor B. O. Running time, 72 minutes. Played April 26-28.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

WIFE VERSUS SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—A good picture, but not as "big" at the box office as Metro seems to think or at least we did not do such extra business and the picture was checked in our town. All the stars were good, but have seen them in some just as good. Running time, 89 minutes. Played April 23-24.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Monogram

IN OLD SANTA FE: Ken Maynard, Gene Autry, Evalyn Knapp—Real western picture that had everything but wasn't one-two-three with "Strawberry Roan," which we played three times. The third time did as much as this picture.—Harland Rankin. Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

HOPALONG CASSIDY: William Boyd, Paula Stone —A very good small town picture. Plenty of action. It's very short, should be used as a double feature to get up a program or use four reels of shorts. Running time, six reels. Played April 24-25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen —We failed to do the business on this West picture that we have with previous ones. They seem to be falling out with Mae. This one is about as good as any she has made and nothing indecent. Running time, 81 minutes. Played March 26-27.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—A few liked this, especially the ladies, believe it or not. But among the men, the general verdict was thumbs down. Think Lloyd has about run his course. Paramount surely did surround him with a swell cast though. Running time, 88 minutes. Played May 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Do not fail to play this, a good program picture with plenty of laughs. I think Margaret Sullavan much better in stories like "Only Yesterday." She is a fine actress and Henry Fonda's good in this. Running time, 83 minutes. Played April 28-29.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire —Fine picture for the average audience. Jane Withers is just about as good as you could ask for. Pleased our patrons. Played May 9.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

TIMOTHY'S QUEST: Virginia Weidler, Eleanore Whitney, Dickie Moore—A mighty fine program picture for the entire family, played on Saturday to nice business. Everyone well pleased. Running time, 65 minutes. Played April 18.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—A very fine program picture that did above average business. Will stand up okay for Sunday. Fred MacMurray will really be a box office star with another picture or two like this. Excellent entertainment that did not cost a fortune to make and pleased 100 per cent. Played April 12-13.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

RKO Radio

CHATTERBOX: Anne Shirley, Phillips Holmes—Fair picture, but Anne Shirley is the whole show and she talks too much. Nothing much more than an average picture.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—As good as they make them. In fact, this as about the best this team has made so far. Here's hoping there will not be a split among this fine pair. This picture is "tops" in any situation. Running time, 110 minutes. Played March 19-20.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SHE: Helen Gahagan, Randolph Scott—Divided comments on this picture. Didn't care for it myself and did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE MUSKETEERS, THE: Paul Lukas, Walter Abel, Margot Grahame, Heather Angel—Very good show, good for Sunday. Not for small town as will not draw for one any night. We played it Friday and Saturday and we starved to death. Did not take in half of the film rental. Running time, 11 reels. Played May 1-2.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Played this on Saturday, was afraid to use it on a two-day booking. We had a nice crowd, but they go on Saturday regardless of the pictures, as it is 15-cent night and we have serials. Some seemed to like this, but a very few. Running time, 96 minutes. Played May 2.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

YELLOW DUST: Richard Dix, Leila Hyams—Excellent for Friday-Saturday patronage and played to slightly above average business. Running time, 68 minutes. Played May 1-2.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—All our patrons considered this the best Temple picture to date. Shirley has become the best box office bet we have.—Myers Theatre, Francesville, Ind. General patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy, Maureen O'Sullivan—Will Rogers will still get 'em in. We did almost as good on this one as we did on "Captain January." Will Rogers sure had some loyal fans.—Myers Theatre, Franceville, Inc. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—A very good picture. Raft very good. He is one of our best draws at the box office. They like him in tough roles like this. Rosalind Russell good. Do not pass this one up. Running time, 79 minutes. Played April 26-27.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

KING OF THE BURLESQUE, THE: Warner Baxter, Jack Oakie, Alice Faye—One of the season's best musicals, but failed miserably at the box office. Running time, 88 minutes. Played May 3-5.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—This is the kind that keeps the small town theatre open. That little girl will always gross 50 to 75 per cent above average here. It makes no difference how old we play her, they always pack the house.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Jack Holt—Very good and Shirley sure brings them out on this one. Plenty of action. Boles, Holt and Shirley sure played a good combination. Step on the gas, boys, and let your patrons know about this one. Running time, eight reels. Played April 26-27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Jack Holt—One of the best by Shirley Temple to date. Drew better than any picture we have shown for the last two years. Good anywhere. Played April 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—We played this picture on Sunday and Monday and had the same luck with it we had with "Prisoner of Shark Island." We didn't even gross film rental on either. Wallace Beery does some very fine work, but the picture had very little box office attraction.—Myers Theatre, Francesville, Ind. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—Very good picture in which Freddie Bartholomew steals the show—as usual. He is becoming one of the favorite stars here. Rather an unusual plot, but pleased. Running time, 78 minutes. Played April 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero, Bruce Cabot—Here is a fine draw at the box office for midnight show. We used it for our preview and it certainly brought them out. Our customers really go for this type picture. Running time, 76 minutes. Played April 18.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SONG AND DANCE MAN: Claire Trevor, Paul Kelly—Just program, no more. Cast adequate for the story—in fact, helped to put the story over. Wish they'd give this little Trevor girl a real opportunity. Running time, 72 minutes. Played April 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Contributing their first reports to "What the Picture Did for Me" this week are two theatres in Nebraska and Indiana. They are:

P. E. Braun, Cairo Theatre, Cairo, Nebraska.
Myers Theatre, Francesville, Indiana.

Read the reports of these showmen in the department in this issue.

THANKS A MILLION: Dick Powell, Ann Dvorak—I do not hardly know how to report on this picture. Some liked it fine; others very much disappointed. One woman remarked upon leaving the theatre that she thought they should be singing "Thanks a Million." She had not seen anything. We received a very bad print on this. Running time, 87 minutes. Played April 12-13.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

United Artists

SANDERS OF THE RIVER: Paul Robeson, Leslie Banks, Nina Mae McKinney—Played this as a revival. Thought it should have been a better draw as we played it in February during our cold spell to no business, but did only average business for a revival. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STRIKE ME PINK: Eddie Cantor, Sally Eilers, Ethel Merman—We did not gross very much more with this picture than some of our program pictures. Not as good as some of Eddie's other pictures. Plenty of laughs, but the musical numbers were not near so good. No other faults. Running time, 100 minutes. Played April 19-20.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Universal

REMEMBER LAST NIGHT: Edward Arnold, Constance Cummings—Starts out with a Night Club and then it turns to be a mystery melodrama. Would be much better if the starting with drinking was eliminated. Balance O. K. Keeps them guessing till the very last end. Played April 29.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STORMY: Noah Beery, Jr., Jean Rogers—One of the best little pictures I have seen for many a day. Noah Beery, Jr., was excellent. Fine show, particularly for the smaller theatres and country patronages. Played April 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Warners

COLLEEN: Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondell—A grand bunch of stars in an average program picture. Certainly not worth the rental that I paid as it did only average business in nice weather and no opposition. Played April 29-30.—Warren L. Webber, Deluxe Theatre, St. John, Kan. General patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis, Humphrey Bogart—This picture was liked with the exception of the tragic ending. Would have been better with a good ending. Bogart held the interest when he appeared. Kind of tiresome and draggy. Running time, 83 minutes. Played May 3-4.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Serial

Universal

FLASH GORDON: Buster Crabbe, Jean Rogers—A great serial with drawing power. A few like this and serials would come into their own again.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Short Features

Columbia

ALIMONY ACHES: Broadway Comedies—A good two-reel slapstick comedy. Should be played on Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOOTBALL BUGS: Color Rhapsodies—A colored cartoon that is not so hot. Will get by, but that is all. Columbia slipping on their cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

GOLD BRICKS: Bert Lahr—A few laughs and pretty good comedy. Our first comedy with Lahr. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TIME ON A LIMB: Buster Keaton—A comedy that satisfies the critics and Buster takes his parts just with common sense and puts it over without cracking a smile. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

AIR HOPPERS: MGM Sports Parade—A good filler about gliders. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ALL-AMERICAN TOOTHACHE: Todd-Kelly—A very good comedy. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

BOTTLES: Harman-Ising—Another excellent Happy Harmony, but in case any of your patrons are inebriated, advise them to shut their eyes. Otherwise they'll swear they have "got 'em." Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

BOTTLES: Harman-Ising—A very excellent colored reel. Good any place.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOW TO SLEEP: MGM Miniatures—No wonder this one rated top spot for the single-reelers last season. The honor was deserved.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

PINCH SINGER: Our Gang—The poorest Our Gang comedy we have run. Running time, two reels. —Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RUN, SHEEP, RUN: Harman-Ising—A dandy colored cartoon that pleased all ages. Beautiful coloring. These cartoons are the tops. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THRILL FOR THELMA, A: Crime Doesn't Pay Series—A Crime Doesn't Pay featurette that ranks with the others of the series. We always receive many favorable comments and the above was no exception. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TOP FLAT: Todd-Kelly—Very good Todd-Kelly short. This team was always popular here, but since Thelma's tragic death they do not go over so well. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VAMP 'TIL READY: Charley Chase—Just fair; a few laughs, but I suppose that's all we should expect nowadays from "comedies." Running time, two reels. —Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

VICTORIA AND VANCOUVER: FitzPatrick Travel Talks—All of the FitzPatrick travel talks are beautiful and very interesting. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Paramount

JUDGE FOR A DAY: Betty Boop Cartoons—Just fair one-reeler. Not much to laugh at. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

JUDGE FOR A DAY: Betty Boop Cartoons—A good Betty Boop.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOSCOW MOODS—Headliners—Here is a pretentious one-reeler that has everything to justify extra billing. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MUSICAL MEMORIES: Color Classics—Some very pretty music in this, old-time favorite songs with pretty music and color. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas General patronage.

NOT NOW: Betty Boop Cartoons—This is a very poor Betty Boop. Pass it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

FOOLISH HEARTS: Radio Musical Comedies—A very poor short subject. This company cannot seem to make comedies that get a laugh. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

GASOLOONS: Edgar Kennedy Comedies—The usual loud-talking, grimacing Kennedy that was able to extract a few laughs from a none too particular Saturday crowd. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

(Continued on following page)

IN RETURN FOR GOOD THE REPORTS HAVE DONE

Reciprocity, returning good for good, is the thought behind the decision of P. E. Braun of the Cairo theatre at Cairo, Nebraska, to start contributing to "What the Picture Did for Me".

"In return for the good I have received from this department I feel that I should contribute from time to time," he writes.

The first reports from this showman are found in the columns this week.

United Artists

FLYING MOUSE, THE: Silly Symphonies—All of the Silly Symphonies are good and very pretty. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Universal

BEAUTY SHOPPE: Oswald Cartoons—Another dandy cartoon of three monkeys in a beauty shop. Very clever and house in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIGNING OFF: Mentone Musical Comedies—Very good musical with one group of four stealing the whole show. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

BETWEEN THE LINES: Broadway Brevities—A very clever idea. The characters in a magazine coming to life. Pleased—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CARNIVAL DAY: Felix Knight—Two reels of mighty good carnival entertainment in beautiful color with good music, comedy and singing enough to please everyone. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I'M A BIG SHOT NOW: Merrie Melodies—A very good cartoon—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'M MUCH OBLIGED: Broadway Brevities—One of the best two-reel musicals we have played. Warner certainly has the good short subjects. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

STEEL AND STONE: Our Own United States—Just a filler. Weak.—G. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIMBER GIANTS: Pepper Pot—Showing the sawing of lumber and logging. Educational. Just fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TROUBLE IN TOYLAND: Broadway Brevities—A very good two-reel musical. Parts played by kids 8 to 12. Drew some extra business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE CELEBRITIES: Big Time Vaudeville Reel—Very good single reel. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Has RCA Equipment

In the April 18 issue of the HERALD, in a general story of conditions of Mexico, it was stated that the new Cine Teatro Alameda was fitted with Western Electric sound. The theatre is equipped with RCA apparatus.

Kay Kamen to RKO Building

Kay Kamen, Ltd., has leased new quarters in the RKO building, Rockefeller Center, New York, to provide increased facilities for serving authorized licensees of Walt Disney Enterprises. The home offices have been maintained at 729 Seventh avenue for the past four years.

MEXICAN PRODUCERS PLEDGED FEDERAL AID

President Cardenas, After Visit to Clasa Studio, Promises Financial and Moral Support

by JAMES LOCKHART
in Mexico City

Mexican producers who long have awaited what they are confident will put them definitely in the running and able to compete with foreign producers, now feel that their day has come, for federal government financial and moral assistance in production, they have been assured, is virtually at hand. Native producers have been promised by the national administration from time to time that something nice and big is going to be done for them. But these have proved just promises. Never before did the president himself assure the industry that it would get government aid.

This has just been done by President Lazaro Cardenas. He did it after a visit to the new studios near here, the largest in Mexico, that were built and are being operated by Cinematografica Latino Americano, S.A. (CLASA), most recent and enterprising of Mexican picture makers. The chief executive was shown all the ins and outs of the studios and manifested great interest in this phase of the national industry. As he left, instead of saying the usual, "It's very nice. I had a lovely time. Thanks so much," he added to that speech:

"Motion pictures can be successfully made in Mexico. But they must have practical assistance from the government. The industry is too young and has too much to contend with to go on its own, just yet. Without intending to meddle in the industry's affairs, my administration shall give it financial and moral support. I am convinced that motion pictures are an asset to Mexico as they show it in its true light abroad. I am interested especially in the making of first rate pictures that show Mexico's scenic beauties, the life of the people and its folklore. These pictures are an excellent advertisement for Mexico abroad."

President Cardenas further added that he would instruct various government departments to draft a definite program whereby the state shall give the picture industry a helping hand.

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The manager, two assistants and the girl cashier of a local cinema are under arrest, charged with defrauding the municipal government of daily payments of the 13 per cent on gross receipts that is required of all motion picture theatres in Mexico City.

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The fete in the Cine-Teatro Alameda in which name screen and stage stars participated featured the celebration of the 13th anniversary of the founding of the National Cinematographic Employees Union.

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While the cinematographic industry continues immune in the stormy Mexican labor situation after settlement of the four-months strike against the eight major American distributors doing business in this field, informed members of the industry are knocking wood and saying it will be no surprise if something turns up before very long to unsettle present placidness.

Rothacker's 26th Anniversary; At New Eastern Quarters

Douglas D. Rothacker, celebrating the 26th anniversary of "Rothacker" educational motion pictures, opened new quarters last weekend on the fourth floor of 729 Seventh Avenue, New York, where extended facilities and an enlarged staff will continue the business of producing non-theatrical motion pictures.

The original Rothacker Motion Picture Company was founded in May, 1910, in Chicago, by Watterson R. Rothacker, former Paramount executive on the staff of John E. Otterson, president.

When the Rothacker laboratories of Hollywood, New York and Chicago were sold in 1925, Douglas D. Rothacker, then vice president in charge of the company's industrial division, secured control of that branch and has continued with it ever since.

Van Dyke on MGM's Directors' List

W. S. Van Dyke's name was inadvertently omitted last week from the list of directors who were mentioned in Metro-Goldwyn-Mayer's 1936-37 product plans as scheduled to produce for the company in the new season. Having just finished "San Francisco," with Jeanette MacDonald, Mr. Van Dyke likely will direct next the MacDonald-Nelson Eddy musical, "Maytime."

New Ames Theatre

A new $125,000 theatre will be built in Ames, Iowa, by the Ames Theatres Company, according to Joseph V. Gerbrach, manager of the company. The new house will seat 1,250. The new theatre will be operated by Gerbrach and his associates, A. H. Blank and Harry Weinberg.

Masterphone Moves Office

Masterphone Sound Corporation has moved its offices in Seattle from 2321 Second Avenue to 2117 Second Avenue. The sales departments of Masterphone have also been consolidated with that of Seattle Radio Supply.

J. A. Tanney Recovering

J. A. Tanney, president of the Sales on Sound Corporation, is recovering from an operation at the Israel Zion Hospital, Brooklyn.

WANTED
Used Wurlitzer Cinema Organs
State date installed, size, full specification, cash price. Box 800, Motion Picture Herald.

B & K CONSIDERS USING CHANCE GAMES IN LOOP

WLS Barn Dance Group Is Booked Into Warner's Capitol in Chicago; Women Convene

by BILL CROUCH
in Chicago

Chances are that if present plans materialize Balaban & Katz will start soon to use Bank Night in their loop houses. At present the only giveaway game in the Loop is at the State-Lake, where Sweepstakes is being played. The prize there is $100 a week and the jackpot never has reached much more than the $500 mark, thus limiting its attraction.

If Bank Night does come into the Loop area it probably will start at the Oriental theatre. This house, with a popular priced admission of 25c-40c, offers a stage show and first-run feature film policy. The all-day Bank Night plan likely would be used with big awards. Transient trade also would be a factor in the registration and a signature list in the tens of thousands might be had in a few days.

If the idea proves attractive in the Loop the other B & K houses are understood to be in line.

It is highly probable that the Loop houses would use the group plan, with one jackpot, a very large one, and announcing the winning numbers in the various theatres participating.

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The battle is on among the various Warner business-boosting baseball teams. Following the publicity given Al Blasko and his Chicago Cubs, Capt. Marlowe Connor took his Chi-Sox team, consisting of Ted Turrell, Steve Fitzgerald, Bud Erickson and Richard Barry, to the White Sox ball park Tuesday and had publicity photos taken with Jimmy Dykes' men. Others to attend the festivities included Harry Turrell, Charlie Ryan and Max Slott, home office executives.

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Expenditure of $1,000,000 to double the present size of their Hollywood color laboratories is contemplated, Dr. Herbert T. Kalmus, president of Technicolor Corporation, said in Chicago this week on his way to New York from the Coast.

"In 1935 Technicolor manufactured and sold twice the footage of release prints that it did in 1934," said Dr. Kalmus. "Orders on hand for 1936 are again twice those of 1935, and the bookings for the last half of this year are double that of the first half.

"We are adding twenty-five to thirty men a week to the staff of three hundred at our Cole avenue plant. To meet the greatly increased demand, we will operate two shifts this fall.

"Leading producers are of the opinion that the present capacity of Technicolor will have to be doubled at least to meet the demand for next year."

The present capacity of Technicolor is about 75,000,000 feet a year. This is being used to produce a dozen features and many MGM and Warner short subjects, besides cartoons.

The twelve features include "Dancing Pirate," "Garden of Allah," "Ramona," "God's Country and the Women," "Desert Song," "Beau Geste," "Lawrence of Arabia," "Winds of the Morning," a Disney feature length cartoon and several unnamed pictures.

Dr. Kalmus will return to Hollywood in three weeks.

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The WLS Barn Dance group have been booked by Warner's theatre circuit for an appearance at the Capitol in Chicago. This group of rural radio stars make the first of a series of stage attractions to enter this southside house.

With the mercury near the 90 mark theatre business was 'way off last Sunday. Too many of the theatre patrons were of the opinion that a little sun bathing and swimming would be more to their liking.

Charles "Buddy" Rogers opens at the Oriental theatre for one week starting Friday. "Buddy" had expected to open at the College Inn also, but a change in plans put a new maestro in that play place and George Givot will act as master-of-ceremonies and baton wielder.

Ramon Novarro is another Hollywood star to play a Loop engagement. The Mexican actor and singer will appear at the Chicago theatre for a week starting May 29th.

Plans for appearance of Jack Benny at the Chicago have been dropped. Benny says he has played Chicago too often in the last few years and wants to stay away awhile longer.

Eddie Cantor, with Bobby Breen, Parkvurkarkas and his radio show comes to the Palace Friday. The comedian is here on a new percentage arrangement which is 50-50 from the first dollar. Nice money.

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John Joseph returned from New York Tuesday night after a flying trip to confer with RKO officials concerning new shows for the RKO-Palace here.

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Douglas Fairbanks, his wife Lady Ashley, Mrs. Donald Ogden Stewart and Mrs. Richard Barthelmess stopped off between train and plane at the Blackstone. Doug is en route to Hollywood where he will start plans for production of "Marco Polo."

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Aaron Saperstein, of Allied of Illinois, is a New York visitor this week. He will return here before leaving for Cleveland for the annual Allied convention.

▽

Clyde Eckhardt is busy making plans for the coming of the Twentieth Century-Fox Film convention at the Congress hotel starting May 30.

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Speaking of May 30th, many of the film row lads are plannng to head for Indianapolis to see the big 500 mile race.

▽

The Better Films division of the Illinois Federation of Women's Club meets Wednesday at the Sherman hotel. Under the supervision of Mrs. Charles Holton, the group will hear plans for the coming year and a report on what was done the past year.

▽

Sammy Clark is mad. He wrote and planted some swell yarns about the Warner convention in Hollywood—and then they changed plans. Now it has to be done all over again but Sammy's afraid it won't be so easy to get the yarns planted this time.

▽

J. S. Markstein of Screeno is back from Detroit after superintending the opening of the company's newest game, which is called Skillful Screeno.

Vincent Is Reelected To Actors' Fund Post

Walter W. Vincent, executive of the Wilmer and Vincent circuit and chairman of the board of Republic Pictures, was reelected first vice-president of the Actors' Fund of America at the 55th annual meeting late last week.

Daniel Frohman, dean of American theatrical producers, was returned as president of the Fund, a position he has held 35 years. Other officers unanimously elected were: Major Bernard A. Reinold, second vice-president; Sam A. Scribner, treasurer; Robert Campbell, secretary; trustees for three years, A. O. Brown, Richard Herndon, Chrystal Herne, Donald Brian, Frank McIntyre and George H. Nicolai. To fill an unexpired term Hugh Cameron was elected trustee for one year.

In the last year the organization received $155,898, Major Reinold reported. Of that, $122,599 was paid out for direct relief, medical services to the sick and burial expenses in every section of the United States. A loss in real estate and other expenditures left an excess of income over expenses of $7,593. An average of 186 persons was assisted weekly by the Fund.

Paramount Settles "Pine" Rights Suit

An out-of-court settlement of the suit brought against Paramount by the Trail Company over the production rights to "The Trail of the Lonesome Pine" was concluded this week in New York. The settlement involved the payment by Paramount of an undisclosed sum, described by attorneys as satisfactory to both sides.

Motion Picture Golf Tournament June 16

June 16 has been designated as date of the 24th Motion Picture Golf Tournament, with links to be chosen this week. Anticipatory interest is described as "more than ever before."

Submitting Zoning Plan

Fox West Coast, Warner Brothers and independent exhibitors in Los Angeles will submit new zoning and clearance schedules to local exchanges this week. The new schedules will not become effective until next season's product is released. It is believed that no radical departures from present schedules will be introduced.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

On Showmanship Change of Pace

Some months back in these pages and often there were discussions no end on the adoption by Fox Midwest Theatres' head man Elmer Rhoden of the Screen Reporter form of newspaper advertising. Mr. Rhoden was good and tired of the "colossal" school of adjective and sought in the new form something to take its place that would be novel and effective.

As to be expected and immediately, much was said by Round Tablers on the merits and demerits of the idea and the soundness of maintaining the same copy appeal over a long stretch. This department declared itself as not too enthusiastic on the possibilities of the new advertising approach for the long pull and also set down an opinion in defense of poor old "colossal." Members found flaws while other theatremen hastened to commend this effort to get away from the usual manner of newspaper display.

And now after a fair trial of a year, the Screen Reporter plan has been found wanting and for the most part Fox Midwest managers have discarded it.

* * *

Among the smarter theatremen of this country, Elmer Rhoden is to be ranked up near the top. That he has now decided to switch his advertising attack is proof enough that to get 'em in and to keep on bringing 'em in, the attack must not only be consistent but also varied.

Ours is essentially a business of constant change and to quote Motion Picture Daily, "that the novelty of the (Fox Midwest) plan has worn off and that the public is no longer as much attracted to it as was true at first" only carries out the above thought.

* * *

More evidence is forthcoming with the switch—even though slight—in the strictly announcement form of advertising stressed by Radio City Music Hall. The idea behind the typographically well-mannered theatre advertisement finds much in its favor especially in today's welter of confusing "reverses" and amazing varieties of type juxtaposition.

But that this is a "business of constant change" and that showmanship is its prophet has evidently not escaped the keen eyes of the Music Hall's helmsman and thus is enlisted another and important exponent of the muchly desired change of pace.

* * *

The recent Show of Showmanship may also be referred to in advancing further cogent reasons for the necessity of pace change. In the exhibits and the displays of highly successful campaigns from the field were offered many concrete examples of the benefits of mixing up the copy attack both in newspaper advertisings and exploitation.

The campaigns, from the most effective of the Quigley Awards winners to the simplest herald, from the strictly class drive for patronage to the widest-open ballyhoo on the streets, all denoted showmanship acumen that indicates clearly the benefit of doing it differently on different dates.

And more immediately to hand are following pages of this section where are set down by various Round Tablers details of the most effective ideas put over during their years of showbusiness—slants that prove again the value of "mixing 'em up" in delivering at the boxoffice.

* * *

The community of Clovis is situated down in the heart of the New Mexico plains country where, says Russell Hardwick, you can go 20 miles without seeing a tree. So to switch his advertising attack on "Trail of the Lonesome Pine," Hardwick trucked 175 miles for pine trees, slabs, pine needles and cones to decorate his Lyceum Theatre, the town and much of the drawing area. Folks who hadn't seen a tree in ages, folks who had never seen a pine came from miles around to feast their eyes and souls upon the long-traveled pines and the pine-filled feature picture.

Swell showmanship? You bet it was. But lay yourself an extra wager that the trees, pine needles, cones and all the rest disappeared from the theatre immediately after the date. Hardwick did not use them to advertise his next show, the next, or the next.

* * *

Yes, friends, it all simmers down to change, change and yet more change, which brings to mind the story told to the Quigley Awards party in Hollywood by Gabe Yorke on the Paramount lot. It had to do with the Indian chief on location with the "Buffalo Bill" unit who interviewed by one of the local papers expressed himself as being fed up on pictures because he was tired of playing Indian roles.

A-Mike Vogel

Hendricks Lists Scores of Ideas For April Silver

One of those masterly campaigns put over for "Colleen" won for Bill Hendricks, Warner, Memphis, the Quigley April Silver plaque and here follows brief outlines of some of the outstanding slants. F'rinstance:

The animated "television" lobby panel so constructed (see photo) that revolving scene from the picture was made visible through mirror when lever was pressed lighting lamps behind unblacked mirror. When lever was released, mirror functioned naturally.

One of the outside sockos was a 24-sheet cut into a jigsaw puzzle with squad of girls assembling the pieces at ball park (see photo) and other prominent spots. Gals were used profusely on other stunts. They distributed novelty heralds including imprinted stenographer cuffs, rode in a long street parade, individual girls in new cars each holding up giant letters to spell out the title, they carried portable phonographs around town playing the hit tunes, they danced in costume at different night clubs and hotels, they acted as seconds wearing lettered sweaters at wrestling matches.

Girls, Girls, and More Girls

Girls, too, operated a travelling radio unit which broadcast tunes direct from station. Another station put on a "prettiest Colleen contest" with winner tied in by Hendricks to rechristen to "Colleen" for one day one of the crack American Airliners out of Memphis. Girl in bathing suit with back lettered made all pools.

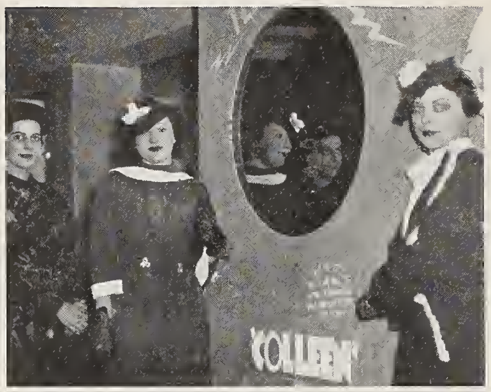
Top art school came in on another promotion of Bill's wherein models costumed as colleens posed for the students with prizes given to artists turning out best posters for display in lobby. And then again, girls posed in window showing off "Colleen" hosiery and masked colleen drove new model about town. Strong newspaper campaign was put on with Irish song contests among others.

Hendricks' windows blanketed the town topped with a best "Colleen" window contest among grocery stores with cash prizes and tickets for the winners. Every possible variation of window was used, animated and otherwise, and Hendricks got a lot of attention with an aquarium filled with fish in jeweler's window with title spelled out under water. Spectators were asked to watch the fishes swim through the "o" in the title which was impossible as the letter was glassed in but not visible through the water.

Boys were used to carry jumbo greeting card addressed to stars through streets to be signed by passersby and mailed to Hollywood. Another group carried a mounted 24-sheet around town, stopping to rest of course at the busiest corners. Bannered boats ran up and down the river, and steamboat docking at local pier was also posted.

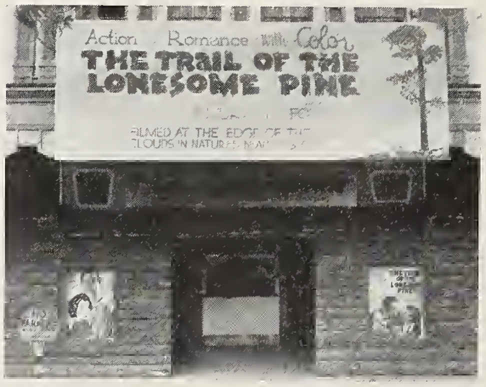
Other lobby ideas included a "see your voice" gag adapted from an oscillograph whereby the voices of persons speaking into a mike animated a flash across the oscillograph. Attention was given also to a "model your figure" booth where girls were invited to fit themselves into a cutout space supposed to be the measurements of Ruby.

Imprinted oil-change stickers distributed at all filling stations weeks ahead proved helpful, lettered linoleum mats scattered on the streets plugged the date as did girls with water stencils and imprinted slips attached to magazines on newsstands. Early morning free breakfast on opening day aided in collecting the office workers, and special railroad excursion was also arranged.



Hendricks' Lobby Television Idea

Hendricks' Great Jig Saw Puzzle



Hardwick's "Pine" Front Display

Hardwick's Initial Carving Slant

Drives 175 Miles To Get Pine Trees On 'Lonesome Pine'

Clovis, New Mexico, is located on the plains and it is possible to drive 20 miles without seeing a tree. Therefore the wonder and curiosity of the folks in that spot when Manager Russell Hardwick, Lyceum Theatre, arranged to obtain pine trees for his campaign on "Lonesome Pine" from the foothills of the mountains, 175 miles away. Trip was made possible without cost through a friend who trucks out of Clovis, 100 trees obtained also at no cost, slab lumber promoted from saw mill, pine cones and needles picked off the ground and whatever logs used for decoration brought in at nominal expense.

Slab lumber was used as base for the miniature 24-sheets and decorated with pine branches for window displays. The slabs were also used to construct walls and roof of house in front (see photo) with two illuminated windows carrying offset cutouts. Effect machine from projection room was placed on building across street and changing color obtained through prism glass and moving color wheel. Large pine trees decorated the sidewalk and top of marquee, with title spelled out in pine cones sawed in half over roof of house. Pine trees eight days ahead were also planted on busy corners and six days ahead this copy was stencilled under trees: "The most important picture you will see this year." Then four days ahead picture, theatre and date were added.

Puts on Carving Contest

Three days ahead, Hardwick took five-foot logs, planed smooth on two sides and planted them in prominent spots in Clovis and in front of stores in eight surrounding towns. To each (see photo) copy was added: "Cut your initials on a log from a tree in "The Trail of the Lonesome Pine." Register initials and name inside. Free tickets to five persons cutting neatest initials. Please use small space."

Double-sided signs made of used window cards were stencilled with this copy and planted where they would do the most good: "Warning! The Falins have broken the peace truce and the feud is on again" with theatre copy. Envelopes with pine needles and sawdust scented with pine odor were also distributed, and heralds placed in all bread loaves at the three bakeries were also used.

Rest of campaign was in keeping with splendid window and radio coverage, letters to teachers and honor students in rural schools, pine tree coloring contest for children in grade schools, wall paper heralds and a smart advertising campaign featured by a series of two column ads carrying "Quaint Blue Ridge Mountain Recipes from the Trail of the Lonesome Pine" with theatre dates under the various recipes.

Entire campaign covered a 60-mile area including nine towns in the trade zone and Hardwick expresses his thanks to the entire theatre staff, and Hardwick, Jr., for cooperation on this most deserving April Bronze entry.

PASKOW WILL SUPPLY COMBINATION AD MATS

So many requests have come to this department and to the author from Round Tablers for copies of the combination ad layouts created by Bob Paskow and reproduced in the issues of April 25th and May 16th, that the New Jersey Warner Theatres ad chief has consented to furnish the mat in limited numbers for use elsewhere at cost plus postage.

The mats may be obtained by writing Paskow at Warner Bros. Theatres, 17 Academy St., Newark, N. J.

—A-MIKE.

Arranges Welcome To Conventioneers

Participation of Mayor Rolland B. Marvis of Syracuse in the stopover welcome to the MGM-Loew's executives was one of the toppers in the fancy greetings campaign arranged by Manager Ed McBride, of Loew's State in that spot.

Special convention train on way to Chicago was illuminated at depot by light squad trucks of local fire department and as train drew in, the visitors were greeted by Veterans of Foreign Wars band, in full regalia.

Broadcasting from the depot was another "first" put over by McBride, who got station WSYR to put lines and broadcasting sets alongside the special for the reception, at which the Mayor presented key to the city to sales chief William Rodgers and then presented theatre head, J. R. Vogel who acknowledged the greetings (see photo) over the mike. E. A. Schiller, Al Lichtman, Nicholas M. Schenck and Howard Dietz also said "hello."

During the stopover, newsboys hurried through the train passing out special newspaper editions promoted by McBride.

Dailies were generous in reporting the stop-over and all in all, McBride piled up a lot of good advertising and prestige for his theatre and the MGM product.

Greetings TO-M-G-M-LOEW'S
EXECUTIVES and DELEGATES
LOEW'S STATE THEATRE-SYRACUSE

Joe Vogel and Ed McBride at Mike

THE APRIL WINNERS

RUSSELL HARDWICK

BILL HENDRICKS

It's the Southland to the fore, folks, in the Quigley April Competitions with Bill Hendricks of the Warner, Memphis, Tenn., and Russell Hardwick of the Lyceum, Clovis, New Mexico, taking down the Silver and Bronze plaques, respectively. Bill is a third-time winner on Warner's "Colleen" and Russell hits for his first plaque honors on Paramount's "Lonesome Pine".

Chamber of Commerce Tied by Cliff Work

Furthering the idea of securing finger prints of San Franciscans for civil identification, Cliff Work on "Find the Man" at the RKO Golden Gate, through cooperation of local chamber of commerce and police department to secure print records for this purpose.

Outfit was rigged up in lobby with patrons invited to have their prints taken on cards obtained from the Department of Justice and Work managed through the tiein to stir up some additional publicity and further outside interest on the date.

"Are you prepared for summer?"

Identify the Silhouette

George Ritch, district manager for Skouras' Queens Theatres on Long Island has effected a tieup with the newspaper whereby silhouettes of leading townsfolks are printed daily and to those correctly identifying them tickets are awarded. Five days after the publication of each silhouette the names of the winners are listed incorporating paper with stories.

"Are you prepared for summer?"

Stresses Davis Award

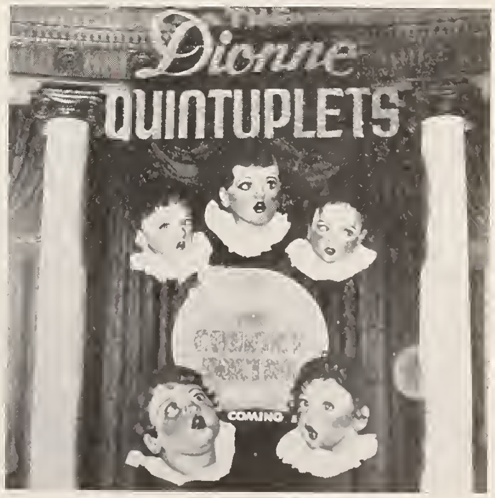
Lot of exploitation on Warner's "Golden Arrow" plugs the Academy Award slant in building up Bette Davis. Various ways to cash in are suggested with complete setup for contact to find the town's best actress. Special trailer showing star receiving Award is available and free to theatremen for advancing plug on the picture.

Teaser Card Sells "Obsession" Date

Teaser cards were distributed by Herbert Bloom, Ware Theatre, Beverly, Mass., for "Magnificent Obsession." Printed in black on white, copy read "this is leap year, so for safety's sake see" etc., etc. Attached to card was large safety pin.

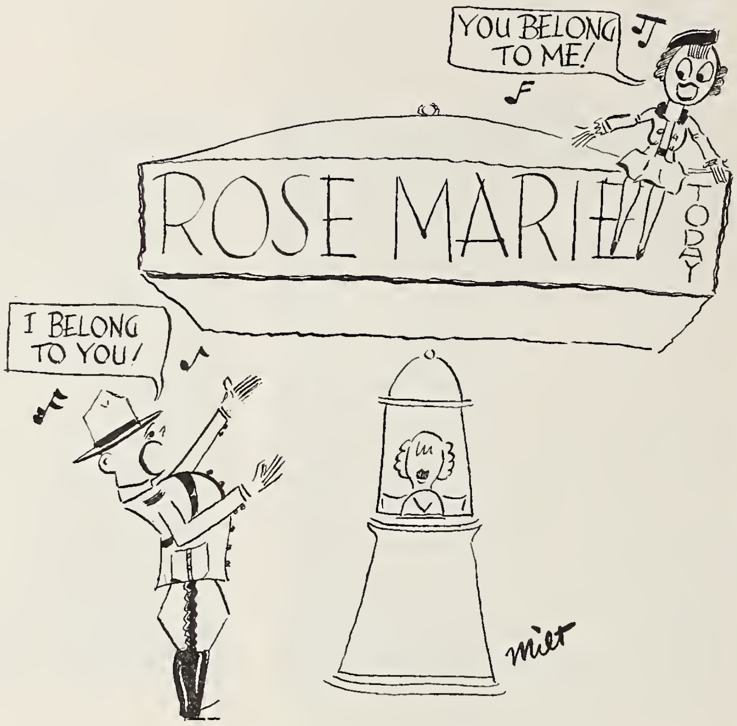
Co-op page was secured day ahead, only garages advertising, copy tying in with accident in the picture. Contest was planted in classified section and special preview was held for teachers, clergy and doctors.

"Are you prepared for summer?"



QUIN DISPLAY. These life-like cut outs of the Quins served as Howard Knevel's attractive "Country Doctor" lobby display at the RKO Capitol in Ottawa, Can. All lettering in flitter.

SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Club Artist, Milt Rosenfeld

Mother's Day Fete Held by Robbins

To boost Mother's Day in his neighborhood, Hyman Robbins, City Hall Theatre, New York City, tied up local florist for promotion of flowers to all mothers at the theatre that day, this in exchange for credit card in lobby.

To encourage participation in his afternoon songfest, Robbie distributed mimeographed song sheets of most popular mother songs, and florist decorated lobby with blooms.

"Are you prepared for summer?"

Donkey Ballys "Gold"

For his street bally on "Desert Gold," R. L. Dempsey, Park Theatre, Greeley, Colo., had a boy with ten gallon hat cover main streets leading bannered donkey. Braying sound effects were furnished by the donkey, thus gaining the desired attention.

"Are you prepared for summer?"

EXCLUSIVE WINDOW. An eye-attractor was the "Desire" window secured by Johnny McManus, Loew's Midland Theatre, Kansas City, featuring gown worn by Dietrich in the picture.

Special "Zero" Display Constructed by Ackery

Up in Vancouver, B. C., Ivan Ackery at the Orpheum for his "Ceiling Zero" date built a novel display in his mezzanine a week ahead, showing a background of a city at night with miniature hangar and aeroplane in foreground. Small wax figures dressed as pilots pointed to a plane made to appear as though it were writing picture title across sky.

Effective radio broadcasts were planted daily, background for announcements was sound of falling plane supposed to be coming from a plane's radio receiver which also plugged picture and theatre.

"Are you prepared for summer?"

Tiernan's "Pink" Paper

Jack Tiernan, Hollywood, Cincinnati, Ohio, for "Strike Me Pink" promoted publisher of suburban paper to put out a pink edition, streamer across top carried picture title and playdates. Sweet shop featured a "pink sundae" and distributed pink heralds with picture copy.

"Are you prepared for summer?"

Ad Contest Highlights "Things to Come"

Reported first time in the New Haven *Courier,* was a contest run by John Hesse, Roger Sherman Theatre, as the highlight of his campaign on "Things to Come."

Readers for three days were challenged to rewrite any of the ads on the classified page as they might be written in year 2036. Guest tickets were awarded winners. Paper devoted editorial space to picture and placed announcement stickers on all copies of issue day before. Through tieup with auto dealer, man dressed in costume represented by film was driven about town in bannered new model car decorated in futuristic style.

Harris Writes Song On 'Jazz' Campaign

It was five weeks ahead that Harry B. Harris, skipper of the Exchange Cinema, Lincoln, England, started his drive to acquaint the folks with his date on "Jazz Mad," opening the campaign with a series of "coming" slides. Title on these was twisted about to read as follows: "Jadzzam," "Dazzjam," "Mazzjad," "Jamdaz" and finally the title. All slides carried further lines that details would be run the next week.

Teaser newspaper campaign of one-column ads also were planted. The line of copy used was as follows: "Who Is Getting Jazz Mad?" "Who is likely to get Jazz Mad?" etc., etc., with the break ad giving further credits. Break ad took form of a two-column type ad that stood out solidly.

Interest was heightened at every performance week ahead with an original theme song, written and sung by Harris and co-author Victor Raymond accompanied by orchestra and audience, and relayed outside by loudspeakers. Copies of the song were distributed to encourage the folks to sing.

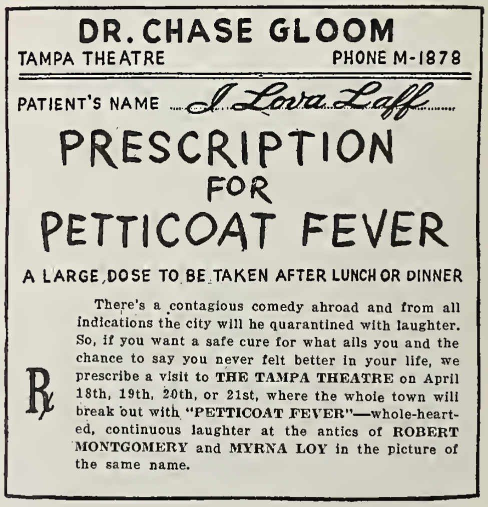
Lobby display included a home-made flasher made up from cardboard boxes. Stencils of each letter of title were cut out of stiff paper with sufficient border allowed to fit tightly into the lid. Stencil was pasted over with colored grease-proof paper and box lid cut enough to display the letter. Lamps were inserted through hole in side of box and secured, box and lid painted black and flasher attached.

Heralds, posters, window displays and full lobby display were also utilized advantageously and for street bally Harris promoted and decorated a car, put a trio of jazz-players in it and toured the city with the turnout. Title was planted atop the vehicle without mention of theatre to arouse interest.

"Are you prepared for summer?"

Wade's Gag Prescription

As part of his teaser campaign for "Petticoat Fever," Vince Wade, Tampa Theatre, Tampa, Fla., ran a series of two-inch ads copy reading: "Do you suffer from Petticoat Fever?" Ads ran several days ahead of opening, ending with accompanying gag prescription copy.



DR. CHASE GLOOM

TAMPA THEATRE PHONE M-1878

PATIENT'S NAME I. Lova Laff

PRESCRIPTION FOR PETTICOAT FEVER

A LARGE DOSE TO BE TAKEN AFTER LUNCH OR DINNER

℞ There's a contagious comedy abroad and from all indications the city will be quarantined with laughter. So, if you want a safe cure for what ails you and the chance to say you never felt better in your life, we prescribe a visit to **THE TAMPA THEATRE** on April 18th, 19th, 20th, or 21st, where the whole town will break out with **"PETTICOAT FEVER"**—whole-hearted, continuous laughter at the antics of **ROBERT MONTGOMERY** and **MYRNA LOY** in the picture of the same name.

Wade's "Fever" Prescription Gag

The Show of Showmanship Slants

Newspaper Front-Pages Brown's Crime Preview

Among the top stunts he has put over during his career, Ray C. Brown, Warner Theatres district chief for Southern Ohio and Danville, Ky., reports a tiein on "Underworld," at the Strand, Akron, Ohio, wherein a highly-publicised criminal was brought, handcuffed (see photo) to the theatre to see a special showing of the picture. After the screening prisoner was interviewed on "why crime doesn't pay" and papers carried page one stories on the stunt. Police motor cycle escort, blowing sirens, and presence of high police officials helped build up the date.

High School "Forever" Parade

While at the Strand, Altoona, Pa., Brown promoted a street parade of 3,000 high school students with three brass bands on "Forever After" to hook in on the general excitement of a football game taking place the day of the picture's opening.

Banners and other copy tied in as follows: "Altoona Beat Johnstown Today and Forever After," theatre credits also carried. After parade through main streets procession paraded around football field.

"Cohens and Kellys" Rent Store

Week ahead of his date at the Strand, Altoona, Brown planted large sign in untenanted department store reading "Rented by Cohen and Kelly." Merchants made vain attempts to locate the new firm, and even newspapers went for the gag. Day ahead sign was changed to read: "Cohen and Kelly have agreed to disagree. Watch them make up at the Strand."

Newspaper-Store Photo Tieup

Built around Harry Langdon's quest for his sweetheart in "The Strong Man," Brown tied in with stores and paper by having photographer from inside different stores snap pictures of girls gazing at the window displays. Photos were run in paper the day following and to gals who identified themselves, daily gave cash prizes and merchants' merchandise prize. Different store was selected each day. Paper broke a lot of stuff on the slant and as soon as the gag got under way store windows of course got a lot of extra customers hoping to be snapped.

Brown Brings Criminal to See Show

The response from the men in the field for the best and most effective exploitation ideas put over during their years of showbusiness has been very satisfactory and as this slant has proven productive of a lot of box-office stuff it has been suggested that more of the same be carried in future issues. Members are requested therefore to forward details of their best ideas and what they did and how they did it will be set down in these pages from time to time.

Publicity Breaks Feature Wally Caldwell's Toppers

Out in Toledo, Ohio, at Loew's Valentine, Wally Caldwell has been clicking for a long time with a lot of swift stuff and reports the following as among his most effective over a long period. F'rinstance:

Across from the theatre stands Trinity church, said to include the city's swankiest congregation. Wally wrote to the vestrymen offering $5,000 annually if theatre could use the slanting slate roof facing theatre entrance for exploitation sign to be changed weekly. Offer, of course, was refused but Wally was praised by church folk for his enterprise. Papers, tipped off by Caldwell, reproduced his letter and reply and cartoonist illustrated how church roof would look with a Gable 24-sheet.

Years ago, Caldwell had Jackie Coogan—six at the time—stop off on his way East to accept key to city from Mayor. Jackie swung the key and clipped Hizzoner on the side of the head. Photographers caught the shot, which broke all over the country.

Doug Fairbanks, Sr., making personal during the World War was induced to wire the late President Wilson for some sort of message to Toledoans on generous giving during first Liberty Loan drive. Mr. Wilson did so, addressing wire to Doug at the theatre and all papers reproduced the presidential wire.

When Oscar Doob asked Caldwell to get behind the national Marie Dressler Birthday Party put on a few years back, Wally wired Postmaster-General Farley for permission to place a regulation mail-box in the lobby so that well-wishers could send greetings in person to the late star from the theatre, during run of her then current picture. Farley wired his Okay and photos not only broke the local sheets but also hit all the news wires.

"Are you prepared for summer?"

Advertises Bull-Fight For "The Spaniard"

When John Creamer, now at the Benton, Kansas City, was skipper at the Paramount, Chillicothe, Mo., he had the town talking with a series of teaser ads on the bull-fight stunt in conjunction with "The Spaniard." In the first ad, John advertised for a place to put on a Spanish bull-fight signing it "Senor Cortez."

Editor of the sheet was hooked in to query readers on whether or not they would like to have the event put on and letters pro and con were run. Also promoted was another ad signed "Committee of Citizens" to the effect that they were agin' it, and for the blow-off Creamer ran a sock display, addressed to "Senors and Senoritas" and signed "Ricardo Cortez," star in the picture, stating that since there was objection to the actual bull fight, the folks could see Cortez as the Matador at the theatre.

L. J. McCarthy, Creamer's Fox Midwest division manager, thought enough of the stunt to send it around to all his managers last year to work on "The Trumpet Blows" and of course it can be worked again from time to time on similar attractions.

While at the Fox Palace, Muscatine, Iowa, Creamer got a break on "The Finger Points" by tying in the racketeering reporter slant in the picture to the front page smash on their current killing of the notorious "Two-Gun Crowley" in New York. The hookup was made by imprinting page one in red: "Reporter Killed by Gangsters. Full Details in Picture at the Fox coming Sunday" with red arrow pointing to a two-column theatre display ad which Creamer planted right next to the Crowley story.

"Are you prepared for summer?"

Drohan Runs Lobby Display Of Local Manufacturers

As part of a "Canadian Prosperity Week," Pat Drohan, manager, Capitol, Chatham, Ont., Canada, made up a nice lobby with samples of various goods (see photo) manufactured in the local county. The unusual flash of course brought a lot of folks to the theatre and the papers made much of the tieup. For street purposes, Pat promoted a parade led by the Chatham Kiltie Band.

Drohan also reports fine returns from serializations of coming pictures, the stories much in demand from local editors. Among the most recent were "Fauntleroy," "Small Town Girl," "Country Doctor" and "Robin Hood." All the serials are announced ahead with big free display ads.

(Continued on following page)

Drohan's Prosperity Week Lobby

Davis Posts Herald Display Board

(*Continued from preceding page*)

Walt Davis Describes Various Click Ideas

Members are well acquainted with the exploitations put on by Round Tabler Davis at the Capitol, Regina, Saskatchewan, Canada, and for this special section, Walt sends along some effective slants on gift tickets, community work, theatre parties and Farewell Nights. Says Davis:

We are doing a consistent selling of our Gift Tickets. In the past, churches and small organizations having entertainments, always solicited the theatres for complimentary tickets for prizes. When they solicit us we inform them that our Home Office frowns on issuing gratis tickets, but we show them and tell all the merits of our Gift Tickets. There is no piece of merchandise they could buy for forty cents that could compare with the enjoyment the winner would get out of a visit to the Capitol.

Just the other day we sold 48 to the Kinsmen Club for prizes for their Carnival and we got a lot of publicity from it. These are just a few of the highlights of the little innovation of Gift Tickets.

Community Work

We have a convenient space in our foyer for a candy table. Some church or women's organization, has a candy sale every Saturday afternoon. We are usually booked from five to eight weeks in advance. This candy is donated and is made in many different homes. Naturally, the Capitol Theatre is kept constantly "alive" on account of the number of people and activities that are connected with each candy sale. Furthermore, there are no candy shops near the theatre so we get no reaction from that source. The woman's page of the daily papers, carries a notice of the sales.

We have been more than successful in selling theatre parties—do not feature cut-rates. But by holding a section of seats any evening (with the exception of Saturdays and holidays) till 7:30—this appeals to organizations and groups of workers. We induce them to come at 7:30 and have their business meeting and supper afterwards.

Every Wednesday Night we have a Farewell showing of one of the past hits. They are run immediately following the last feature. Wednesday is the opening day of our mid-week program. By using the Farewell picture it makes us a good opening, doubling in receipts on any other day in the week. The rental price of the Farewell picture is very reasonable, as it has been shown in all the other theatres and is really a farewell showing of that picture. This beats a preview, as at a preview you do not know how many might attend the regular showing. The Farewell picture is "found money."

For "Sutter's Gold", Joe Hewitt of Robinson, Ill., set out a number of different size boxes painted green with bottom covered with clay or earth. On this was set a number of "nuggets" made of pebbles dipped in bronze. Stones varied in size from that of a pea to an ordinary marble. No copy was used at first and, after everyone in town had offered an opinion as to the reason for the displays, Joe gave out the tiein on the picture and where it could be seen.

AS THE EARTH TURNS

Davis' Trade Paper Ad Display Board

Also recommended by Davis is a one-sheet board display (see photo) made up of ads taken from motion picture trade journals. These flashes also include picture pages and "Showmen's Lobby Laughs" from Motion Picture Herald and other such reproductions which he says have proved to be very fine crowd gatherers.

"Are you prepared for summer?"

Gates Lists Ideas That Sold Well

The following are among the better money-getters for Arnold Gates, manager, Loew's Park, Cleveland, starting with tiein with local car line to have conductors on all cars passing the house call out name of theatre when they announced the cross street where the Park is situated.

Street-stopper was the filming of a fight between two men on busy street rooftop. When crowds gathered, banner was flown with copy on coming show.

Tied in with electrical appliance store to furnish prizes such as ice boxes, washing machines, radios, etc., on memory contest, each week photos of five stars posted in store until 20 pictures had been shown. Contestants wrote names of each star on special entry blank, also titles of last two pictures. Store carried this in all ads plus the current show at the Park.

Effective in getting away from the conventional dress style show with sponsor paying all expenses. While clothes were also shown, the hair angle was tops. 25 models were used and the show proved very popular.

Street bally was bannered donkey on "Night at the Opera" wherein the animal would lie down on car tracks at busy intersection, until removed by police. Tied up traffic, made papers, announced on radio.

An indoor Easter Egg Hunt which he could not use due to local restrictions is also recommended by Gates wherein small colored cards cut in shape of eggs were tacked under seats, placed one under each seat. At a certain time in the program, children are instructed to lift seat, remove egg and stand by for announcement of prizes.

"Are you prepared for summer?"

Locally Made Picture Brings Extra Business

Made up of shots of merchants, local civic and scenic clips, schools and colleges, a home town picture tilted grosses for Manager Herbert Hairrell, Strand, Athens, Tenn. Participating prominents helped Herbert to get off the nut.

On "Country Doctor," a Twin Club was organized with prizes for the three oldest sets of twins present. Stunt proved outstanding in gathering publicity. Imprinted cards for serials are also used, with each chapter punched out when presented by youngsters. To all those turning in card with all numbers punched out, guest ticket is given.

"Are you prepared for summer?"

Realistic Lobby Sells Graver's "Harvest" Month

Accompanying photo is one of the lobby arrangements created by Larry Graver, of the Grove, Willow Grove, Pa., to plug a recent October Pictures Harvest. Among the various decorations were stuffed birds, squirrels, rabbits, fox, raccoon, etc., and also shocks of wheat, pumpkins, autumn leaves.

Rock garden in center of lobby had pools at top and bottom with water pumped from below to run over falls at top. Front was trimmed with leaves, burgees, and box office covered with pampas grass.

On "Baby Face," Graver planted a ring game in lobby, women patrons invited to try and ring any of five 10-inch cutouts of male stars for guest ticket. Stunt was backed by three-sheet of Stanwyck.

For "Don't Get Personal," a lot of laughs were gotten by a lobby flash of a crude dog house labelled "any port in a storm." Small welcome mat and bottle of milk were placed at entrance and attached to clothes line were stockings, undies, etc.

Graver's Picture Harvest Lobby

Charninsky's Big Top Lobby Clicks

Temple Birthday Card Signed by 5000 Children

For advance on "Captain January," at the Hippodrome, Cleveland, Mort Goodman, of Sid Dannenburg's Warner ad crew, reports a real sock in the shape of a ten-foot greeting card (see photo) to Shirley Temple on the occasion of her seventh birthday.

Planted in the theatre lobby, children, and adults, too, were invited to sign the giant card, some 5000 names being inscribed on the first two days of the date. Greetings were then airmailed to Shirley on the Fox lot where the starlet posed with it mounted on a step ladder, the shot used by all the wires.

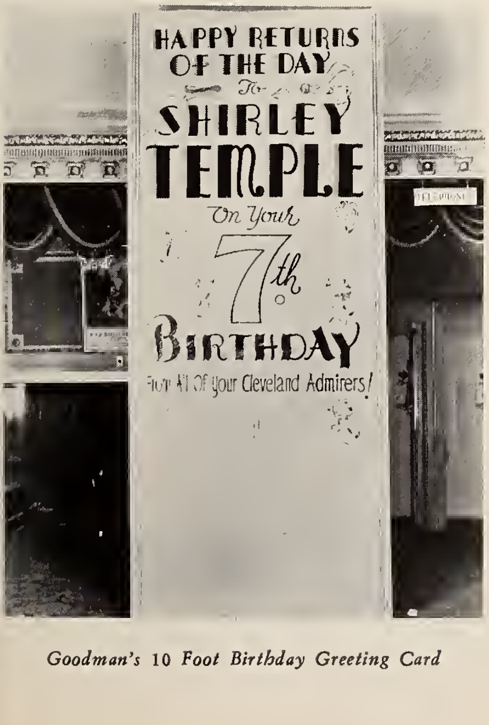
Local papers ran a number of breaks, showing the first child signing her name, Temple and the card. United Airlines also got shots of one of the tots delivering the greetings to one of the stewardesses on the plane.

"Are you prepared for summer?"

Triple Stage Wedding Tops Bryan Campaigns

Stood 'em in the aisles and hung 'em from the rafters, said Bunny Bryan, manager, Pantheon, Chicago, on his triple stage wedding. Started the ball rolling month ahead with trailers and newspaper stories inviting entries until three couples were obtained. Buildup continued until week ahead when Bunny broke a page of co-op ads and repeated on opening day. All advertisers had to contribute three gifts of clothing or dishes, etc., which were displayed in lobby. No screen credit was given.

Radio stations played wedding marches, couples were taken around to all cooperating stores for photos, newspapers did nobly, and though as to be expected the stunt produced a lot of headaches, Bryan says the final gross was more effective than aspirin.



Goodman's 10 Foot Birthday Greeting Card

Bunny Bryan's triple stage wedding described on this page takes this pen back to the exploitation days out of the Paramount office in Seattle when a stage wedding idea was thunk up by the late Fred Walton of Bellingham, Wash. Fred had the house sold out completely for the public splicing and, not wanting to disappoint the rest of his patrons who could not get in, sold the bride and groom on doing the wedding again for the second show, and still turned 'em away.

Week ahead of "Pursuit of Happiness" Bryan planted couple in lobby bedded down with board between them as in the picture and plenty of explanatory display copy around the stunt (see photo, Aug. 10, 1935 issue). Prior to the bundling flash, cards were posted all over the theatre reading: "Bundling Positively Forbidden."

Snipes Circus Copy on "Variety"

Playing "Variety" day and date with a circus, Bryan sniped all the circus paper with "See the circus in 'Variety,'" and had a Boy Scout trapeze display in lobby a week ahead. Business proved better than average opening day whereas previously the circus date killed grosses.

Lobby Lecture Sells Tickets

On Capt. Craig and his "Sea Killers" adventure film, Bryan found the lobby display of diving equipment, swordfish, octopus, etc., a real attention-getter. However, the real ticket-seller, he says, was a lecture every time a crowd gathered to see the display—which evidently proves the old-time pitch still is potent in the right spot.

"Are you prepared for summer?"

Dutkin Sells Week's Shows With Four-Page Programs

Over at the Parkside, in Camden, N. J., Charley Dutkin, of radio-fame, has few newspaper facilities and therefore depends a lot on his meaty four-page programs to sell the whole week's shows of five changes. Sunday and Monday are plugged on front cover, Tuesday, Wednesday, Thursday on inside two pages, with Friday and Saturday on back page.

Press book mats are Dutkin's heaviest ammunition and he manages to make his additional attractions, gift and novelty nights, etc., stand out importantly in the copy.

"Are you prepared for summer?"

Shares Double Truck Ad With Local Store

Most effectively did Manager J. M. Gow, Capitol, Nanaimo, B. C., tie in with the annual January Clearance Sale put on by one of his large stores which advertised the event with a special double truck special printing. Entire back page was given over to the theatre attractions. Ads were stuffed in every copy of local paper covering entire area up to 40 miles north and south, the tie-in on Gow's "Mutiny" date helping to break a lot of records. Theatre share of the cost was small, says the Round Tabler.

On "Country Doctor" Gow tied in with Carnation Milk for lobby display in return for which the milk people planted window cards in all grocery stores, credit lines in all store ads.

"Are you prepared for summer?"

Circus Top Front Features Louie's "Clown" Campaign

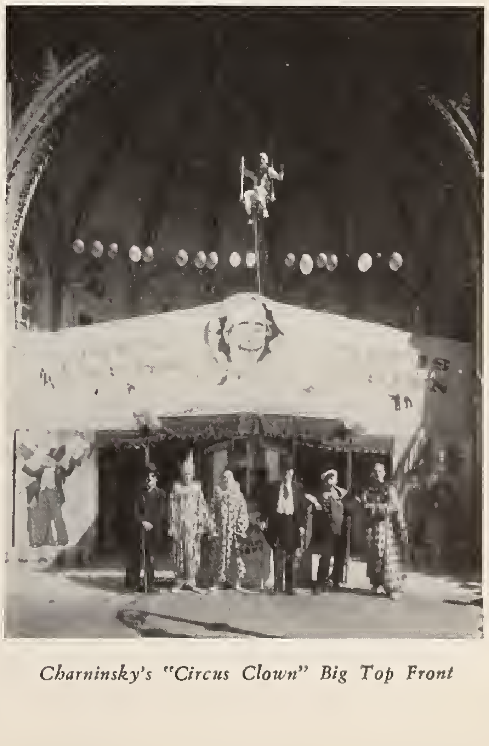
One of his best exploitations, on "Circus Clown" is favored by Louis Charninsky, at the Capitol, Dallas, in which the entire front was transformed into a big top with all the atmosphere and circus talent (see photo), the bally alone coming to over $300, which Louie says results at the boxoffice justified.

Lobby was covered with sawdust, sideshow banners covered walls, inside and out. Fortune teller, red lemonade, peanuts and popcorn were on hand, wild animals of all kinds were borrowed from local zoo and placed alongside of walls in cages. Trap artist from the Big Show did his act from flying trap hung from top of lobby, Chaplin and Popeye impersonators also performed in lobby, as did three clowns.

Street parade was put on with circus band wagon and band, drawn by four white horses, Louie himself on horse leading the procession. All the talent and the animals on a flat top wagon were in line and much excitement prevailed. In addition, Charninsky carried extra newspaper ads, posted additional paper, distributed heralds and window cards, used radio.

Another topper from Charninsky was put across on "She Done Him Wrong," a 22-foot art head of Mae West reaching the dome of the lobby.

(Continued on following page)



Charninsky's "Circus Clown" Big Top Front

Holden Ties in Top Cuban Officials

(Continued from preceding page)

Miniature Circus Big for Goldquist

Two clickers stand out from among the slants forwarded by Round Tabler F. C. Goldquist, now at the Web, in Savanna, Ill. He describes the miniature circus display (see photo) used at the Palace in Danville, and the "Four Horsemen" street stunt (see photo) at the Plaza, Galesburg, Ill. Says "F. C.":

The woods are full of miniature circuses these days and I often wonder if these are used when theatres play pictures of this kind. I built a model circus years ago and used it occasionally in stores and windows. This went over big in Danville a number of years ago while we were playing a midwinter circus at the Palace Theatre. I also used the circus in a store on "Circus Days" the old Jackie Coogan film. It also came in OK on "Sally of the Sawdust." On the latter picture I built a typical sideshow "rag" front; built a brilliant circus body which I mounted on a car pasting a 6 sheet on the side and hired a small band to make a "din" out in front at strategic times.

Four Horse "Horsemen" Bally

Going away back to "The Four Horsemen" I recall painting two long banners which I placed back to back and mounted on the ends of four poles. Four horses of the proper colors were secured and mounted by four Legionaires in uniforms. Each carried a pole and rode through the streets of Galesburg single file carrying the banners. We had quite a time getting the horses "broke" to this strange procession, but finally put it across.

"Are you prepared for summer?"

Holden Ties Cubans To "Patrol" Opening

When queried on his standout exploitations, Earle Holden, of the Capitol, Atlanta, lists as his topper a tieup with the Cuban Government wherein a flight of planes was sent over to Miami for the opening of "Dawn Patrol," when Earle managed the Fairfax in that spot. The lowdown on this and other tieins he favors are as follows.

Tied up with the Cuban government whereby they sent a flight of four planes from Havana to Miami to open the picture. Tied up every civic club in the city on this. Probably only international tie up ever made between two countries. President of Cuba sent personal representative to be at the prevue showing. City of Miami thought so much of the stunt they have made the visit of Cuban fliers to Miami a yearly event ever since. This was the first theatre stunt ever pulled in Miami that ever made front page of Miami *Herald*. Pulled in 1930.

Seymour Morris reports a tiein with a taxi company to haul folks from the theatre home free of charge providing patrons paid their way downtown. While at the newspaper office framing the tiein ad, another taxi owned heard of the hookup, got all the rest of the drivers together with the result that the next morning the paper blossomed out with ads from all taxi outfits offering the same theatre trip and on grosses.

Goldquist's "Four Horsemen" Street Bally

Creates Cocoanut Ice Cream

"The Cocoanuts," done while located at Fairfax in Miami. Sold large manufacturer of ice cream idea of making cocoanut ice cream after much difficulty. Manufacturer stated cream would not go. They tried it and it has been a popular seller ever since. They could not fill the demand when the ice cream was introduced and naturally the picture was plugged plenty.

Tolls Bell for "Byrd"

"Byrd at South Pole," also done while located at Fairfax in Miami. Secured from railroad company the largest locomotive bell that could be found. Took this to the theatre, built stand in front of theatre and mounted bell. Announcement placed on sides of stand to effect "bell would ring five minutes before showing of feature." A simple stunt, but one that created much talk, inasmuch as downtown Miami was not in the habit of hearing a locomotive bell suddenly ring out. Railroad station some distance from downtown. Every time bell would ring, people would come from all directions.

Stages Air Battle on "Angels"

On "Hell's Angels," at the Fairfax, Miami, outstanding stunt of this campaign was staging of gigantic aerial battle over the theatre 30 minutes before opening performance. Tied in with National Guard who had machine gun company and about 6 machine guns, loaded with blanks, on the marquee. Tied in with Curtis Wright flying service to send all their planes over the theatre at certain time. Private pilots decided to get into the fun and the flight consisted of 15 airplanes. As they approached the theatre, the machine guns opened fire. Planes also dropped aerial bombs, especially made that exploded with loud bang but harmless effect. All planes participating had "Hell's Angels" painted on bottom wing. Incidentally, Young Stribling, the fighter, now dead, piloted his own plane in the formation.

Holden's Award "Flanders" Campaign

For "Dog of Flanders," done at Capitol here in Miami, outstanding stunt that won my Silver award was I believe the enormous amount of publicity secured through the tiein with the Georgian for the dog giveaway. Refer to my campaign book for number of inches.

"Are you prepared for summer?"

Five Unit Performance Clicks for Lamm

Digging through his files, Julius Lamm, Uptown, Cleveland, came across campaign on his recent five-unit show put together to build up his feature attraction. All advertising carried the five idea, the separate units enumerated in individual spaces.

In addition to the big picture, Julius had a Bowes short, March of Time, Popeye and newsreel, all of which was plugged via trailer 10 days ahead, on special lobby posters. Other ad slants included hand-bills, stories and ads in the big dailies, foreign and neighborhood papers, shopping guides.

"Are you prepared for summer?"

Golf Lessons In Lobby Worked Well for Moss

While at the RKO Theatre, in Los Angeles, Dick Moss, now at the Boulevard, in the same spot, had a well-known professional give golf lessons in the spacious lobby. Contests have also clicked hard for Dick, one for a Constance Bennett double landing page one stories for a week. Winner appeared in lobby wearing identical costume used by star in pictures. Reviewers contest on a Garbo years back, had paper sponsor contest for best review by readers.

Moss also details a comedy carnival slant, using a Chaplin, Lloyd and Laurel and Hardy presented in conjunction with regular show. Paper was tied in to request from readers opinion on which of the comics they considered the greatest.

"Are you prepared for summer?"

JACKIE COOGAN IN "CIRCUS DAYS"
FISCHER Theatre
Goldquist's Miniature Circus Display

MORE ON JOFFEE'S FREE PASSES

CANNOT ENDORSE IDEA SAYS CARTER BARRON

Dear Mike:

Something for nothing?

Decidedly no for the obvious and often proven reason that Americans depreciate anything for which they don't have to dig deep down in their jeans for. Is it possible that any theatre which has been established in any community for a period of years has not catered to almost all of its citizenry, excluding of course those people who will not come to the movies for any reason? I am a firm believer that movie patrons today do not patronize a particular house just because it is the most beautiful in town or simply because it offers institutional benefits that competitive houses do not hold forth.

People today are picture-shoppers. Unless people are very fastidious about what house they frequent, and these are in the gross minority, they will pack the worst house in town if it has the best picture in town. The best proof of this is the many beautiful, ornate houses in America who are playing to ridiculously small audiences simply because they can't feature good product. Sure, Mr. Joffe will get 10,000 more customers—but only for that week or period during which he makes his free offer.

They may be impressed on their first visit and return the following week, but if in subsequent weeks he does not have an attraction infinitely more appealing than his competitors I am afraid he will be out whatever money he spent for those institutional advertisements. As much as I would like to be able to agree that Mr. Joffee is wise, in the light of dollars and cents I am simply unable to endorse the idea. I cling to the theory the only thing that makes for good steady patronage is good pictures.—Carter Barron, Loew's Theatres, Eastern Division Mgr.

"Are you prepared for summer?"

WHAT ARE THE EFFECTS ASKS HUGH GARDNER

Dear Mike:

Enjoyed the ideas or arguments pro and con on Barney Joffee's "Free Pass" method. I agree heartily with both sides. I am sure that Hal Kopplin of Miami, Florida, if he knew what a wonderful thing Joffee and his associates have done in taking over the old Pantages Theatre in Kansas City after it has been closed for a number of years, located on dirty Twelfth Street, would understand the "why" of Barney Joffee's free pass idea. Circumstances *do* alter cases.

Starting with a house that had always had a cheap reputation in a cheap district, they even went so far as to buy another store show next door and changed it from a cheap burlesque joint to a respectable type of straight picture grind show, thereby helping the neighborhood of The Tower. The fact that they recently, even before their second anniversary, were able to raise their admission to 35c, denotes showmanship.

I thought at the time they opened The Tower that it would have been better if they had obtained the Orpheum in a better location and which was closed. I know though that they have brought the better class into The Tower and have kept the old patrons as well and I imagine the "Free Pass" idea was to get more of the better class folks down to see what a real show they had. Knowing the situation, I think it was a wonderful jesture.

Letters on this page from various of the members continues the discussion pro or con, on the merits of Barney Joffee's free pass stunt detailed in the issue of April 18. Round Tablers Carter Barron, John Trewhela and Tom Soriero express themselves as agin' it while Hugh Gardner aligns himself on Barney's side with some facts on the beginning of the venture.

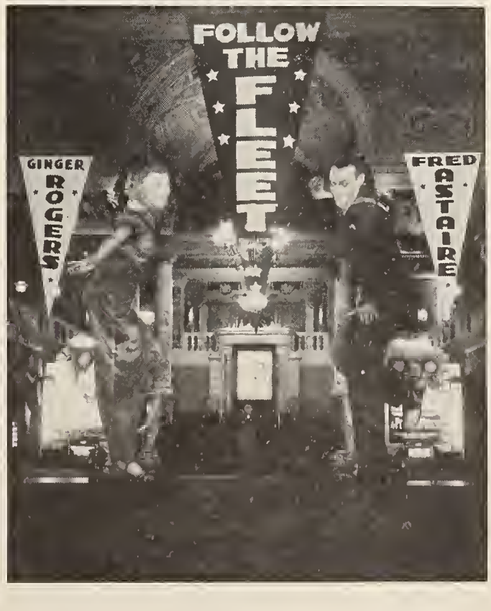
Gardner, and no doubt others, would like to know how Joffee has fared with this advertising experiment and we have forwarded the request on to the Kansas City theatreman.

What I would like to read now in your interesting department would be a recital by Mr. Joffee as to the effects his ad had. —Hugh Gardner, Manager, Orpheum Neosho, Mo.

Giant Star Cutouts Stop 'Em on "Fleet"

Much in evidence in European show circles and now catching on over here is the gargantuan figure cutout for theatre and outside exploitation. Eddie Melnicker of Loew's, Atlanta, holds height honors with his "Pagan" cutout that topped 65 feet and the general idea is now utilized by Manager Rudy Kuehn and publicity chief Bob Deitch, for "Follow the Fleet" at the Stanley, Jersey City, N. J.

Two star cutouts, each 25 feet high (see photo) were placed at either side of stairs.



Melnicker's Giant "Fleet" Cutout Display

SANTA CLAUS DOES NOT GIVE AWAY HIS WARES

Dear Mike:

To me passes are "poison ivy," except those given to newspaper reviewers. I remember when a boy and working in the office of a railroad company a saying in common use: If you want to find out the defects of a road, ask the fellow who travels on a pass. Passes, for the most part, are not appreciated, and why a theatre should give away the only merchandise we have to sell—seats—any more than a merchant playing Santa Claus and giving away his wares, is beyond me. It makes a "red" out of lots of folks when they see their nabor "horning-in" on a free-for-cost ticket.—John W. Trewhela, Babcock Theatre, Billings, Mont.

"Are you prepared for summer?"

GOOD ATTRACTIONS FILL THEATRE SEATS

Dear Mike:

I read with interest your comment pertaining to passes, etc. Personally, I am dead against that kind of advertising. Years ago I was in favor of it. We did not have so many theatres for the public to go to and we used to paper the houses on the opening of a play or picture to get the public in and reap the benefit of mouth-to-mouth advertising. If the public saw a great picture or play, it would build up a deal of good will.

However, any exhibitor today that hands out hundreds of passes or coupons has to bear one thing in mind: you can always get the public when you give them something for nothing, but to make them come back and pay is another thing. To build up good will that way is just kidding ourselves, for the ones that exercise the offer of using these passes are the same ones who will pay elsewhere if they see an attraction that appeals more to them. The reason is that we have so much opposition. There are more theatres and attractions today, and to try to make the public come to one theatre all the time cannot be done unless this theatre at all times has attractions that will draw, for the show is the thing. That is the only means that will fill the house. Free passes on poor or fair pictures will never do it. Good will alone today won't bring the public in when you haven't the attraction, which it seems to me is the primary object of this ad.

In my years of show business I have talked to men in other lines, and the consensus of opinion is that the public always feels that when they get something for nothing there must be a "catch" to it. If it was good, you would not have to give it away, and that applies to theatres. Showmanship, coupled with good attractions, fills the theatre seats. Passes never bring in the shekels at the box office, for the ones that use them are likewise the one that usually pan a show, but passes can serve their purpose if given out where value can be received. I mean by this: tieups with merchants that work out a mutual benefit. Of course that usually is taken care under "Exploitation."—Thomas D. Soriero, Manager United Artists Theatres, Los Angeles, California.

'Housewives Matinee' Held By Sobler at Spreckles

A special showing of "Love Before Breakfast" and dubbed a "housewives matinee" was held by Abe Sobler, Spreckles Theatre, San Diego, Cal., for which he promoted a beautiful breakfast set which was given to woman holding lucky number ticket.

Lobby display featured attractive girl standing at table fully set with the winning dishes (see photo). Another stunt that attracted attention was the black eye street bally for which Abe used two blonde girls, each with their eyes painted with a realistic "shiner" and carrying black suit cases with catchlines, picture and theatre credits.

"Are you prepared for summer?"

Dietz Sock Copy Sells "Love Before Breakfast"

Sylvan Dietz at the Rialto in Glens Falls, N. Y., had special window cards made up for "Love Before Breakfast," copy reading: "Championship fight of the year, Rialto Theatre, Ringside seats! Battling Kay, Carole Lombard vs. Socko Scott, Preston Foster. Two fiery contestants, ten riotous rounds to a dizzy decision. Referee, Dan Cupid; Purse, Matrimonial sweepstakes in Love Before Breakfast."

For his street bally, Sylvan used an old man with long beard in wheel chair, who pushed himself about town, sign on chair reading, "You're never too old to enjoy..." etc., etc.

On "Captain January" through tieup with cooperating department store, Temple dolls, dresses, etc., were given away at kid matinee, store devoting window to display and distributing star photos. For the lobby, baker contributed a Temple birthday cake which was cut and given to patrons.

"Are you prepared for summer?"

Introducing Karl Alfred Alias for Popeye

Carl P. York, general manager for Paramount in Sweden, forwards the accompanying photo of window display in music store located in heart of Stockholm. Display is for a disc of "I'm Popeye the Sailor Man" and was planted in music stores at their own expense. York informs us that Mons. Popeye is known in Sweden as "Karl Alfred."

"Are you prepared for summer?"

Milking Contest Staged By Winans for "Way"

Announcement of a milking contest said to be the first ever held on a Gary stage, was made by City manager Clyde Winans for the "Milky Way" opening at the Palace Theatre. Cows were brought by bannered truck and parked in front of the theatre hours before contest was scheduled, flood lights playing on them.

A mechanical cow was promoted and set up in lobby next to table with card detailing contest, which was plugged in newspapers and trailer. 18 milkmaids were chosen from those who applied and these were introduced on stage opening night and divided into relays of threes, each relay was allowed two minutes to demonstrate their speed in the "art" of milking. Cash prizes were awarded winners.

BREAKFAST SET
FREE
Carole Lombard
LOVE BEFORE BREAKFAST

Sobler's "Breakfast" Lobby Tieup

MUSIKINSTRUMENT och TALMASKINER

York's Popeye Window Display

Charninsky Receives Hat From Webb

THE LAST DAYS OF
POMPEII

Fisher's Singapore "Pompeii" Front

For street bally Winans used a clown dressed as a milkman carrying a tray of milk and set of boxing gloves. Bannered car toured nearby towns distributing heralds on the contest and entire staff wore white coats and caps during run. Bud Moulder, assistant manager, aided on the campaign.

Johnson Hosts Patrons During Anniversary Week

To stimulate business during anniversary week at the Gauley Theatre, Gauley Bridge, West Va., Lee Johnson used a special trailer two weeks ahead stating that in appreciation of patrons' business for the past year, all those celebrating birthdays during "the" week would be admitted as guests of the management. To avoid complications, names and birthdates were registered in a book.

To sell "Petrified Forest" one of the pictures shown during anniversary week, Lee promoted local drug stores for window displays exhibiting specimens of petrified wood from the Petrified Forest.

"Are you prepared for summer?"

Charninsky Honored By Centennial Head

For his excellent work in building grosses in the smaller towns representing the Interstate Circuit and the Texas Centennial Exposition, Louie Charninsky, Capitol Theatre, Dallas, Tex., was presented with a ten gallon hat (see photo) by W. A. Webb, general manager of the Centennial Exposition. Louie makes a collection of these hats, having already received top pieces from Ken Maynard, Tom Mix, Buck Jones, Reb Russell and Tim McCoy.

"Are you prepared for summer?"

Friedman's Lobby Display Sells "Hitch Hike Lady"

Ted Friedman, Strand Theatre, Suffern, N. Y., for "Hitch Hike Lady" made a tieup with Domino Sugar whereby they distributed circulars plugging the picture four days ahead. Windows were arranged, lobby display constructed featuring sugar products and girl handed out samples and imprinted recipe books.

For "Harmony Lane," Ted constructed a lobby display consisting of a three sheet attractively cut and placed in illuminated shadow box. Heralds paid for by local merchants' ads were distributed one week ahead.

"Are you prepared for summer?"

Fisher's "Pompeii" Front

An attractive front for "Last Days of Pompeii" was constructed by Julius Fisher, Capitol Theatre, Singapore, S. S., with cutout letters (see photo) standing approximately 20 feet high. Simulated volcano was planted atop marquee from which smoke and flames issued.

"Are you prepared for summer?"

Two Girls and a Boy Bally "These Three"

A special screening of "These Three" was held by J. Phelps, Loew's Vendome, Nashville, for critics, school teachers, ministers and radio executives. Two girls and boy were used on streets two days ahead carrying appropriate copy and special book was built in lobby from which girl called subscribers advising them of playdates.

Imprinted napkins were distributed in leading night clubs, heralds handed out during teachers State convention and service staff and cashiers created a whispering campaign.

Jackson Sponsors Theatre Club

With merchants hit hard a few years back by bad business conditions, Manager E. R. Jackson, Best, Pulaski, Tenn., hit upon the idea of a free show one day a week, Friday, in cooperation with leading stores. Over 30 came in with Jackson, giving theatre tickets with each dollar purchase. Stores in smaller neighboring villages also cooperated. Each store was allowed 200 tickets weekly at reduced prices with color changed for each free day and tickets good only for the day they were stamped. Merchants put on special sales and advertised heavily.

The event was called "Merchants' Theatre Club" and lasted four weeks. Admissions ran from 1,200 to 2,100 on the free days, theatre having 480 seats. In addition to the added business, Jackson says that many patrons who came in on the cuff returned as steady paying patrons, reflected in the increased grosses throughout the year following this campaign.

"Are you prepared for summer?"

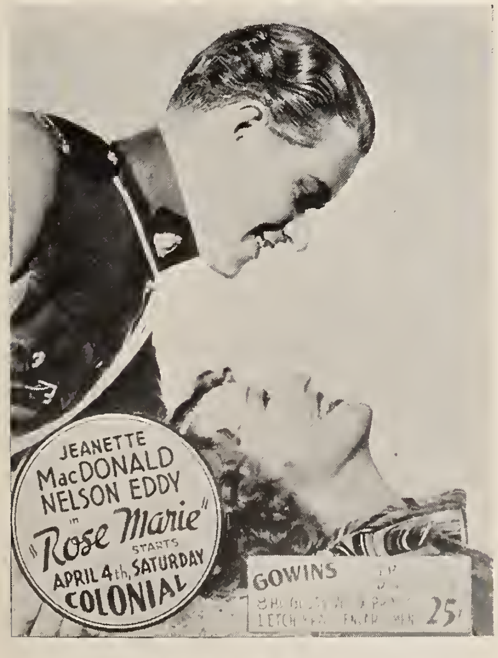
Miniature Photo Giveaway Found Effective Medium

Right at the top for helpful selling, Mike Guttman, Colonial, Watertown, So. Dak., places his miniature photo giveaways. These are three by four and the accompanying photo is a sample. They are made up free from a regular still by local photo shop in return for credits. Mike distributed these at theatre and at big stores.

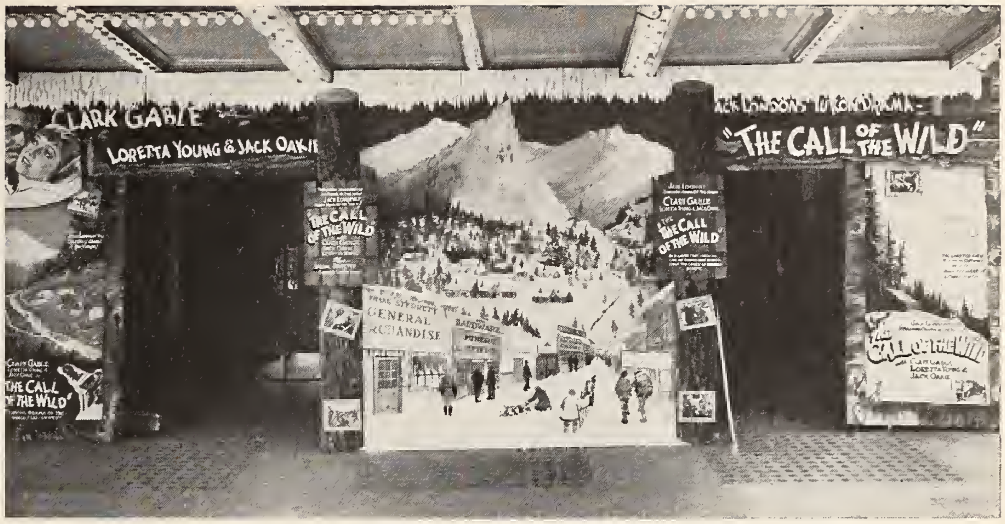
Next in line are Guttman's doorman and cashier cards headed by the "I am your doorman (cashier)," rest of card telling about coming show. Reverse side carries merchant copy which pays for the printing.

Ads in local Shopper's Guide are also found helpful and Mike makes a personal trip through all surrounding rural communities once a month with window cards and one-sheets on coming attractions. His rural trade is especially strong on week-ends.

Guttman has also inaugurated a policy of running monthly a two-column calendar ad of all coming attractions in the next 30 days. Says folks clip this for future reference.



Guttman's "Rose Marie" Photo Novelty Card



STUPENDOUS FRONT. Created by Ralph W. Wood, of the Circle Theatre, in Portland, Oregon, on "The Call of the Wild", this most attractive front brought all the attention it well deserved. Mr. Wood is a firm believer in the theatre front as a show window in his location and does a lot of selling with this type of display.

Gag Heralds Sell "Dead" for McCuan

L. W. McCuan, Uptown Theatre, Dresden, Tenn. distributed "wanted" heralds for "The Walking Dead," offering passes to two young ladies who would volunteer to stay through the entire show alone, one on one side of the house and the second on the other. Herald advised that an ambulance would be stationed in front of theatre in case of emergency.

To the graduating classes of high school, McCuan mailed printed congratulatory cards with invitation to attend show during commencement week as guests of the management.

"Are you prepared for summer?"

Contest Highlights "Zero" Campaign

Frank Shaffer, Virginia Theatre, Harrisonburg, Va. promoted a full page co-op ad for "Ceiling Zero" in which each merchant's ad contained an oversized letter in upper left hand corner. These when properly assembled spelled picture title and stars, cash prizes going to winners, paid for by cooperating merchants. Stories running in papers.

Gaily colored heralds with art work were widely distributed, 24 sheet posted on large board at County Court House and special lobby was constructed.

"Are you prepared for summer?"

Promotes Refrigerator For "Country Doctor"

Ed Harrison, Capitol, Pittsfield, Mass. for "Doctor," had gas company come through with refrigerator for giveaway and distribute heralds. Box was displayed in lobby during run and company's ad included picture mention and copy on the Quins.

Doctors and nurses were circularized, baker devoted window to large cut of the babes and featured Quintuplet sets of cookies. Department store came through with window display of baby goods, dolls, etc., the latter were also planted in the lobby, and colored photos of the starlets were framed and used in jewelers' windows.

Kids Help Bally "Times" for Bruno

James Bruno, Loew's Burland, Bronx, N. Y. rounded up the kids in his neighborhood to help bally "Modern Times." Each youngster was given a cutout letter of the star's name and paraded about town, stopping and spelling out the name.

Through tieup with luggage shop, lucky numbered sales slips were handed out, corresponding numbers posted on blackboard and tickets going to the holders. Soda dispenser in ice cream parlor wore a Chaplin derby and mustache, fountain also decorated with cutouts. James also posted notices on bulletin boards of neighborhood schools.

"Are you prepared for summer?"

Schumann's 'Obsession' Window

Accompanying photo shows drug store window secured by S. B. Schumann, Ritts Theatre, Rittman, Ohio, for "Magnificent Obsession." Color scheme was yellow ribbons on a field of green with stills made transparent with lights from behind. Top of window had two lavender flood lights and Schumann reports it very effective.

Two People living, loving, fighting against the indomitable laws of Life!
The most notable novel in years becomes the Outstanding Screen play of the Decade
MAGNIFICENT OBSESSION

Schumann's "Obsession" Window Display

personalities

FRANK BOUCHER
formerly at Charlottesville, Md., is now general manager of the Embassy and Maryland Theatres in Cumberland, Md.

▽

CHUCK SHANNON
manager of the Belmar in Pittsburgh, Pa., dropped into headquarters for a visit.

▽

J. RUSSELL PAYNE
has been promoted to the managerial job at the Federal Theatre in Federalsburg, Md.

▽

FRANK HENSON
formerly manager of the Bijou, New Haven, has been shifted to resident manager of Loew's Broad in Columbus, Ohio, WILLIAM ELDER succeeding Frank.

▽

F. F. MAC HENRY
is the new manager of the Pines Theatre, Lufkin, Texas, succeeding NON BINION, who becomes manager of the Ritz there. MAURICE O. WHITE, formerly in charge of the Ritz, has been transferred to Nacogdoches, while JOHN OXFORD of the Pines goes to Kilgore, Tex.

▽

JACK BEACHLER
has been transferred from the Majestic to the Strand, in Hastings, Neb., and JIM PICKETT, formerly at the Strand, goes to the Majestic in Grand Island.

▽

KEN HOEL
former manager of the Capitol, in Wheeling, West Va., has joined Atlantic Screen Service in Pittsburgh as assistant to the president.

▽

BOB SENFT
formerly at the Cambria in Johnstown, Pa., is managing a ballroom in Buckeye Lake, Ohio.

▽

CRESS SMITH
is now managing the Ritz Theatre in Pittsburgh, Pa.

▽

JULES KOENIG
formerly at the Liberty Theatre, New York City, is now managing the Central.

▽

CLYDE WILLARD
is now managing the Paramount in Kokomo, Ind., succeeding MERRILL MOORE, resigned.

▽

TOM FORHAN
is now managing the Capitol Theatre in Welland, Ont., Can.

▽

C. A. BESSIER
who formerly operated a theatre at Eldorado Springs, Mo., has taken over the Cozy at Humboldt, Kan.

▽

A. J. SIMMONS
has taken over the Opera House at Eldorado Springs, Mo.

▽

HAL WINSTON
is managing the Strand and Palace Theatres in Stamford, Conn.

On Sunday, May 10, at Temple Emanu-El, New York City, Sylvia Steiner and Ed Siegal, genial Warner manager of the Etna Theatre, Etna, Pa., were married in the presence of a group of relatives and friends.

LOUIS HELLBORN
former manager of the Denham, Denver, Colo., has left for San Diego, where he will be on the managerial staff of the exposition.

▽

JOHN TREWHELA
former manager of the Fox Judith in Lewistown, Mont., is now managing the Babcock and Fox Theatres in Billings, Mont. JACK EDWARDS, Missoula, Mont., replaces him at the Judith.

Showmen's Calendar

JULY

1st	Battle of Gettysburg—1863
	Charles Laughton's Birthday
3rd	Idaho Admitted to Union—1890
4th	Independence Day
	Nathaniel Hawthorne, author, born—1804
	Calvin Coolidge born—1872
6th	John Paul Jones born—1747
	Ricordo Cortez' Birthday
7th	Inauguration of Lindbergh Air Line—1929
10th	Wyoming Admitted to Union—1890
	Slim Sommerville's Birthday
	John Quincy Adams born—1767
11th	Aaron Burr Killed Alex. Hamilton in duel—1804
12th	Jean Hersholt's Birthday
14th	Toby Wing's Birthday
15th	St. Swithin's Day
16th	Ginger Rogers' Birthday
	Barbara Stanwyck's Birthday
17th	Sherman's March to Sea—1864
	James Cagney's Birthday
18th	Lupe Velez' Birthday
	Richard Dix's Birthday
21st	Battle of Bull Run—1861
22nd	Marjorie White's Birthday
25th	Alison Skipworth's Birthday
26th	Postal System Established—1775
	Gracie Allen's Birthday
28th	Joe E. Brown's Birthday
29th	William Powell's Birthday
31st	Lafayette Arrived from France—1777

ZAC FREEDMAN
has been appointed managing director of Gus Edwards' Sho-Window at the Broadway Theatre, N. Y. C.

▽

JACK GOLDSTEIN
recently resigned as exploitation manager for United Artists, has opened up an independent publicity office in the Little Building, Boston, Mass. Jack was formerly publicity head for the RKO theatre in that territory.

▽

C. M. MOREHEAD
is now managing the Iola Theatre in Iola, Kansas, replacing M. N. HILLYER.

▽

D. P. CALLAHAN
is the new manager of the Ritz and Empire in Waxahachie, Tex., succeeding W. LLOYD PULLEN

▽

MAURICE CREW
formerly manager of the Paramount in Waterloo, is now managing the Roosevelt in Des Moines with BOB LEONARD, formerly at the Roosevelt, going to the Garden. HENRY WORKMAN, who has had charge of the Garden, has returned to Excelsior, Minn., to assist his father in managing a string of houses.

▽

WADE WITTMAN
has been transferred by Loew's to Pittsburgh from Cleveland to assist MIKE CULLEN, managing director of the Penn.

▽

GERALD WHITNEY
formerly manager of the Mayan, in Denver, has been promoted to city manager of Denver. Succeeding Whitney at the Mayan is LEE CRAWFORD.

▽

HARRY ASHTON
southern division manager for Fox West Coast has traded positions with FRED GLASS, city manager at Boulder, Colo.

▽

CLARENCE GODER
is the new manager at Delta, Colo., succeeding HARRY MOORE, who resigned to go to Salida to be city manager for two Yaeger houses.

▽

FREDDIE SCHADER
p.a. at the Fox in Detroit, has resigned to freelance in that territory.

▽

GERALD WHITNEY
has been promoted from manager of the Mayan in Denver to city manager for Denver. LEE CRAWFORD, Whitney's assistant, succeeds him at the Mayan.

▽

ALFRED SWETT
formerly assistant at the Paramount, Salem, Mass., has been made manager of the Empire in Boston.

▽

WILLIAM T. POWELL
has left the Paramount in Newport and has been appointed publicity director of the Nathan Goldstein Circuit, headquarters in Springfield, Mass.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Oefense				
Murder in Chinatown				
Revolt of the Zombles	Dorothy Stone-Oean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom of Oeath Valley	Frankie Oarro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		June 15,'36†		
Robin Hood, Jr.		June 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Orag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				

Coming

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Alcatraz		July 15,'36†		
Phantom of Santa Fe, The	Nina Quartaro- Norman Kerry	June 1,'36†		
Tundra		June 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Oec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.O.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Oenny-Patricia Farr	Dct. 15	62	
Little Red Schoolhouse	Oickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin D'Brien-Moore - Oonald Cook	Dec. 15†	64	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Cecilia Parker-Russell Hopton			
Sophisticated Lady				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Oouglas	May 10,'38†	*75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Blackmailer	William Gargan-Florence Rice	May 8,'36†		
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Oan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Oec. 10†	65	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Oix-Karen Morley	May 1,'36†	75	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	58	Mar. 14,'36
Escape from Oevil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Oec. 14
Feather In Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Oefender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Oec. 31†	65	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	*68	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'38
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
Dne Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room." April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
She Couln't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
(Exploitation: Feb. 15,'36, p. 83.)				
Superspeed (G)	Norman Foster-Florence Rice	Sept. 1	57	Apr. 25,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Counterfeit	Chester Morris-Margot Grahame	May 25,'36†		
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Fugitive Sheriff, The	Ken Maynard-Beth Marion		58	
King Steps Dut, The	Grace Moore-Franchot Tone	May 28,'36†	86	
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe	Edward Arnold-Joan Perry			
(See "Fer de Lance," "In the Cutting Room, May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Purple and Fine Linen	Jean Arthur			
San Francisco Nights	Marguerite Churchill-Ralph Bellamy			
Stampede	Charles Starrett-Finis Barton			
Trapped by Television	Lyle Talbot-Mary Astor			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 28	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Toll of the Oesert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Wolf Riders	Jack Perrin	Oec. 26†	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Oec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'38†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Until Ooath	Csortos-Deveny		90	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Notre Dame			58	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man	Wallace Ford-Lillian Miles	July 11	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 655	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 6,'36, p. 63; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
(Exploitation: May 16,'36, p. 85)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law In Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 16,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 26,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploiation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets or Ballots	Edw. G. Robinson-Joan Blondell	June 6,'36†		
(See "In the Cutting Room," Apr. 11,'36.)				
China Clipper	Pat O'Brien-Beverly Roberts			
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Hearts Divided 955	Marion Davies-Dick Powell	June 20,'36†		
(See "In the Cutting Room," Mar. 14,'36.)				
Let's Pretend				
Mountain Justice	Bette Davis			
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	*62	Apr. 4,'36
Nowhere	Ross Alexander-Beverly Roberts			
Shrinking Violet	Ross Alexander-June Travis			
Stage Struck	Joan Blondell-Dick Powell			
Two Against the World	Humphrey Bogart-Beverly Roberts	July 16,'36†		
(See "In the Cutting Room," Mar. 28,'36.)				
White Angel, The 960	Kay Francis-Ian Hunter	July 4,'36†		

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 16†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 15†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Oct. 1†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 63.)				
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct. 15	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	Constance Bennett-O. Homolka			
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rest Cure (G)	Reginald Denny-Esther Ralston	May 7,'36	64	Feb. 15,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	June 7,'36	66	
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Song of the Andes				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	June 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'38†	62½	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady In Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†		
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
She-Devil Island	C. Guerro-J. J. Martinez Casado	June 1,'36†	63	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36†	63	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36†	65	Oct. 14,'33
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jene Terzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Hat	Frank Luther-Dorothy Dare	June 1,'36†		
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A)	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
(Reviewed and released in New York territory under the title, "The Criminal Within.))				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen				
Death Rides Double				
Three of a Kind	Chick Chandler-Evalyn Knapp			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 28
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,36
Ah, Wilderness† (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Bishop Misbehaves, The (G) 613	Edmund Gwenn-Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
China Seas (G) 602	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16†	89	Aug. 3
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 62; Apr. 11,'36, p. 95.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,36, p. 83.)				
It's In the Air (G) 816	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan 25,'36, p. 88; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
O'Shaughnessey's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'36, p. 78.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 26
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79.)				
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	98	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'38†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'38.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'38†	113	Jan. 16,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 65; Mar. 14, '36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'38
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan.25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'38
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Callela	Jan. 24,'36†	77	Feb. 8,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. .Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil Doll, The	Lionel Barrymore-M. O'Sullivan	June 26,'36†		
Fury 610	Sylvia Sidney-Spencer Tracy	May 29,'36†		
(See "In the Cutting Room," May 9,'36.)				
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart			
Great Ziegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
Kelly the Second	Patsy Kelly-Pert Kelton			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Our Relations	Laurel and Hardy			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 12,'36†		
(See "In the Cutting Room," April 4,'36.)				
Suzy	Jean Harlow-Franchot Tone	July 3,'36†		
Tarzan Escapes	Johnny Weismuller -Maureen O'Sullivan			
Trouble for Two 646	Robert Montgomery-Rosalind Russell	June 5,'36†		
(See "Suicide Club," "In the Cutting Room," May 2,'36.)				
We Went to College	Walter Abel-Edith Atwater	June 19,'36†		

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 8
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	62	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1938, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'36†	78	Apr. 11,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A)	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36; p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3506	Lorettta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 6,'38, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Fatal Lady	Mary Ellis-Walter Pidgeon	May 15,'36†		
(See "In the Cutting Room," May 16,'36.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Florida Special (G)	Jack Oakie-Sally Eilers	May 1,'36†	*68	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G)	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(see news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Miehael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 16
Mary Burns, Fugutive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G)	C. Lombard-Fred MacMurray	May 22,'36†	*75	May 16,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 28	70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
This Woman Is Mine 3447	Gregory Ratoff-John Loder-R. Bennett-Kath. Sergrave	Aug. 9†	75	
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tenight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death	Randolph Scott-Frances Drake	June 19,'36†		
(See "In the Cutting Room," May 16,'36.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
Border Flight (G)	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Chinese Gold	Gary Cooper-Madeleine Carroll			
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Girl of the Ozarks, The	Virginia Weidler-G. Erickson	June 12,'36†		
(See "In the Cutting Room," May 9,'36.)				
Palm Springs	Frances Langford-Smith Ballew	June 5,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Poppy	W. C. Fields-Rochelle Hudson	June 26,'36		
(See "In the Cutting Room," May 9,'36.)				
Return of Sophie Lang, The	Gertrude Michael-Ray Milland			
Rhythm on the Range	Bing Crosby-Frances Farmer			
Spendthrift	Henry Fonda - Pat Paterson			
Texas Rangers, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 26,'36†		
Yours for the Asking	George Raft-Dolores Costello Barrymore			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy- Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Tim McCoy-Joan Woodbury	Jan. 27,'36†	76	
Lightnin' Bill Carson	Ralph Forbes-Marion Schilling	Apr. 15,'36†		
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luana Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Fighting Fury	Kazan, Wonder Dog - John King	Sept. 1†	61	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'38
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†		
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frankie and Johnnie 3555	Helen Morgan-Chester Morris	May 1,'36†	66	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	*70	Apr. 25,'36
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	80	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Mar. 2,'36†		
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Follow Your Heart 3509	Marion Talley			
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars 3573	Gene Autry-Dorothy Dix	July 6,'36†		
(See "In the Cutting Room," May 16,'36.)				
Hearts in Bondage 3508	James Dunn-Mae Clarke			
(See "The Glory Parade," "In the Cutting Room," Apr. 25,'36.)				
Lonely Trail, The 3561	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Navy Born 3516	William Gargan-Claire Dodd	June 20,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Ticket to Paradise 3533	Roger Pryor-Wendy Barrie	June 20,'36†		
Winds of the Wasteland 3562	John Wayne-Phyllis Fraser	June 15,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36†	85	May 16,'36
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36†	81	May 2,'38
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'38
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'38†	67	Mar. 14,'38
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'38
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Roem," Aug. 17.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pempeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Murder on the Bridle Patb (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 18,'38
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'38
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Dct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'38
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'38
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Majesty, Bunker Bean	Owen Davis, Jr.-Louise Latimer			
Last Outlaw, The	Harry Carey-Hoot Gibson			
(See "The Last of the Bad Men," "In the Cutting Room," Apr. 18,'36.)				
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36
Marry the Girl	Gene Raymond-Barbara Stanwyck			
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss	Anne Shirley-John Beal			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels In White	Tala Birell	Zeldman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'38†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'38†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'38
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82.)				
Dante's Inferno* (A) 811	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	*75	Apr. 18,'36
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	*65	May 9,'36
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 8
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'38†	62	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Dct. 4†	88	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'38†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'38†	88	Jan. 4,'38
(Exploitation: Mar. 21,'38, p. 36; Apr. 4,'38, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'38
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 9
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'38
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 27
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 3
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Dct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'38†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16.)				
Way Down East* (G) 816	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Aisle*		July 24,'36†		
Border Patrolman, The* 650	Geo. O'Brien-Polly Ann Young	July 3,'36†		
Dimples	Shirley Temple-Helen Westley			
Girls' Dormitory	Ruth Chatterton-Herbert Marshall			
Human Cargo* (G)	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
Jones Family in Educating Father*	Jed Prouty-Shirley Deane	July 10,'36		
Little Miss Nobody* (G)	Jane Withers-Ralph Morgan	June 12,'36†	*72	Mar. 28,'36
Mercy Killer, The*	Gloria Stuart-Robert Kent	July 17,'36†		
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†	79	
(See "In the Cutting Room," May 16,'36.)				
Private Number* 645	Loretta Young-Robert Taylor	June 5,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
Public Nuisance, No. 1	Jane Withers-Irvin S. Cobb			
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19,'36†	*85	May 16,'36
To Mary—With Love	Warner Baxter-Myrna Loy			
Trouble Makers*	Brian Donlevy-Glenda Farrell	June 26,'36†		
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room,' May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Dthers 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Dct. 5
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80.)				
Melody Lingers On, The (G)	Josephine Hutchinson-George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 94; May 16,'36, p. 82.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'38†	100	Jan. 25,'36
(Exploitation: Feb. 1,'38, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'38†	93	Feb. 29,'38
(Exploitation: May 9,'36, pp. 90, 94.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Things to Come (G)	Raymond Massey	Apr. 24,'38†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
Last of the Mohicans, The	Randolph Scott-Heather Angel	June 19,'36†		
Man Who Could Work Miracles, The	Roland Young			
Moscow Nights (A)	H. Baeur-Penelope Dudley Ward	July 10,'36†	76	Nov. 30

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	*72	May 9,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'38, p 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G)9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	*115	May 9,'36
(See musical analysis, May 9,'36, p. 65.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan 9031	Jack Holt-Nan Gray	June 14,'36†		
My Man Godfrey	William Powell-Carole Lombard			
Nobody's Fool	Edward Everett Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole!	Ann Preston-Henry Hunter	June 7,'36†		
(See "In the Cutting Room," May 9,'36.)				
Phantom Rider	Buck Jones-Maria Shelton	July 6,'36†		
Two in a Crowd	Joel McCrea-Joan Bennett			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				
Parole	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 25,'36, p. 96.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse	Fredric March-O. De Havilland			
(See production article, Feb. 1,'36, p. 16.)				
Bengal Killer, The	Barton MacLane-June Travis			
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	*60	Apr. 25,'36
Blood Lines	Patricia Ellis-Dennis Moore			
Cain and Mabel	Marion Davies-Clark Gable			
Case of the Velvet Claws, The	Warren William-Claire Dodd			
(See "In the Cutting Room," Apr. 18,'36.)				
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram	July 25,'36†		
(See production article, May 2,'36, p. 16.)				
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Hot Money	Ross Alexander-Beverly Roberts			
(See "In the Cutting Room, May 2,'36.)				
Jailbreak (G)	Craig Reynolds-June Travis		60	May 16,'36
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Love Begins at Twenty	Warren Hull-Patricia Ellis			
(See "In the Cutting Room,' May 2,'36.)				
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94.)				
On Secret Service	Dick Foran-Paula Stone			
(See "In the Cutting Room," May 16,'36.)				
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay	July 11,'36†		
Sons O'Guns 911	Joe E. Brown-Joan Blondell	May 30,'38†	*85	May 2,'36
Sweet Aloes	Kay Francis-George Brent			
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Golden Tiaga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz(G)	Lilian Harvey	Assoc. British		80	Nov. 16
Lady Jane Grey (G)	Nova Pilbeam	Gaumont-British		78	May 16,'36
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'38	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Ceiller	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'38	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, The (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Student's Romance, The(G)	Grete Natler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
Two Hearts in Harmony(G)	Bernice Claire	Assoc. British		55	Nov. 30
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		78	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30',36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Teched In th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google		7
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Disorder in the Court (3 Stooges)		
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Half Shot Shooters (3 Stooges)		
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	8
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		8
Glee Worms		
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 28†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'38†	7
12. "Lil Ainjil"	Mar. 19,'38†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm		
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	10
Tomorrow's Champions	July 23	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics		
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	10
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'36†	2 rls.
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	2 rls.
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Busy Bee, The	May 29,'36†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May 1,'36†	6
Sailor's Home, The	June 12,'36†	1 rl.
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	1 rl.
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	11
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	2 rls.
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'38†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	8
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	8
Modern Tokyo	Dec. 28†	8
Rio de Janeiro, City of Splendor	Apr. 18,'36†	
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'38†	8
HARMAN-ISING (Happy Harmonies)		
14—Old Plantation, The	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
SPECIAL		
Audioscopiks		8
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'38†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
COLOR CLASSICS		
Cobweb Hotel	May 15,'36†	8
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'38†	11
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	9
No. 10—	Apr. 24,'36†	10
No. 11—	May 22,'36†	
No. 12—	June 19,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'38†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'38†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
Wimpy, the Waiter	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
SCREEN SONGS		
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—Neptune's Scholars	June 5,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 5	Aug. 18†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'38†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36.	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'38†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	18½
Quiet Fourth, A	Aug. 9†	15
Returned Engageemnt, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'38†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'38†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Wholesailing Along	May 29,'36†	17
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 26	11
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		
SACK (National Pict.)		
Tubal Cain		16

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'38†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer Elephant	May 14,'36†	8½
20. Three Little Wolves		10

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 4,'36†	
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 6)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	1 rl.
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka In for the Love of Pete Shemp Howard Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	

BROADWAY BREVITIES

Title	Rel. Date	Min.
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady In Black, The Countess Olga Albani	Aug. 17	20
Dublin In Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal Leroy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	2 rls.
When You're Single Cross and Dunn	May 16,'36†	2 rls.
Maid for a Day Grace Hayes	May 23,'36†	2 rls.
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16 Phantom Ship, The	Feb. 1,'36†	7
No. 17 Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	1 rl.

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady In Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	1 rl.
No. 20—I'd Love to Take Orders from You	May 16,'36†	1 rl.
No. 21—Bingo Crosbyana	May 30,'36†	

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11

PEPPER POT

Title	Rel. Date	Min.
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Pictorial Review	June 13,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.		(each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 episodes)		
Robinson Crusoe		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy In the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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ure bet as a matinee idol for the
ungsters!

PHILA. EXHIBITOR—The naval professor thinks that the lost world of Atlantis contains people who are causing earthquakes in this world. WITH LOTS OF ACTION, this offers possibilities, what with ray guns, etc. GOOD!

FILM BULLETIN—A highly imaginative
portrayal of thrills...in lost Atlantis. Lots o
trick photography that looks real, pleasan
performances and a fantastic story made tc
seem plausible RATES THIS AS AMONC
THE BEST SERIAL BETS OF THE SEASON
The kids will love it and grown-ups whc
read the comic strips will see it!

MORE EXHIBITORS VOLUNTARILY INCREASE THEIR OWN AUTRY RENTALS!

Rave Reviews on "The Singing Cowboy"!

SHOWMEN'S TRADE REVIEW—Some new angles add extra appeal for Western fans and youngsters.

PHILA. EXHIBITOR—Holds to the same good standard set by other Autrys. Strong on song, action, romance!

MOTION PICTURE HERALD—Gene Autry's singing is its dominant exploitation factor. Unusual angle in presentation of television.

America's Box-Office Royalty

Carole Lombard and Fred MacMurray
in **"THE PRINCESS COMES ACROSS"**
with
Douglass Dumbrille · Alison Skipworth · William Frawley
Directed by William K. Howard · A Paramount Picture

Paramount Pictures

MOTION PICTURE HERALD

INDUSTRY THREATENS TO DROP $2,000,000 FINANCING OF STAGE

CLUB WOMEN PLEDGE BOX OFFICE SUPPORT OF 'BETTER PICTURES'

GB Increases Releases to 24

VOL. 123, NO. 9 - In Two Sections—Section One - MAY 30, 1936

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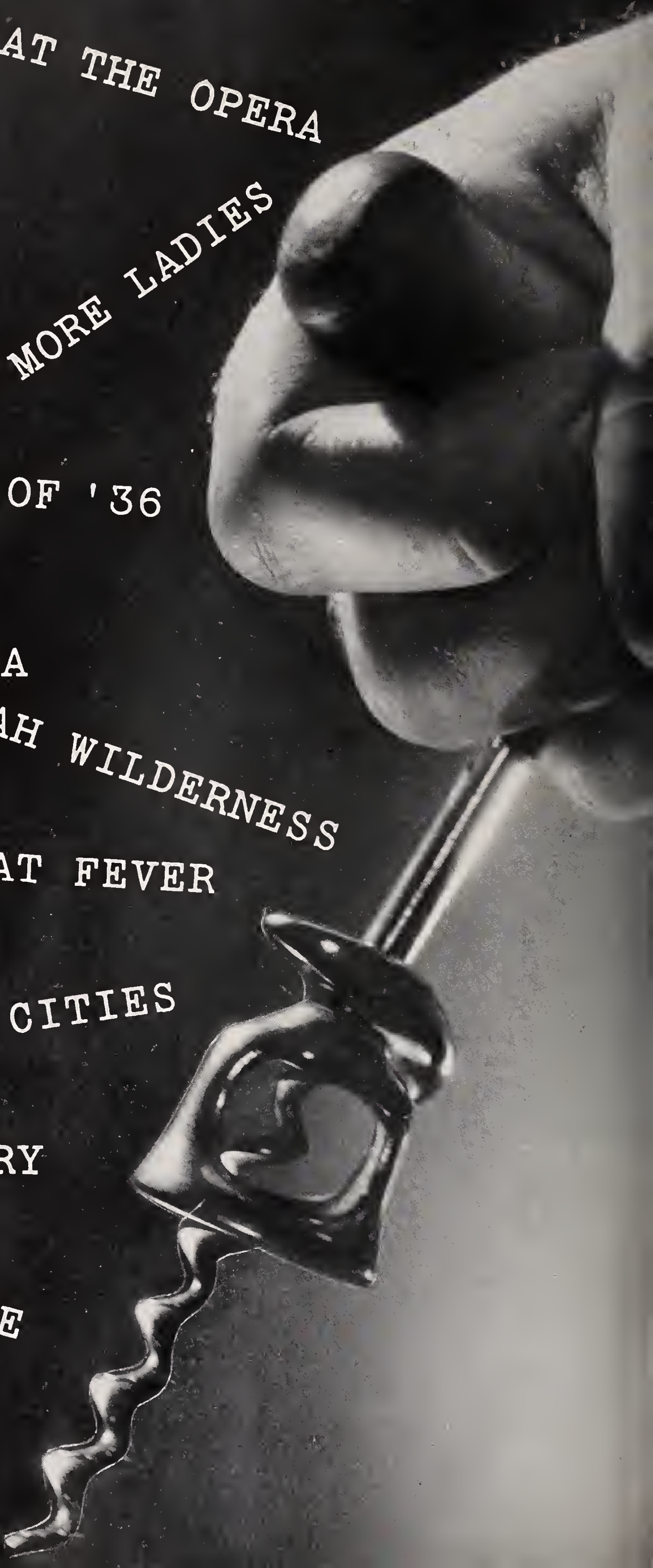


THE GREAT ZIEGFELD

NIGHT AT THE OPERA

CHINA SEAS

ROSE MARIE

MUTINY ON
THE BOUNTY

SUZY

NO MORE LADIES

BROADWAY MELODY OF '36

NAUGHTY MARIETTA

ANNA KARENINA

AH WILDERNESS

WIFE VS.
SECRETARY

PETTICOAT FEVER

SMALL TOWN GIRL

TALE OF TWO CITIES

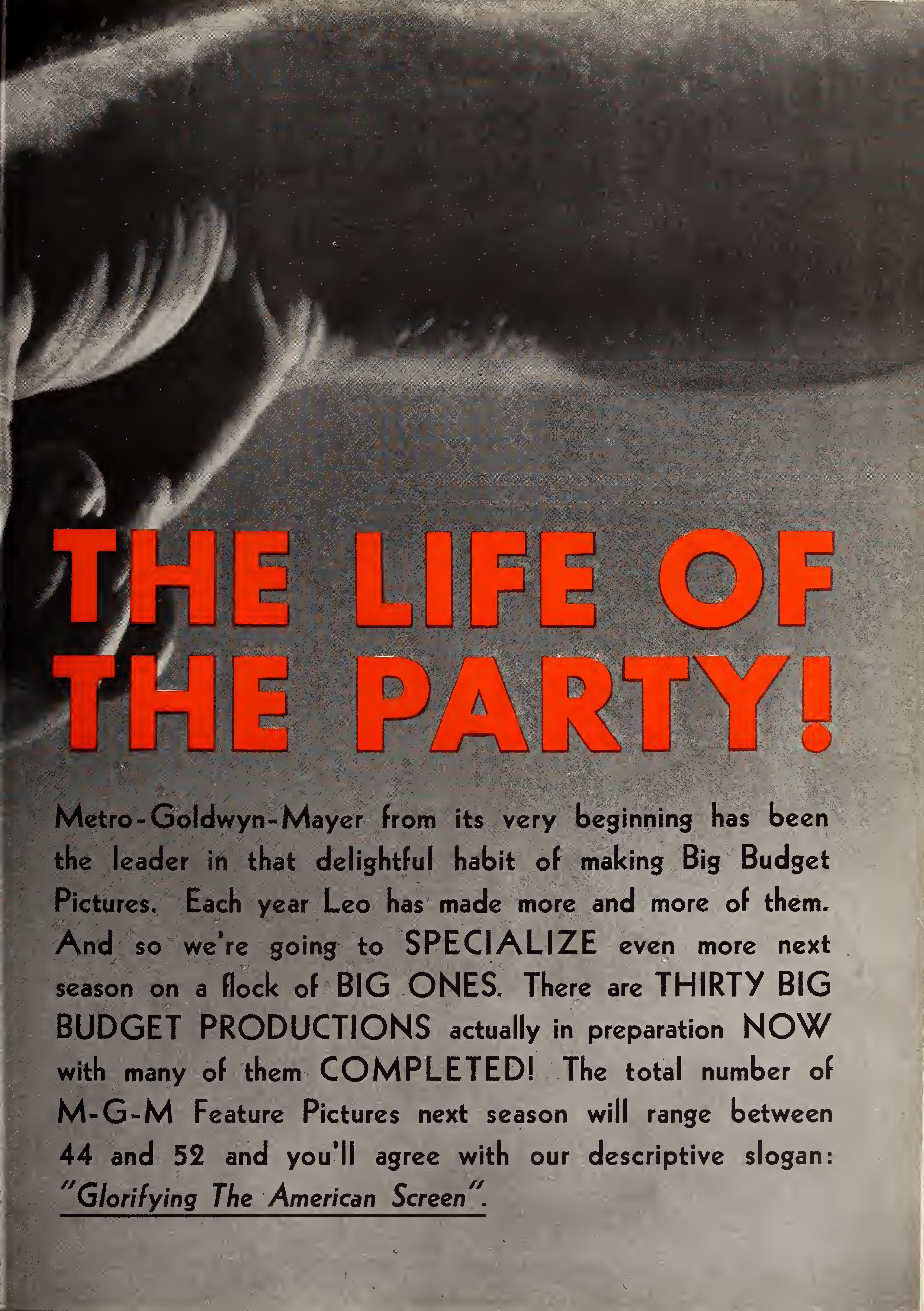
RENDEZVOUS

FURY

I LIVE MY LIFE

RIFFRAFF

SAN FRANCISCO



THE LIFE OF THE PARTY!

Metro-Goldwyn-Mayer from its very beginning has been the leader in that delightful habit of making Big Budget Pictures. Each year Leo has made more and more of them. And so we're going to SPECIALIZE even more next season on a flock of BIG ONES. There are THIRTY BIG BUDGET PRODUCTIONS actually in preparation NOW with many of them COMPLETED! The total number of M-G-M Feature Pictures next season will range between 44 and 52 and you'll agree with our descriptive slogan: *"Glorifying The American Screen".*

WARNER BROS. HAVE *it* *

*(That great big, beautiful box-office natural you've been searching high and low for!)**

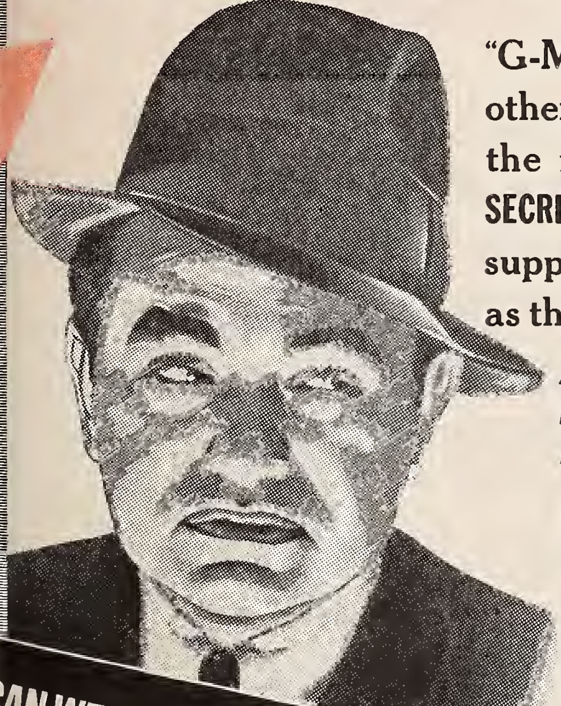
G-MEN CLEAN UP 'ENEMIES'

NEW CRIME DRIVE AIMED AT "HIGHER-UPS

Enemy No

SPEEDING TO THE SCREEN ON A WAVE OF HEADLINES!
The Torrid, Timed-to-the-Minute Revelations of

THE NEW DICTATORSHIP OF GANGDOM!



"G-Men's" producers score another sensational scoop with the first big drama of the **SECRET SYNDICATE OF CRIME** that supplants the Public Enemies as the nation's No. 1 Menace!

And Heading This Huge New Crime Combine Is None Other Than

EDW. G. (*'Little Caesar'*)

ROBINSON

CAN WE BUST THIS BRAIN TRUST BEHIND THE CRIME TRUST?

How high up in social circles are the real RATS OF THE RACKETS who are still sticking up America to the tune of 15 billion a year? YOU'VE *GOT* TO KNOW—AND

"BULLETS OR BALLOTS"

"leaves nothing to the imagination—but leaves all predecessors so far behind they'll never be missed"!—*writes 'Variety Daily's' Coast Previewer*

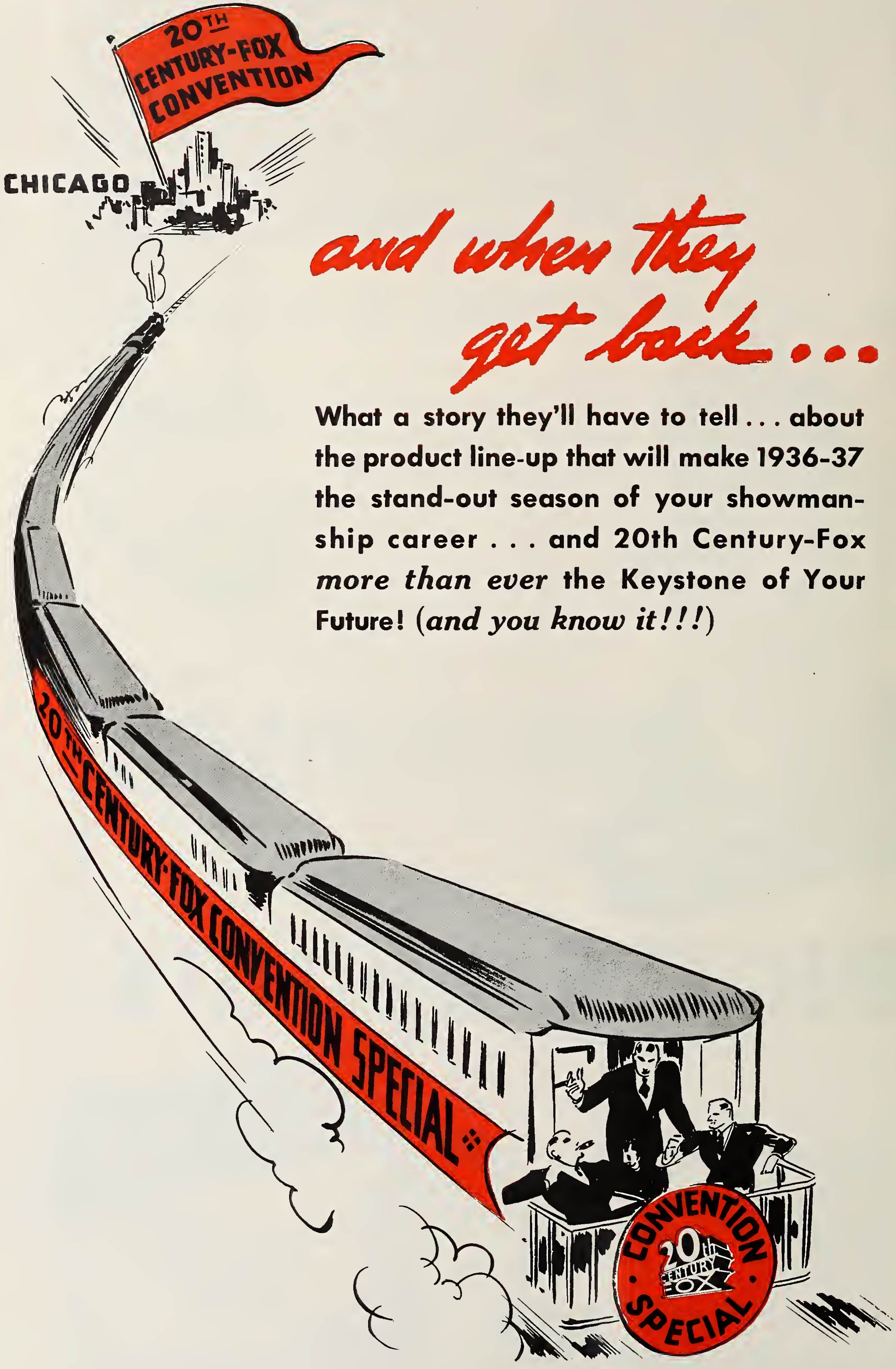
THE STORY OF THE "G-MEN'S" NEW JOB! . . . . THE YEAR'S MOST SENSATIONAL NEW HIT!

with

JOAN BLONDELL
BARTON MacLANE
HUMPHREY BOGART
FRANK McHUGH
also Joseph King • Richard Purcell • Geo. E. Stone • Joseph Crehan • Henry O'Neill

'Little Caesar' Gangs up with a 'Smart Money' Blonde!
A First National Picture
Directed by William Keighley, who made 'G-Men'

One of the nine big-space ads that helped bring a BIGGER OPENING THAN 'CEILING ZERO' at N. Y. Strand Tuesday


20TH CENTURY-FOX CONVENTION
CHICAGO
20TH CENTURY-FOX CONVENTION SPECIAL
CONVENTION 20TH CENTURY FOX SPECIAL

and when they get back . . .

What a story they'll have to tell . . . about the product line-up that will make 1936-37 the stand-out season of your showmanship career . . . and 20th Century-Fox *more than ever* the Keystone of Your Future! (*and you know it!!!*)

MOTION PICTURE HERALD

Vol. 123, No. 8

May 30, 1936

IN THE RAW

JUST supposing that the New Deal's Resettlement Administration was to employ some photographers and editors and put together and print a piece of rotogravure literature entitled "The Plow That Broke the Plains" in say about seven and a half pages. And then let us suppose that the government bureau then approached Mr. Arthur Hays Sulzberger, president and publisher of the New York *Times*, with a request that the literature mentioned be substituted for the New York *Times* Sunday rotogravure section and circulated to the subscribers as a part of the paper.

What do you fancy Mr. Sulzberger would say?

Possibly he would not care for the idea.

But last Sunday, under an unbiased headline: "Raw Deal for the New Deal," Mr. Frank S. Nugent, in charge of the *Times* motion picture section, takes the motion picture industry to task because it has not accepted for distribution and exhibition a twenty-eight minute picture on what has happened to the Great Plains.

It appears that the Resettlement Administration's three-reel picture was put together by Mr. Pare Lorentz, who by the bye, is one of the more capable members of the New York cult of screen commentators.

The picture is what the British have come to call so euphemistically "a documentary" film, that to differentiate it from theatrical product, and all too often to label, abroad, just plain industrial advertising copy for the screen.

The assertion is made that the picture is well done and that it exposes the ravishment of the trans-Missouri prairie, presenting finally some indication that by turning a lot of it back to grass some homesteads can be developed and protected.

Most of the shouting on the subject of the picture is done by young persons who think that grass is something that grows between the sidewalk and the curb in Forest Hills and who would not know chaparral from lilac. Meanwhile it relates to a region which the Creator found available only for first class bison and third class Indians.

The merits of the picture, however, and the worthiness or practicality of the cause, have no bearing whatever on the issue.

Assuming cinematographic and "documentary" perfection for the film, and granting tremendous merit for its cause, one may yet inquire what that has to do with the motion picture theatre screen. The fact that the motion picture industry has a mechanism for purveying entertainment to the millions, and has thereby acquired an audience, does not mean that it is free to deliver over that audience to some government bureau which wants to deliver a message on physical geography and related social concerns.

That audience no more wants, and no more would accept, pictures of the ilk of "The Plow That Broke the Plains" than it would serial presentation of the Congressional Record in the New York *Times* or the *Daily News*.

One is reminded at the moment of a considerably more exciting feature length picture on a related subject, entitled "Grass," the cinema tale, epic maybe, most documentary, about the travels of the wild Bakhtiari tribesmen and their herds in the pursuit of grass, fleeing the seasonal drought across a hell of desert, raging rivers and mountain walls. The picture was edited by the editor of this page, for release by the then puissant Famous Players-Lasky Corporation. The production was hailed and cheered and lauded by the press, and all the sophomore critics of the day. It swept out across the nation on a wave of tremendous publicity and laid flat on the floor. Its gross income was $75,000 in a season when a typical, program drama released under the same auspices with a tenth of the same publicity and no laudation would gross from $700,000 upwards, and a mine run Gloria Swanson clothes-horse opera was good for more than a million. That's how the public eats grass pictures.

Mr. Nugent naively observes of "The Plow That Broke the Plains": "It probably will not reach the neighborhood theatres where it might repay in information the local Federal taxpayer whose contributions to the government made the film possible."

Do we gather that the taxpayers are to be found mostly at neighborhood theatres? Are we to assume that the taxpayer is looking to the cinema where he now and then buys entertainment for New Deal reports? Having paid for the picture by what Mr. Nugent poetically calls "contributions," is the taxpayer now to be invited to have part of the show for which he bought his seat canceled so he can see what fun the alphabet boys have had playing movies out among the buffalo wallows?

The expression in the New York *Times* assumes importance beyond the scope of even that great newspaper, since the outgiving is typical of a whole uproar of like indignations because the screen is not handed over to the New Deal.

Let the Resettlement Administration go hire a hall and see what it draws.

△ △ △

WE pridefully record that C. J. O'Brien, Inc., the concern which prints *Motion Picture Herald* with such celerity each Wednesday night, for the second year in succession has received the premier award for magazine printing from Martin Cantine Company, paper makers, which annually honors superior press work.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Threat

The dove of peace fluttered over the Broadway managers and the playwrights this week but for a demand of nine film companies for a change in the basic agreement covering the sale of film rights of plays. The companies threatened withdrawal of financial backing, which reached a peak of $1,500,000 in the season just ended, and was indicated as $2,000,000 for 1936-37.

See page 13.

Cooperating

The cooperation of exhibitors in furthering the community better films movement, and the aid of producers in raising film standards were warmly praised by social leaders and club women attending the annual convention of the Missouri Federation of Women's Clubs, at Kansas City.

The conclusions of the convention and an explanation of the machinery of the better films councils in Missouri are reported on page 15.

3 Year Plan

Plans for producing 34 pictures over a three-year period were divulged by Major Henry A. Procter, M. P., on his arrival in New York Tuesday. Five companies in which he is an executive will be represented.

Details of Major Procter's program are on page 26.

Flash

Financial attention in motion pictures this week was centered on Columbia's nine months statement in which $958,578 profit was reported; Universal's registration with the Securities and Exchange Commission of statements describing a new stock structure, intended for purposes of simplification; RCA's initial dividend declaration of 87½ cents on first preferred stock; approval of General Theatres Equipment's reorganization by the courts, and observations by financial editors of the New York *Herald-Tribune* that theatre receipts and film rentals of Twentieth Century-Fox are running ahead of last year.

See page 50.

Turnabout

The Pettengill subcommittee of the House Interstate and Foreign Commerce Committee acted surprisingly this week, when, in recommending passage of the Pettengill anti-block booking bill, they purged the proposal of all references to blind selling.

The present and future status of the Neely-Pettengill block booking measure is described on page 27.

Second Stage

With general approval obtained from six distributing companies for its 10-point program for improving exhibitor-distributor relations, the Motion Picture Theatre Owners of America is prepared for its second stage of trade practice conferences, that of drafting specific clauses.

The progress to date is reviewed on page 46.

Lull

As the annual between-seasons lull brought a kind of leisure to Hollywood last week, eyes and ears were wide open to catch symbol or cymbal betokening the break of news from Paramount and Universal ensuant upon executive inspection of concededly momentous portent.

A closeup of the situation is presented in "The Hollywood Scene" on page 21.

* * *

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Uphold Quota

British exhibitors have further intensified the arguments in England over the continuance of the quota law governing importations, by voting against any abolishment of the restrictions. They also voted unalterable opposition to a return of the old order of compulsory blind buying and block booking.

Voiced by a large group of London owners, representing a typical cross-section of exhibition in England, the results of the poll appear on page 24.

G-B Not for Sale

Twenty-four features for 1936-37 and a statement that the company will not be sold, contrary to previously published reports, were the principal developments made known last week at the annual sales convention of GB Pictures, in New York.

Titles of the new program and the talent assigned to make them are outlined on page 63.

Detail and Denial

President S. R. Kent of Twentieth Century-Fox arrived in New York on Tuesday after nearly six weeks in Europe, revealed details of the production arrangement worked out with British National and denied various reports lately current relating to the company's objectives at home and abroad.

The story is on page 56.

"Hostile"

Germany's "hostile attitude" toward creative workers has forced postponement of the annual congress of the Confederation of Performing Rights Societies of the World, scheduled for Berlin in June, E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, disclosed.

Washington and Ottawa legislative developments on copyrights also are reported on page 62.

Curtain

Last Friday's twilight saw the curtain rung down on the second annual Show of Showmanship sponsored by Quigley Publications and produced by the Manager's Round Table Club of MOTION PICTURE HERALD. Attendance was clocked at more than double the previous high. Among those present were enthusiastic talkers-up of Los Angles and Chicago as bidders for second and third run bookings. At a late hour no decision had been reached as to whether the production will be roadshown.

Story on page 85 *with pictures on pages* 54 *and* 55.

"We must strive to keep what we have won in motion pictures and we can do that only by actively supporting better films."—MRS. FRED ROSS, president of Better Films Council of Moberly, Mo., in an address before the Missouri Federation of Women's Clubs.

Newsreel as Weapon

John Dored writes a firsthand account of the significance of the motion picture newsreel to Italy's present movement in Ethiopia to mould a new Roman Empire, and in it describes the recent pillaging in Addis Ababa.

See page 48.

Denham Active

Seven of the 15 stages planned for London Films' studio at Denham are now ready for equipment, writes Bruce Allan of the HERALD's office at the British capital:

Other developments, including the independent exhibitors' proposal that the quota be cut in half, are treated in the article on page 56.

Kennedy Returning

The management and directors of Paramount Pictures Corporation will learn in a few days the result of the survey conducted by J. P. Kennedy of the studio situation in Hollywood when he arrives with his report. He left California Tuesday for New York. It is likely a special meeting will be called to hear Mr. Kennedy. At the same time J. J. Ford will report on his study of the company's theatre situation.

See page 59.

Will Rogers Drive

Approximately 5,000 theatres this week are participating in the drive to raise funds for the maintenance of the Will Rogers Memorial Hospital at Saranac, N. Y., for the ill and needy of the stage and screen. Governors in 44 states have voiced their approval of the campaign and have urged their citizens to cooperate.

Details on page 22.

For "Sanity"

Against "radicalism" and for "sane" relations with the producers is the platform of Screen Playwrights, Incorporated, launched in Hollywood by former members of the Screen Writers' Guild who dissented from its closed shop campaign.

See page 26.

Preview

Well paired Director and Scenarist Frank Capra and Robert Riskin, dually responsible for uptodate, locally topical "Mr. Deeds Goes to Town," "It Happened One Night" and generically similar productions, have toiled with the attention gaze of professional Hollywood full upon them as they brought from printed page to cutting room John Hilton's "The Lost Horizon," a novel of diametrically opposite attributes staged in spectacular proportions by Columbia.

Photographs and data indicative of results are published on pages 16 *and* 17.

Unsnarled

Unsnarling the legal skein tediously spun about the Government's anti-trust action against major film companies, recently settled out of court, continued this week with affirmation by the U. S. Supreme Court of the Department of Justice's right to ask dismissal without prejudice of the Fanchon and Marco civil suit in St. Louis early in the sequence of actions subsequently abandoned.

Grounds for the decision are cited on page 18.

Dismissal

Complaint of Bernard Gogel asking $3,000,000 damages from American Telephone and Telegraph, Western Electric and Electric Research Products for alleged violation of the Sherman and Clayton antitrust acts was dismissed in the United States district court of New York this week by Federal Judge John C. Knox.

Excerpts from the judicial ruling are published on page 59.

52 from Republic

Fifty-two features and four serials will be offered by Republic Pictures for the new season, according to J. J. Millstein, general sales manager, who will preside over the company's sales meeting in Chicago June 5-6.

The product is described on page 59.

Actors Elect

Actors were busy with ballots during the week. In New York the Actors Equity Association voted the regular slate of councillors into office. In Hollywood the Screen Actors Guild reelected its executive officers.

Executive personnel and details of the voting are given on page 26.

Wages

Wages became the subject of much conversation and a bit of action East and West during the week, with the International Alliance of Theatrical Stage Employees demanding of independent producers payment on the same scale applied to major studios and New York operators' locals resuming consideration of a long proposed merger recently tabled.

These and related matters are treated of in a story on page 18.

Simplified

Stipulations filed this week by counsel for Irving Trust Company as trustee of RKO reduced claims against the company $27,000, financially speaking, to $2,930,000, numerically to a total of eight. Obliquely, RKO was virtually eleminated from participation in profits from operation of the Radio City Music Hall under a revision of the agreement defining participation of Rockefeller Center, RCA and RKO in affairs of the theatre.

A report of the operations involved is published on page 18.

Paper Resistance

Resistance to the trend started by Paramount's announcement that it will rent instead of sell accessories to exhibitors beginning June 1st will be a major topic of discussion by delegates to the National Poster Service Association's three-day convention in Cleveland June 2-4 with plans to enter upon large-scale manufacture of accessories and trailers to be placed before the meeting.

Pertinent information appears on page 26.

20th-Fox Lists 67

Delegates to the Twentieth Century-Fox sales convention scheduled to open May 30th in Chicago will be told that the company's program for 1936-37 will be composed of 67 feature productions and 96 short subjects, exclusive of newsreel editions, according to advance information obtained in New York. Four Will Rogers pictures will be re-released.

Additional information relating to the program is published on page 26.

Educational Stars

E. W. Hammons, president of Educational, announced on Tuesday that his company will produce 52 two-reelers and 46 one-reel subjects next season. Among the stars for these are Buster Keaton, Buster West, Tom Patricola, Bert Lahr and possibly Lupino Lane. About 60 per cent of the product will be made in the East.

GB to Empire

Distribution of Gaumont-British product in Canada will be transferred from Regal Films, Ltd., to Empire Films, Ltd., under an agreement covering a seven-year period, according to Paul Nathanson, newly elected vice-president of Empire, who attended the GB sales convention in New York last week.

Ramifications and implications of the deal are dealt with on page 28.

This Week in Pictures

[COSMO SILEO]

TWENTY MILLIONTH PATRON. So say the ticket records of Radio City Music Hall since its opening Dec. 27, 1932. So when Miss Irene Farrell of Brooklyn went to see Universal's "Show Boat," Arthur Clary, treasurer, was there with Manager Cruise.

BALLOTS! That's the way the vote is cast for Rosalind Marquis, in an important role in First National's "Bullets or Ballots," a new production on police war on racketeers.

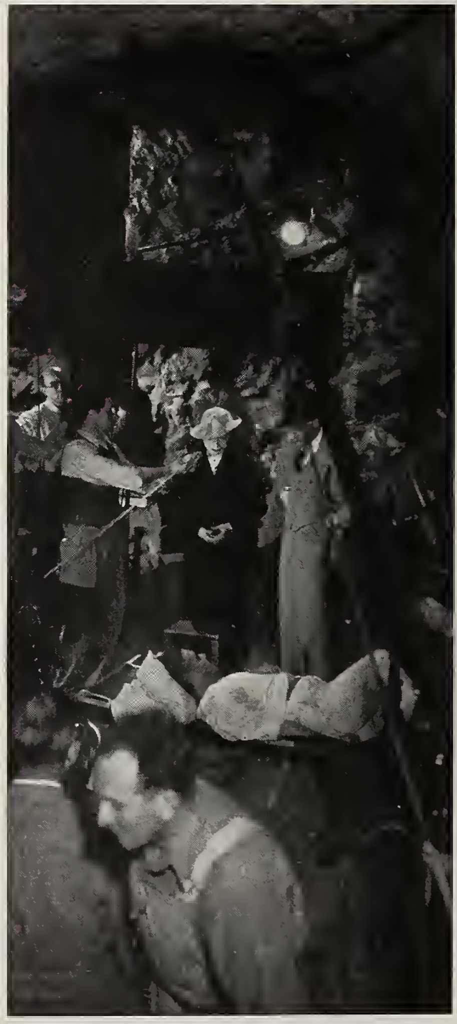
MOTION PICTURE HERALD

[COSMO-SILEO]

SHORT CUT. Mervyn LeRoy, Warner production executive and director, returning with Mrs. LeRoy (Doris Warner) from a European vacation, gets the news of the missing weeks in the most effective manner. Mrs. LeRoy is the daughter of Harry M. Warner.

[COSMO-SILEO]

IN ALLIED DEAL. George R. Batcheller (above) of Chesterfield, and Maury M. Cohen (below) of Invincible, head new producing-distributing company.



CAVE IN REPLICA. Twentieth Century-Fox folk went about duplicating a cave in Red Rock Canyon, outside Los Angeles, for "The Crime of Dr. Forbes," with Sara Haden and Robert Kent.

THOROUGHBREDS. Marla Shelton, in Universal's serial "The Phantom Rider," with Buck Jones, poses one of her Russian wolfhounds. Nothing phantomlike about the size of this pet.

DANGER
KEEP BAC

IT'S THE CATS. And Bert Nelson, animal trainer for Al G. Barnes' circus, gives Barton MacLane a line on how to handle the animals. MacLane plays that kind of a role in Warner's "Bengal Killer." He is said to have spent an apprenticeship with the trainer.

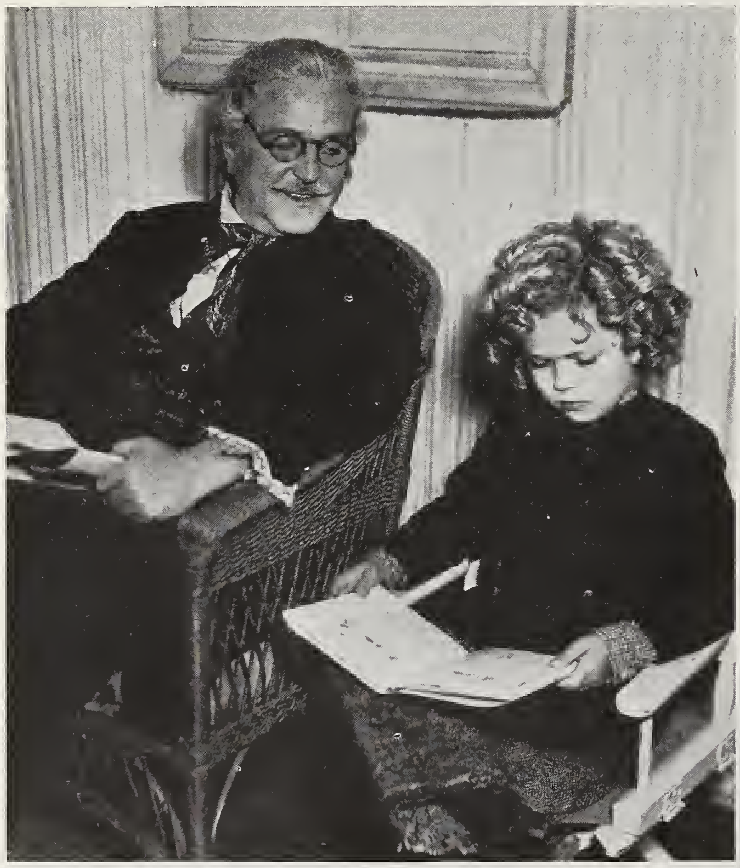
HOUSEKEEPING. Ann Preston, petite star of Universal's "Parole," has her new home all set up in Westwood, near Hollywood, and "soup's on" for her husband, Charles Freeman.

TOGETHER. Constance Bennett (above) and Edmund Lowe are co-starred in GB's "Doomed Cargo." Both have made their names with a number of films.

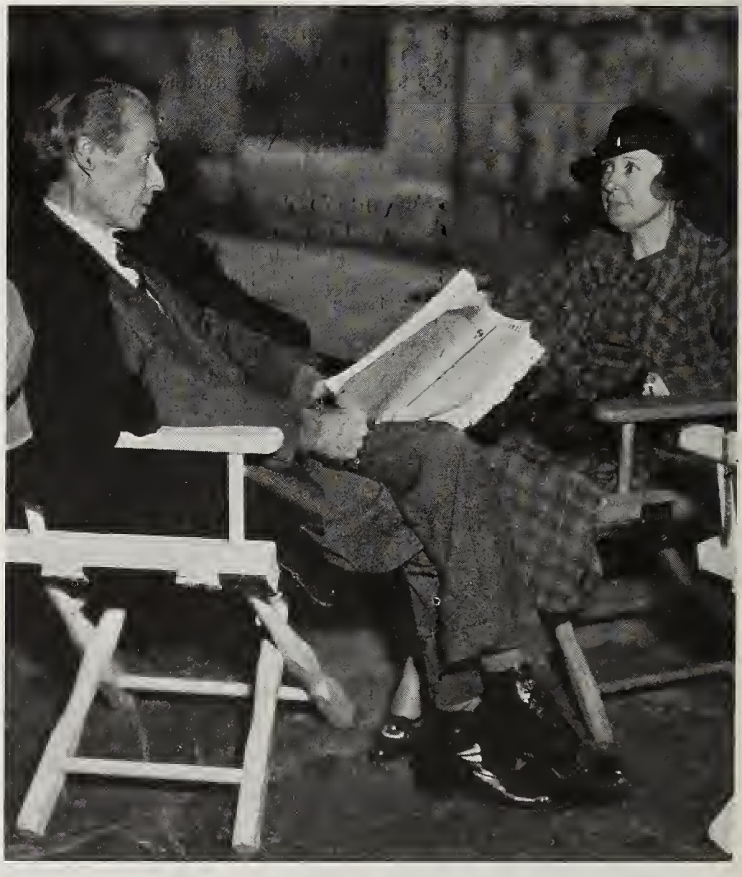
[COSMO-SILEO]

PLANS COMPLETED. Home from several months in Europe, where he took options on fifteen stories and plays, Ernst Lubitsch and Mrs. Lubitsch stopped off on their way to the Coast. Mr. Lubitsch said he would make three for Paramount.

JIMMY DUNN MEETS THE PRESS AND VICE VERSA. Whereupon the star and the fan magazine and foreign press swapped questions and answers at a cocktail party of Republic Pictures at the Ritz Towers in New York. Republic representatives were S. S. Kestenbaum, Roberto Socas and Margaret Waite. [COSMO-SILEO]



FRANK MORGAN ISN'T READING. And who would with Shirley Temple as a companion "bookworm?" This was done between scenes of "Dimples," the latest vehicle of Twentieth Century-Fox for America's starlet. And Frank Morgan, as Shirley's grandfather, doesn't mind the role one bit.



WITH HIS "DIALOGUE DIRECTOR." Henry B. Walthall, who was a leading man for years in the silent days, has Mrs. Walthall direct him in dialogue, as he says, when the script lines come along. This was made while he was working on Warner's "China Clipper."

STAGE IS FACING LOSS OF $2,000,000 FILM BACKING

Hollywood Threatens to Withdraw Financing Unless Definite Clause to Guide Arbiter Is Written Into Agreement

More Than 40 Per Cent of Past Season's Broadway Production Investment Accredited to Motion Picture Companies

Withdrawal of the motion picture industry's generous contribution from stage production is threatened by nine contributing film companies unless the Dramatists' Guild changes certain provisions in the manager-playwright minimum basic agreement which was ratified by the Guild membership on Monday.

At stake is the $2,000,000 support that has been indicated for Broadway next season, bringing to a new high the film industry's participation in the legitimate theatre, which reached a peak of $1,500,000 in the season closing this Saturday.

After three months of sharp dissension the fight appeared to have been settled when the Guild members by a vote of two to one adopted the agreement covering the production of stage plays as previously agreed upon between the Guild and the League of New York Theatres. The pact is effective immediately for five years.

Protest Provisions on Sales

Demanding that the provisions governing the selling to motion picture companies of plays which have film backing be "frozen" into the contract, the major companies notified the Guild prior to the vote that no picture money would be forthcoming if the clause was permitted to stand. Willing to overlook some other provisions which they also had objected to, the film companies centered their criticism on the procedure which set up a board consisting of five producers' and five playwrights' representatives to instruct the arbiter in deciding the disposition of plays for screen purposes.

"The picture companies object to an arrangement that could be altered from week to week," said Richard Aldrich, in charge of Columbia's play activities. "We want a definite picture clause written into the contract by which the arbiter would be guided."

Pending settlement of the issue, Mr. Aldrich said that those companies which will continue their film backing regardless will do so only with playwrights who are not members of the Guild and who have not signed the agreement. He believed, however, that the disputed point eventually will be ironed out.

The companies which have taken this stand are Columbia, Metro-Goldwyn-Mayer, Warner Brothers, RKO, Universal, Paramount, Twentieth Century-Fox and John Hay Whitney's Pioneer Pictures (RKO) and Selznick International, releasing through United Artists.

The film producers' ultimatum was delivered to Sidney Howard, president of the Guild, in the form of a letter from J. Robert Rubin, vice-president of MGM.

In reply, Mr. Howard said: "I am mindful of Hollywood's protests against the contract and its decision not to invest money in the theatre if the contract is approved. However, I have disregarded these because film producers have already invested in plays under our contract and did so even before the contract was amended."

SAYS FILMS DON'T NEED THE STAGE

Refuting "a deep conviction" that the legitimate theatre is indispensable to the motion picture industry for story material and acting talent, Melvyn Douglas, who has been in the theatre 17 years and a screen actor for five, declares "that the theatre could die tomorrow and the picture business would hardly know it."

"The screen today is getting most of its story material from novels and original manuscripts," he pointed out. "And even when a story idea does come from the theatre it has to be so completely rewritten that it no longer is the same as the play.

"The same is true of acting talent. About the best that can be said of young actors who come to the screen from the stage is that they are promising material, capable of being trained to become screen actors.

"Motion pictures may continue to use the theatre merely as a convenient place for recruiting likely material, but the day when the stage was indispensable to the screen definitely has passed."

He added that he "could see no reason for prolonging the fight against the managers when the dramatists have a much better contract than they ever had before."

A spokesman for the contract committee of the League of New York Theatres, the Broadway producing managers' organization, said that the film companies "may rest assured that nothing will be done to prevent their financing of the theatre," and that the matter would be straightened out without a great deal of difficulty.

Twenty-five amendments were ratified at Monday's meeting of the Guild, some changing phrases, some entire stipulations. Both the producers and the dramatists expressed relief at the termination of the fight.

Meanwhile it was made known by the film industry's representatives that probably 40 per cent of the Broadway production investment in the 1935-36 season came from the motion picture companies, and that this percentage would be appreciably increased in 1936-37, provided the Guild met the industry's terms.

MGM, which bankrolled Broadway to the extent of approximately $500,000 in the season just ended, will continue as the No. 1 company in this respect with at least an equal investment. Paramount or Warner Brothers will be in the second spot, with Columbia third, Twentieth Century-Fox fourth and the others contributing in a smaller measure.

Samuel Goldwyn, United Artists member-producer, has been aloof from play backing, but Broadway observers report that he would be willing to finance one or two productions which appear to be "sure things."

Columbia may venture $250,000 in Broadway investments through Mr. Aldrich, who will produce himself and may finance outside producers. Mr. Aldrich is on the hunt for scripts, and expects to put on three or four plays next season. Mr. Aldrich participates in the financing, under his arrangement with Columbia.

Next season hardly a Broadway producer of any importance will not have picture backing, and in three or four seasons Hollywood will be in complete possession of "the street," in Mr. Aldrich's opinion.

Cites Complaints

He said the industry is endeavoring to avoid using the term "Hollywood backing," because of the complaints of such playwrights as Elmer Rice and Sidney Howard, who have expressed trepidation over the effect on the legitimate theatre's standards from the influx of Hollywood money and influence.

Declaring that those fears are groundless, Mr. Aldrich cited "Ethan Frome" and "Pride and Prejudice," both backed by MGM, as plays which could not, or would not, have been produced by individual managers because they did not appear commercial. Both fine productions, they proved successful, too, at the box-office, and MGM was justified in its judgment.

New Broadway recruits from the motion picture ranks are Ben Hecht and Charles MacArthur, formerly of Paramount, who have formed a theatrical producing triumvirate with Leland Hayward. The firm will operate without film backing, it was announced, and while the program will begin with a new play by Hecht and MacArthur, it will present other authors' plays and finance other producers.

Backing Analyzed

Reviewing the extent of motion picture sponsorship of the New York stage in the season which just expired, Bosley Crowther reported what he considers the record in the New York *Times*, as follows:

"There have been produced on Broadway since June 1 of last year (from which date each new season starts) some 90 new plays

(Continued on following page)

PLAYS BACKED BY FILM CASH LISTED

(*Continued from preceding page*)

and 12 new musicals exclusive of all revivals, WPA presentations and other assorted non-qualifiers. Of this number, 26 (or 25.4 per cent of the total) were financed either wholly or in part by Hollywood money, meaning that one out of every four new shows seen on Broadway this past season was put there by West Coast gold.

"To date, the film rights to only two of these 26 ventures have been bought by film companies, in both cases by the company which financed the Broadway production."

After speculating whether "the amount of money invested is worth the return in potential film material, which is, after all, what the film companies are primarily interested in," Mr. Crowther continued:

The Plays

"Against the 26 productions, backed by the picture companies, there have been to date only five plays from the past season purchased 'over the counter' for transfer to the screen. They are Dead End, for which Samuel Goldwyn paid $165,000, the largest picture sale of the season and one of the largest in recent years; Call It a Day, which was actually bought in London, prior to its Broadway showing, by Warner Brothers for $50,000; A Slight Case of Murder, also snapped up by Warner for $42,500; Parnell, for which MGM paid $27,500, and Winterset, acquired by RKO for $27,500. An odd circumstance with respect to the latter play is that a bit of MGM money went toward the financing of it, according to reliable report.

"The other two purchases of the season have been Pride and Prejudice, backed by MGM, and bought by them for $50,000, and Sweet Mystery of Life, an expensive and unsuccessful stage offering, for which Warner Brothers footed the bill and then paid $50,000.

"In addition to the two above-mentioned plays, the productions financed this season either wholly or in part by 'movie money' have been as follows:

"MGM—Jubilee, Ethan Frome, First Lady, Paradise Lost and Bright Star. (In the latter, it is said to have been the money of Irving Thalberg, an MGM, executive, which went toward production costs.)

"Warner—Boy Meets Girl, For Valor, Good Men and True, Eden End, Sweet Aloes and Weep for the Virgins. Likewise, The Body Beautiful and Play, Genius, Play were backed by Doris Warner and Mervyn LeRoy, members of the Warner family, and therefore substantially that company.

"Paramount—Paths of Glory, Most of the Game, There's Wisdom in Women and May Wine.

"Columbia—Stick in the Mud, The Postman Always Rings Twice and Star Spangled. Also, Tapestry in Gray was backed by B. P. Schulberg, who was connected with Columbia at the time.

"Twentieth Century-Fox—Libel! and Larger Than Life. (The latter never arrived on Broadway, however.)

"Pioneer—Jumbo.

"It would also be legitimate to include 'Room Service,' which was tried out with MGM backing, but never came to town. Since it is definitely promised for next season, however, the technical point will be waived and judgment reserved until next year.

HELEN HAYES AWARDED DRAMA LEAGUE MEDAL

For her work as Queen Victoria in the Broadway success, "Victoria Regina," Helen Hayes was awarded the Delia Austrian medal by the New York Drama League, bestowed annually on the player who, according to the League's ballot, has given the season's best stage performance.

Miss Hayes was awarded the medal by an overwhelming vote. Last year it was Katharine Cornell who carried off this honor with her Juliet in "Romeo and Juliet."

The official returns from the Drama League's mail ballot was:

440 for Helen Hayes' Victoria.

160 for Katharine Cornell's Joan in "St. Joan."

65 for Burgess Meredith's Mio in "Winterset."

55 for Alla Nazimova's Mrs. Alving in "Ghosts."

Critics pointed out that Miss Hayes won the award in a year when no foreign players offered any serious competition.

"Movie Money" Defined

"Of course, when a film company is said to have backed a show, the meaning is that the production was actually accomplished through a regular Broadway manager who happened to get his 'bankroll' from that source instead of Wall Street, an 'angel' or elsewhere. Among the managers who have worked this past season with 'movie money' are Sam H. Harris, Max Gordon, Gilbert Miller, George Abbott, Arthur Hopkins, Billy Rose, the Group Theatre, Dwight Deere Wiman, Laurence Schwab and Milton Shubert.

"To conclude that 'movie money' has pretty completely preempted the legitimate theatre would be decidedly misleading, however. The largest price of the season was fetched by an independently produced play and there are still several independent productions which are open to strongly competitive bidding. List among them 'Idiot's Delight,' 'End of Summer,' 'Victoria Regina,' 'Blind Alley,' 'On Your Toes' and 'Co-respondent Unknown.'

Include Preceding Season

"Finally, the past season has included the sale of the film rights to several plays from the preceding season and before. 'The Old Maid,' which won the Pulitzer Prize for 1934-35, was knocked down to Paramount for $40,000; 'The Children's Hour' went to Samuel Goldwyn for $40,000; MGM picked up 'Kind Lady' for $35,000, 'Petticoat Fever' for a price which was conservatively estimated 'at more than $15,000' and 'False Dreams, Farewell' for $8,500, and Selznick International took 'Dark Victory' for an undetermined price. Also RKO acquired 'Behold the Bridegroom' for $25,000 and 'Green Grow the Lilacs' for an unnamed figure, while Twentieth Century-Fox bought two really old ones—'A Gentleman From Mississippi' and 'Poor Little Rich Girl.'"

Bureau of New Plays

With a view to story material and to encourage new playwrights, seven large film companies are sponsoring a Bureau of New Plays under the direction of Theresa Helburn, one of the heads of the Theatre Guild. The bureau will award prizes and fellowships totalling $6,700 to college students and recent alumni who prove they can write plays.

The bureau will be financed by a group consisting of one representative from each of the participating companies: Richard Aldrich, Columbia; J. Robert Rubin, MGM; Russell Holman, Paramount; Leta Bauer, RKO; Franklin Underwood, Twentieth Century-Fox; Willard S. McKay, Universal, and Jacob Wilk, Warner Brothers.

If a play accepted warrants Broadway production, it will so be arranged, and all plays may be purchased for films through the efforts of the bureau. The contest opens June 1 and ends November 1.

MGM Defendant In Copyright Suit

A copyright infringement suit, with damages said to total more than $1,000,000, has been filed in the United States district court, Cincinnati, by Margarette Tuttle, local author, against Metro-Goldwyn-Mayer.

The action is based on claims that "The Unguarded Hour," produced by the defendants, infringes on the plaintiff's novel, "Kingdoms of the World," which was copyrighted in November, 1926, under which the plaintiff obtained sole rights of printing, reprinting, publishing, vending, dramatizing and translating the work in whole or in part.

In January, 1925, the petition states, the plaintiff sold the silent picture rights to a scenario, "The Unguarded Hour," to First National for $25,000, the plot, characters, incidents and dialogue of this scenario being substantially the same as those of her book.

The plaintiff further claims that the MGM picture deprives her of the right to sell the sound rights of her scenario. Continuing the infringement, despite notification to MGM, it is alleged in a plea for an injunction to restrain further showings of the picture, in addition to which the plaintiff asks for an accounting of all public showings and profits, demanding $250 damages for each time the picture has been exhibited in the past two years.

BOX OFFICE SUPPORT CALLED SOLE GUARANTEE OF BETTER PICTURES

Industry's Cooperation Is Cited at Convention of Missouri Federation of Women's Clubs Now Meeting in Kansas City

by KENNETH FORCE
in Kansas City

The women who are directing the better film work of the Missouri Federation of Women's Clubs, conferring at Kansas City at the Federation's triennial convention, last week, were warm in their praise of the fairness and cooperation of theatre men, and of the response of producers to their appeals. Mrs. Arretus F. Burt, chairwoman of the Federation's motion picture department, expressed the same feeling to the general session of 500 women, representing thousands of members.

At the special conference of better films councils, Mrs. Burt and the chairwomen of the four better picture groups—St. Louis, Moberly, Nevada, and Springfield—attributed improvement of pictures to the work of all civic, social, and church groups, plus "the fine help" of motion picture folk themselves. Each of the chairwomen emphasized particularly that an increase in better films has depended and will continue to depend on support of such pictures by the residents of a community.

Absent from the conference was the bias and fanaticism of socalled "reformers." The reports and discussions expressed appreciation of the fact that the films make up a great industry on which millions depend for their livelihood, and a willingness to understand the industry's problems and point of view in any effort to obtain better films.

The function and importance of the councils is indicated in their chairwomen's reports.

79 Theatres Cooperating

Formed six years ago, the St. Louis Better Films Council, under Mrs. H. W. Schmale, has 79 cooperating theatres. Its previewing committees have reported 1,097 pictures, 522 features and 575 shorts. Of the features, 231 were marked for family use, 133 for adults and young persons, and 158 for adults alone. Only one was not recommended for anyone, "Remember Last Night?" and all exhibitors in Greater St. Louis complied with the council's request not to show it. A request was made not to show "Klondike Annie" on family night programs. Of the shorts, 572 were marked for family use, and three for adults. A protest was made against one of 12 stage shows previewed, but there were no protests against advertising.

The council has checked 3,020 pictures for family night programing, and reports a decided improvement has been shown in pictures rated for this classification. Last year, there were 619, this year 803, an increase of 184 so rated. In 1935, there were 20 pictures not recommended, this year one.

Weekly reports are mailed by the council to 680 subscribers—clubs, schools and churches—one of them to Bombay, India. Too, the report's weekly rating of films is broadcast over Station KMOX, St. Louis, every Saturday morning. A list of educational films also is compiled for use in school, church and club programs. The council sponsored the premiere of "Midsummer Night's Dream."

FORM NEW ALLIANCE IN MUSIC PUBLISHING

An international film music publishing combination of considerable proportions is being formed by Robbins Music Corporation, a subsidiary of Metro-Goldwyn-Mayer, which virtually has closed a deal to represent Twentieth Century-Fox and Gaumont British, it is understood.

The British alliance will be with Cinephonic Music Corporation of London, giving the Robbins firm exclusive representation for Gaumont British film music in this country. Twentieth Century-Fox music publishing is now handled through Sam Fox Music Company and Movietone Music Corporation.

With the Leo Feist publishing house and several important subsidiaries in the Robbins combination, the new consolidation will rival Warner Brothers' Music Publishers' Holding Corporation in strength.

The council, whose monthly meetings have an average attendance of 300, protested to producers the appearance in gangster films of Sybil Jason and Shirley Temple, and "we feel this protest was heeded, for both children since have appeared in pictures which we could recommend for the family." On the other hand, the council wrote commending "that beautiful picture, 'One Night of Love.'"

The council studies visual education and the value of teaching children how to judge a motion picture.

The better film work of the Missouri Federation, Mrs. Schmale said, led to the adoption of the Federation's policy by the Federal Council of Churches of Christ in America and the Legion of Decency. Some 5,000 theatres throughout the United States have adopted the family night policy of the Federation.

Theatremen Made "Partners"

The Springfield council was organized in 1934. Headed by Mrs. Harry Bissett, it previews only those films about which criticism is heard before they come to Springfield. The council has, it is claimed, by its spirit of cooperation and fairness, made partners of theatre and film men at Springfield in attaining its objective of better films. As a result it never has been refused the cooperation of theatremen.

The same spirit dominates the Springfield city censor board of six members, of which Mrs. Bissett has been president four years. In that time the board has barred only two features in their entirety.

Discussions Reflect Appreciation That Millions Depend Upon Industry for Livelihood; Seek to Understand Problems

Work of the council, which is composed of the mayor, the city commissioners, clubwomen and members of men's civic organizations, is in itself testimony to its desire to be constructive. Emphasizing knowledge of good films and patronage of them, the council, through the superintendent of schools and principals, worked out an activity ticket for junior and senior high school students which entitles them to a reduced admission to outstanding pictures.

Further than that, in the effort to stimulate a discriminating appreciation of fine pictures, English teachers advise students of outstanding shows, particularly those based on literary classics, and give students school credit for having attended.

The Better Films Council of Moberly, formed about three years ago, now includes practically every religious, educational and civic group in the city as well as Federated clubs. In addition to the council, members, ministers, school board members and teachers have a voice in deciding audience limitation of the outstanding pictures the council previews each year "through the courtesy of T. P. Davis, Fox Ozark manager," Mrs. Fred C. Ross, council president, reported.

At Christmas, the council each year sponsors an entire week of family films, publicizing them through the schools, clubs and churches of Moberly and of surrounding towns.

Sell Tickets in Churches

It has sponsored and actually sold tickets for such films as "Berkeley Square," "Henry VIII" and "One Night of Love." For the last-named the church chairwomen actually sold tickets in the churches.

Conforming to the Federation's policy of selective programs for children, the council early inaugurated a series of student matinees held at intervals of every 10 days to two weeks.

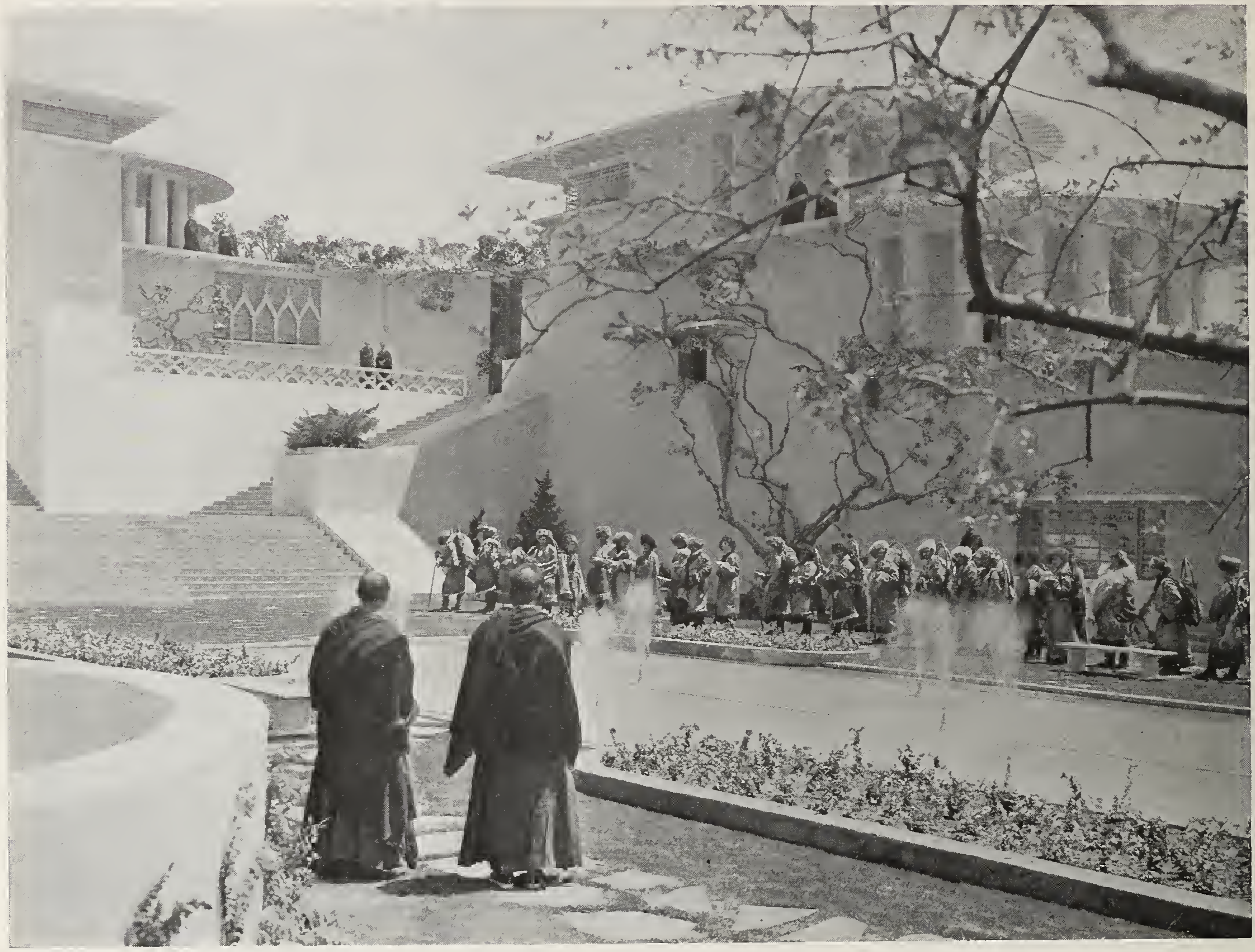
Each year during National Music Week the council has an outstanding musical film shown, and a students' matinee is given. The Music Club cooperates in the promotion of films.

Mrs. Ross urged women to "take cognizance of the fact that the motion picture, conceived primarily as an instrument of entertainment only, has evolved into one of the greatest forces known in the world today, ranking second only to the printing press as an educational factor.

"We must strive to keep what we have won in motion pictures, and we can do that only by actively supporting better films. It is your presence there as recorded in the box office receipts, which is the only true barometer of the success of the film, and on that alone depends whether or not we are to have a repetition of that type of film. It is up to us whether motion pictures will become a terrific menace or one of the greatest blessings ever known to mankind."

Mrs. Lanaham, chairwoman of the council at Nevada, Mo., which is the oldest in the state, made a similar report. The Nevada council for better films was formed 10 years ago.

MYSTIC TIBET LIVES ANEW



by GUS McCARTHY
in Hollywood

TO the production of "The Lost Horizon" from James Hilton's bizarre novel of like title Columbia summoned the notably congenial talents of Director Frank Capra and Scenarist Robert Riskin from the far field of realistic, contemporary fiction wherein they wrought "It Happened One Night," "Broadway Bill," "Lady for a Day" and "Mr. Deeds Goes to Town." To their purpose the company assigned a substantial production budget and the services of Ronald Colman, Jane Wyatt, Edward Everett Horton, Isabel Jewell and John Howard, to name a few members of a large cast. Photographs reproduced herewith convey a partial impression of the result.

The story of "The Lost Horizon" is as far removed generically from the type of material which has previously engaged the attentions of Messrs. Capra and Riskin as their long record of successful co-operation is exceptional. Whereas most or all of their collaborations have been concerned with somewhat improbable events which they have made to seem altogether plausible incidents in the otherwise commonplace lives of plain people, the obligation imposed upon them by the Hilton novel is to endow with equivalent verisimilitude frankly fantastic events occurring in the lives of extremely extraordinary people in remote and, for general purposes, largely legendary Tibet. That is the narrational feat achieved by the author of the book and accountable for its popular sale. In their picturization of the story the scenarist and director have adhered closely to the author's formula. Best evidence of the Capra-Riskin ability to invest the improbable with plausibility is "Mr. Deeds Goes to Town," a hilariously successful stretching of the long arm of coincidence.

In a prologue employed by way of getting into the story through establishment

IN 'LOST HORIZON'

A Herald Pictorial Preview in Advance Stills

of the unnatural as the natural, a musical chord releases a man's mind from the encirclement of his mental horizon and he relates the story that follows.

In the story proper a small group of white travelers is caught up in the fury of a Chinese rebellion. They find seeming safety in an airplane piloted by a native and discover too late that they are being flown into the interior of Asia. The plane crashes and the pilot is killed, whereupon the survivors learn that they are in Shangri-La, a mystically idyllic place where time stands still and peace is perpetual.

The visitors are made captive and their leader falls in love with the age-old and ageless woman who holds them prisoner. He becomes a friend of the Lama, and, when that dignitary dies, is elevated to his position. He has found happiness and declines to believe his brother's assertion that all he has faith in is in reality illusion. Finally persuaded to accompany the others when opportunity to escape presents itself, he endures the rigors of arduous flight over mountain and desert only to decide, ultimately, that Shangri-La and its inhabitants are genuine and to set out on the uncharted back track to its charming allurements.

The epilogue shows him leaving his friends and starting out to rediscover Shangri-La.

To Messrs. Capra and Riskin have been assigned, as noted, the task of inbuing this highly imaginative tale with the essential credibility that experience defines as box office. It is a rare type of production and theirs is a rare record of achievement. Observant onlookers see in the choice of Ronald Colman, starred in many pictures requiring the combination of dependable romantic interest with the appeal of adventure depicted in terms of forthright physical performance, and in the apportionment of the comedy allotment to veteran and dependable Edward Everett Horton, definite promise that the Capra-Riskin colors will fly again at the masthead of a masterpicture.

Industry Welcomes Rodgers As MGM's Sales Manager

[PHOTO BY COSMO-SILEO]

William F. Rodgers, Metro-Goldwyn-Mayer's new general sales manager, met New York's motion picture officialdom formally for the first time in his new capacity at a testimonial luncheon Wednesday at which he was guest of honor. Held at the Cinema Club in the Hotel Algonquin, 110 of New York's most important executives crowded the main dining room, from which 71 were turned away.

Mr. Rodgers, appearing in the photograph second from right, heard the plaudits of Toastmaster Charles C. Pettijohn, general counsel of the MPPDA; Louis B. Mayer, vice-president in charge of MGM production; Martin Quigley; Al Lichtman, assistant to President Nicholas M. Schenck at MGM; J. Robert Rubin, general counsel for MGM, and John W. Alicoate.

Appearing in the picture, from left to right, are: Jules Levy, general sales manager of Radio Pictures; Mr. Quigley; David Bernstein, vice-president and treasurer of Loew's; Mr. Lichtman, Mr. Rodgers and Mr. Pettijohn.

Claims Against RKO Reduced

Only eight claims totalling approximately $2,930,000, which were filed by general creditors of RKO in the company's reorganization proceedings, remain to be negotiated as a result of the filing in U. S. district court of New York this week of stipulations for the allowance of 20 claims at a total of $1,227,000.

The $2,930,000 of claims remaining is exclusive of RKO's secured debt in the principal amount of $13,768,500. Negotiations or investigation of the final eight claims is now under way. There were $55,104,721 of claims filed against RKO under its reorganization proceedings. Of these, approximately $5,000,000 were withdrawn and reductions amounting to approximately $16,500,000 were effected in others by stipulations or contesting. A total of about $30,200,000, including the secured debt of the company, has been allowed to date.

The stipulations filed this week by Donovan, Leisure, Newton and Lumbard, counsel to Irving Trust Company as trustee of RKO represent reductions of about $27,000.

Meanwhile, RKO is virtually eliminated from immediate participation in profits of the Music Hall under the terms of a revised agreement defining the participation of Rockefeller Center, RCA and RKO in the operations of the house.

U.S. Body Upheld In St. Louis Case

The right of the Department of Justice to ask Federal Judge Molyneaux to dismiss without prejudice the Fanchon and Marco civil suit against distributors in the St. Louis matter was affirmed by the United States Supreme Court this week.

The St. Louis decree was affirmed, without written opinion, in passing on the appeal for review filed by the distributing companies involved. In so doing, the court accepted the government's contention that dismissal without prejudice is not in an equity suit brought by the government under the anti-trust acts a final judgment from which appeal may be taken.

In appealing for review of Judge Molyneaux' order, the distributors urged that approval of such action would give the government an opportunity to harass business men whom it could not secure convictions against, as in this instance, and carry them from court to court until a favorable verdict was assured.

Tax Case Deferred

A hearing on the appeal of Jewel Productions, Inc., which objects to the collection of a gross receipts tax by the city of New York on film shipments outside the city, has been postponed for about a month.

IATSE Demands One Studio Scale

Wage negotiations between the International Alliance of Theatrical Stage Employees and Moving Picture Operators and the independent producers in Hollywood having failed, the union officials have instructed members to demand of independents the same scale as is in effect at the larger studios.

Officials said that further discussions with the producers are out of the question, and that the independents must adhere to the prevailing major studio wage.

Hollywood also reported that conferences were under way between the IATSE and the International Brotherhood of Electrical Workers, with contracts likely to be signed momentarily.

Meanwhile, Pat Casey, labor representatives for the major producers, was considering a closed shop demand by laboratory workers in the East, presented by the IATSE under terms of the union's agreement with the major studios, which granted recognition to the international and its affiliates.

An agreement on a 10 per cent increase for newsreel cameramen is reported to have been reached, and contracts await signatures.

The IATSE reported that operator and stagehand locals have been almost uniformly successful in maintaining wages and working conditions and that many locals have obtained improvements. A report to that effect will be given at the convention of the IATSE in Kansas City, starting June 8th. The executive board will go into session June 1st.

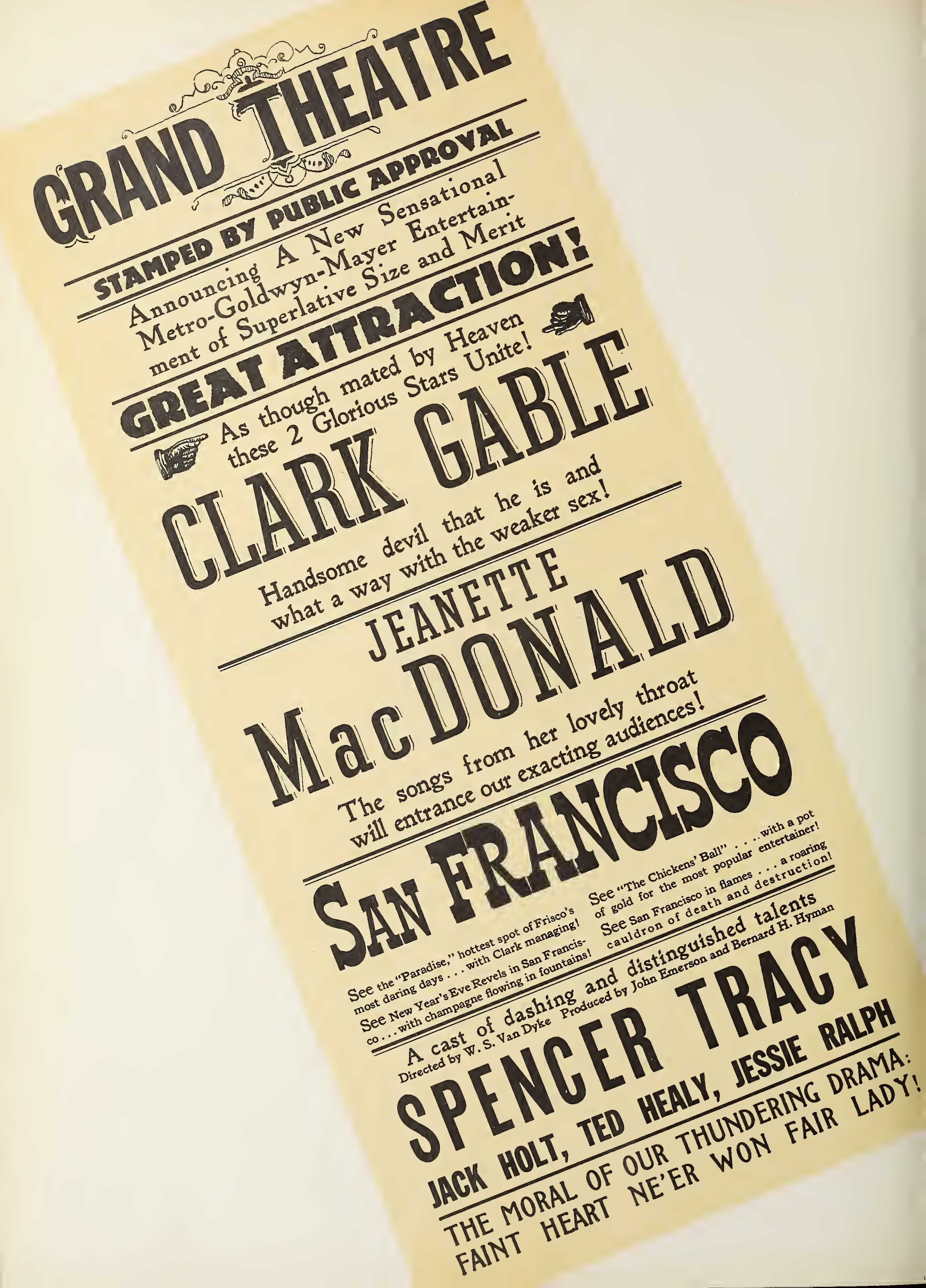
One of the major subjects on the agenda is the operator situation in New York City and the proposed merger of Local 306 and two unaffiliated unions, which recently was called off. It was indicated that attempts to consolidate the unions may be revived after the Kansas City convention, failing which the IATSE unit would launch a drive to seize power in the metropolitan area.

SMPE to Nominate Executive Officers

Nominating ballots have been distributed to fellows and members of the Society of Motion Picture Engineers returnable June 1st. Officers whose terms expire December 31, 1936, are H. G. Tasker, president; A. N. Goldsmith, past-president; S. K. Wolf, executive vice-president; J. I. Crabtree, editorial vice-president; W. C. Kunzmann, convention vice-president; J. H. Kurlander, secretary; T. E. Shea, treasurer; E. Huse and M. C. Batsel, governors.

Trans-Lux British Deal Foreseen

Presence in London of Percy N. Furber, chairman of the board of Trans-Lux, is being interpreted as indicating resumption of conversations with Norman Hulbert of Capital and Provincial News Theatres relative to expansion. The British Broadcasting corporation, planning store shows for television purposes in the fall, is mentioned in connection with another possible Trans-Lux tieup.



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A cast of dashing and distinguished talents

Directed by W. S. Van Dyke Produced by John Emerson and Bernard H. Hyman

SPENCER TRACY

JACK HOLT, TED HEALY, JESSIE RALPH

THE MORAL OF OUR THUNDERING DRAMA:
FAINT HEART NE'ER WON FAIR LADY!

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Hiatus and Portent

As Hollywood relaxes with slightly underscored relish in the comparative calm that links each production year with its calendar successor, eyes are leveled across tea cup and cocktail glass in the general direction of Paramount and Universal, while well trained ears sift out of seething chit-chat items conceivably denoting the probable trend of affairs as related to executive visits. Stories are as plentiful as turf tips and accorded equivalent credence. Interest, cloaked as carefully as the facts it seeks, is unanimous, personally, professionally and artistically.

With the departure of Joseph P. Kennedy on Tuesday, following a comprehensive survey of the Paramount studio situation, conversation pertaining to the present and future policy and personnel of that organization turned upon two tangible factors. It has been made clear that William Le Baron is to continue as operating head of production. It has been announced that predesignation of specific pictures as "B" product has been abandoned, a development pleasing to a vast majority of the citizenry. Pending news officially released after Mr. Kennedy's report is submitted to the board of directors, Paramount "ins" and "outs" are busily exchanging wishful opinion as to what will be what and who who.

Attention shifted swiftly to Universal at midweek with the arrival of R. H. Cochrane on his first visit to the Coast since his election to presidency of the company. He came by train, accompanied by P. D. Cochrane, advertising and publicity chief, with J. Cheever Cowdin, chairman of the board, making the trip by air. Uninformed officially as to the purpose of the visit, and reading into it as many implications as is par for the circumstances, gossips rallied around the single authenticated fact, that Universal preferred rose 7½ points on Monday on the New York stock exchange. You don't have to live long in Hollywood to know what the colony can build on a foundation like that.

Hammer and Saw

Hammer and saw are loud in five major studios. Warner is nearing completion of its building program started several months ago. Twentieth Century-Fox, Metro-Goldwyn-Mayer and Universal are still engaged in construction operations previously reported. Now Paramount is augmenting its facilities, adding a new sound stage.

The new Paramount stage is being erected on the back lot for outdoor production. A number of 40-foot steel towers and two light platforms 150 feet in length are called for in the specifications. It will connect with the tank stage on which Lewis Milestone is shooting scenes for "The General Died at Dawn" and will be used first for that production.

Now you see him—generally you don't—but a lot of people will hear a great deal of and from him during the next three years. He is Pete Smith, unseen star of the screen, whose new contract with MGM calls for 54 Pete Smith Featurettes, 18 to the year. They will be produced by Jack Chartok.

With completion of this structure, Paramount will have seventeen sound stages, fourteen of them enclosed, one a tank setting and another a metal assembly used for railroad terminal sequences.

Personal

Mrs. Douglas Fairbanks has expressed an immense liking for Hollywood. . . . Eric von Stroheim and Noah Beery have been offered contracts by the Russian government but haven't signed any. . . . Rex Ingram, the colored actor in "The Green Pastures," whom fan writers around the country consistently confuse with the retired director of identical name, says he isn't going on in pictures because, having arrived at the top in portraying "De Lawd," there isn't any "up" to go to from there. . . . Walter Wanger is off to Europe preliminary to commencing production under his United Artists affiliation and the studios will be closed six weeks. . . . Remington Schuyler's painting, "Custer's Last Stand," once a fixture of fifty thousand bar rooms, was used as a source of scalping technique by Edward P. Lambert in preparation for making "The Last of the Mohicans." . . . Lindsley Parsons, Republic publicity director, has been made story supervisor, with Jack Hardy succeeding him.

Viennese Visitor

Dr. Eugen Lanske of Austria, whose unofficial mission has been unofficially described as the encouragement of producers in the use of Vienna as a motion picture setting, has been a guest of Adolph Zukor during the fortnight. Dr. Lanske professed deep admiration of American screen product, declaring that "American films do not suffer at the hands of the Austrian censors because America does not produce pictures which offend Austrians." He added that American films make up more than 40 per cent of the total product shown in Austria.

Dr. Lanske was accompanied by Frederich Waller, Austrian consul for seven Western states, and Hans Leo Reich, writer on motion picture topics for Austrian publications.

Product

Seven pictures were completed and five went into production during a week slowed down by common consent as sales conventions went into session heralding the annual product announcements which are expected to touch off a blaze of studio activity early in June.

Paramount started two features. In "A Son Comes Home," Mary Boland, Julie Hayden, Donald Woods, Wallace Ford, Lynne Overman, Arthur Mace and Purnell Pratt are principals. E. A. Dupont is directing. "Hearts of the West," a Harry Sherman production, went into work on location at Big Pine. As Howard Bretherton directs, William Boyd, Jimmy Ellison and George Hayes are again teamed in the lead character roles supported presently by Lynn Gabriel, Sidney Blackmer, Charles Martin, John Rutherford and Warner Richmond.

"Ride 'Em Cowboy," final feature which Buck Jones makes on his present Universal contract, started. Jones is starred with Luana Walters, George Cooper, Donald Kirke, J. P. McGowan and Joseph Girard prominent in the cast. Lester Selander is directing.

Republic started "A Ticket to Paradise." The cast includes Roger Pryor, Wendy Barrie, Claude Gillingwater, E. E. Clive, Andrew Tombes, Luis Alberni, Gavin Gordon and Stanley Field. Direction is by Aubrey Scotto.

Warner Bros. and Republic each contributed two to the seven pictures completed. In Warner's "Blood Lines," a race track story, Patricia Ellis, Dennis Moore and Mickey Rooney with Virginia Brissac,

(Continued on following page)

Seven New Films Make Debuts on Hollywood Scene

(Continued from preceding page)

Charles Wilson, Raymond Brown, Gordon Elliott, Frank Faylen, Charles Joy, Jimmy Eagles and Robert Emmett Keane are presented. William Clemons directed. "The Bengal Killer," a drama of the circus, will present Barton MacLane, William Hill and June Travis with Paul Graetz, Joseph King, Richard Purcell and Carlyle Moore, Jr. Louis King directed.

One of Republic's new pictures is "Beneath the Seas," a story dealing with Florida sponge fishermen. The cast includes Russell Hardie, Ben Lyon, Ann Rutherford, Irving Pichel, Fritz Leiber, Vince Barnett, Maurice Murphy, Nigel de Brulier, Paul Porcasi, Victor Potel, Karl Hackett and Mike Tellegen. Lewis D. Collins directed. "Winds of the Wasteland" also moved to the cutting room. John Wayne is starred with Phyllis Fraser, Yakima Canutt, Douglas Cosgrove, Lane Chandler, Sam Flint, Lew Kelly, Robert Kortman, Ed. Cassedy, W. M. McCormick and Charles Loreker in the supporting cast. Mack Wright directed.

At Columbia "San Francisco Nights" was completed. It presents Margaret Churchill, Ralph Bellamy, John Gallaudet, Marc Lawrence, George McKay, Jean Howard, Lafe McKee and Arthur Loft. D. Ross Lederman directed.

Paramount's contribution to the completed list is "Spendthrift," a Walter Wanger production. Its cast is made up of Henry Fonda, Pat Patterson, Mary Brian, June Brewster, George Barbier, Halliwell Hobbes, Spencer Charters, Richard Carle, J. M. Kerrigan. Ed Brophy, Charles Irwin and Clarence Muse are included. Raoul Walsh directed.

Last of the completed pictures is tentatively titled "The Mercy Killer," 20th Century Fox, but probably to be released as "The Crime of Doctor Forbes." It features Gloria Stuart, Robert Kent and J. Edward Bromberg with Sara Haden, Henry Armetta, Alan Dinehart, Charles Lane, Taylor Holmes, Charles Crocker-King, Paul McVey, Russell Simpson, Paul Stanton, DeWitt Jennings, Jack Mulhall and Frank Mayo. George Marshall directed.

Horlacher-TWA Pact Drawn on Air Service

Horlacher's Film Delivery Service has drawn up a pact with Transcontinental Western Airways to handle the delivery of all packages sent air express where it has offices. The deal also provides for picking up and delivering parcels sent on the new zeppelin, Hindenberg. The German airship will make 10 round trips this summer.

It is understood Horlacher's will extend its operations to Pittsburgh. Louis Molitch, New York manager, is now there working on the arrangements.

N. P. J. Cogley Passes

Nicholas P. J. Cogley, stage and screen player, who appeared in Keystone Comedies for years, died late last week at his home in Santa Monica, Cal. He was 67.

BOYS STILL PREFER BASEBALL TO RADIO

A study of the reactions of 3,345 New York children, between the ages of 10 and 13, to radio programs was reported upon this week by Dr. Azriel L. Eisenberg of Teachers College, Columbia University. Although boys and girls had similar preferences in their recreations, the survey disclosed that they disagreed heartily in one instance —the boys preferred playing baseball to the radio, while the girls preferred the broadcasts.

The youngsters indicated they would rather listen to the radio than read, play a musical instrument or solve a puzzle, but that they ranked the radio below the movies, the "funnies" and listening to an orchestra on a stage.

Walter Wanger Will Release His Films Through UA

According to George J. Schaefer, vice-president and general manager of United Artists, who has just returned to New York after several conferences with producer-owners of the company in Hollywood, Walter Wanger will produce under the releasing banner of the company in the future instead of Paramount, which was Mr. Wanger's last outlet. The deal has been in work for some weeks and its consummation was expected.

Negotiations have also been completed for the formation of a new producing company to be known as Walter Wanger Productions, with Mr. Wanger as president. The present owners of United Artists will hold a financial interest in the newly-organized corporation.

The agreement between Walter Wanger Productions and United Artists is to run for a term of years. The new company will produce six feature length pictures a year for release through United Artists. Mr. Wanger has been identified with the industry for more than a decade, following a career as producer of plays in London and New York. He was general manager in charge of production at Paramount for many years and followed this as an executive producer for Metro-Goldwyn-Mayer. More recently he was vice-president of Columbia.

Recently, however, he produced independently for release through Paramount, his two latest pictures being "The Moon's Our Home" and "The Case Against Mrs. Ames." He arrives in New York this week for a short stay before leaving for a six weeks' vacation in Italy.

Louisiana Council Resolution

The Louisiana Council for Motion Pictures, meeting this week at the Roosevelt Hotel in New Orleans, adopted resolutions opposing programs which include two feature length pictures.

Rogers Drive Is On this Week in 5,000 Theatres

Approximately 5,000 motion picture theatres throughout the country, circuits, independents and affiliated houses, this week began the one-week drive for the Will Rogers Memorial Fund, which extends through the end of the week.

Months of organization, under the supervision of zone heads, have preceded the start of the drive, under the leadership of Major Leslie E. Thompson, chairman of the campaign committee. Designated as a tribute to the late comedian and film star, the campaign seeks to raise money for the maintenance and support of the Will Rogers Memorial Hospital at Saranac, N. Y., formerly known as the National Vaudeville Artists Sanitarium and Lodge. The sanitarium was a gift of a group of film executives to the Rogers Memorial Commission.

The theatre drive in 44 states has the active support of governors. The chief executives of about 10 states within the past two weeks have issued proclamations urging people to contribute to the cause. The latest proclamations were those of Governor Park of Missouri and Governor Lehman of New York, who declared: "There could not possibly be a more fitting memorial to his name and I urge all of our citizens to join in this tribute."

The memorial hospital will be maintained as a retreat for the ill and needy of the stage and screen professions.

Theatres are participating in the drive under either one or two plans. About half of the total number which are joining in the drive are conducting collections among the audiences, taken in conjunction with a trailer, which features Bing Crosby singing "Home on the Range," a Will Rogers favorite, and containing tributes and appeals from Lowell Thomas, Irvin S. Cobb and May Robson.

The alternative plan, to which approximately 2,500 houses have subscribed, entails membership by the theatre and the promise to contribute a fixed amount, ranging from $10 for seating capacity up to 500 to $25 for capacity above 2,000. It provides also for the use of a short trailer announcing the theatre's participation and urging patron contributions, to be left at the box-office.

Seek to Ban Billboards

Attorney General Paul Dever has filed nine actions in the supreme court at Boston to enjoin advertising concerns and others from maintaining 8 billboards in Boston and one in Somerville. These are the first proceedings to enforce billboard laws established in 1924 and upheld recently by the U. S. supreme court after 9 years of litigation.

Referee Allows Skouras Claims

Referee in Bankruptcy Hope in St. Louis has allowed a claim of $20,000 against Skouras Brothers Enterprises, Inc., by the Middletown Realty Company, based on a sublease on an airdrome. Two other claims, one for $272,000 and the other for $6,715, have been withdrawn.

"1 MOMENT PLEASE"

In its 7th Week at the Astor Theatre the business for M-G-M's "The Great Ziegfeld" on Thursday was $302 better than the *first* Thursday. That's really excellent! In Frisco the 6th week is topping the 1st *week* by almost two thousand dollars. That's *magnificent!* And we're happy to report that this great Road-show in its 225 engagements (*the list is increasing daily*) is doing SWELL!

(Isn't it a jolly thought that "THE GREAT ZIEGFELD" (At *Popular Prices*) will be the first release of M-G-M's 1936-37 season and what a flying start for M-G-M's YEAR OF BIG ONES!)

BRITISH OWNERS INDORSE QUOTA; WANT BAN KEPT ON BLOCK BOOKING

67 Per Cent of Exhibitors Replying to Association's Questionnaire Oppose Complete Abolishment of Quota Law

England's most heated motion picture controversy of the day: How should the quota restrictions governing film importations be continued, if at all—is surprisingly enlivened by the startling disclosures from exhibitors that (1) at least two-thirds of theatre owners are opposed to complete abolition of the quota law, and (2) some four-fifths are unalterably opposed to reintroduction of compulsory blind buying and block booking, now outlawed.

The opinion on the subject was ascertained from a questionnaire circulated by the Cinematograph Exhibitors' Association among owners in the London territory, that group representing a cross-section of exhibition in the country, coming from "cinemas representing all types, sizes and grades of theatres in industrial and rural areas and county towns." Among those who did not reply, however, were theatres controlled by the large circuits of Gaumont-British, Associated British Cinemas, and Union Cinemas.

About two-thirds of those who answered are opposed to quota restrictions being continued on renters only.

Opinion seems about equally divided on the question of whether the new quota legislation period should be set at five or ten years.

Some 67 per cent of the exhibitors flatly declared that they are opposed to the complete abolition of the quota law, although the exhibitors were split evenly on the question: "Do you find any serious difficulty in profitably complying with quota requirements?" Twenty-two per cent said that the reason they find serious difficulty in this connection is because their audiences dislike British-made motion pictures, whereas 41 per cent claimed the difficulty is due to the non-availability of suitable product.

67 Per Cent of England's Owners Favor Quota; Blind Sales Opposed

Theatre owners in the London territory and the surrounding countryside, selected as being representative of exhibition in that country, participated in a poll conducted by the Cinematograph Exhibitors' Association—England's MPTOA—to determine owners' attitudes toward the quota law and compulsory block booking and blind buying which is now outlawed. The results of the questionnaire follow:

Question.	*Answer (in terms of percentages of total number of answers).*
1. Do you think quota should be abolished entirely (i.e., on both exhibitor and renter)?	No: 67 per cent.
2. Do you think quota on renters only should be retained?	Yes: 29 per cent. No: 67 per cent.
3. If a new quota act should follow the present one, what period of years should it legislate for? (The present act covers a 10-year period.)	Less than 5 years: 21 per cent. 5 years: 31 per cent. 10 years: 40 per cent.
4. Do you find any serious difficulty in profitably complying with quota requirements?	Yes: 49 per cent. No: 50 per cent.
4a. (Only to be answered if answer to No. 4 is Yes.) Is this due to your audiences disliking British product?	Yes: 22 per cent.
4b. Is this due to the non-availability of suitable product in your situation?	Yes: 41 per cent.
5. If a quota on exhibitors is to be continued, what do you regard as a fair percentage?	In favour of: a 5 per cent. quota, 4 per cent. a 7½ per cent. quota, 2 per cent. a 10 per cent quota, 47 per cent. a 12½ per cent. quota, 2 per cent. a 15 per cent. quota, 29 per cent. a 20 per cent. quota, 12 per cent.
5a. And what the corresponding percentage on renters?	In favour of: a 5 per cent. quota, 2 per cent. a 10 per cent. quota, 11 per cent. a 12½ per cent. quota, 3 per cent. a 15 per cent. quota, 15 per cent. a 20 per cent. quota, 47 per cent. a 25 per cent. quota, 11 per cent. a 33⅓ per cent. quota, 1 per cent.
6. Would permission to block and blind book be any advantage to you?	No: 80 per cent.

Producers Await Action

Bruce Allan, of the QUIGLEY PUBLICATIONS offices in London, reported last week that Hollywood producers making pictures in England, as a result of the recommendations of the Departmental Committee of the Films Act, are deferring decisions on future activities until it is known what the committee recommends.

"With evidence already before the Departmental Committee from the Board of Trade and from the Film Group of the Federation of British Industries, exhibitor opinion, still to be formally presented, is steadily hardening against the quota," said Mr. Allan. The new poll, however, shows a new attitude.

"The headquarters policy of the Cinematograph Exhibitors Association favor a 10 per cent exhibition quota as a maximum, with a greater quota for distributors," continued Mr. Allan. "CEA branches are considering this suggestion and one of them, Sussex, has just passed an amendment to official policy demanding complete abolition of the quota.

"Whatever form ultimately is taken by exhibitor policy," added Mr. Allan, "it seems to be in the last degree unlikely that the distributors' quota will be abolished in a new Films Act; American hopes are, in fact, still based on the possibility of distributors being allowed to spend their money on a few big pictures equaling or exceeding in cost the many small ones at present imposed on them by the present quota stipulations."

Thorough Inquiry

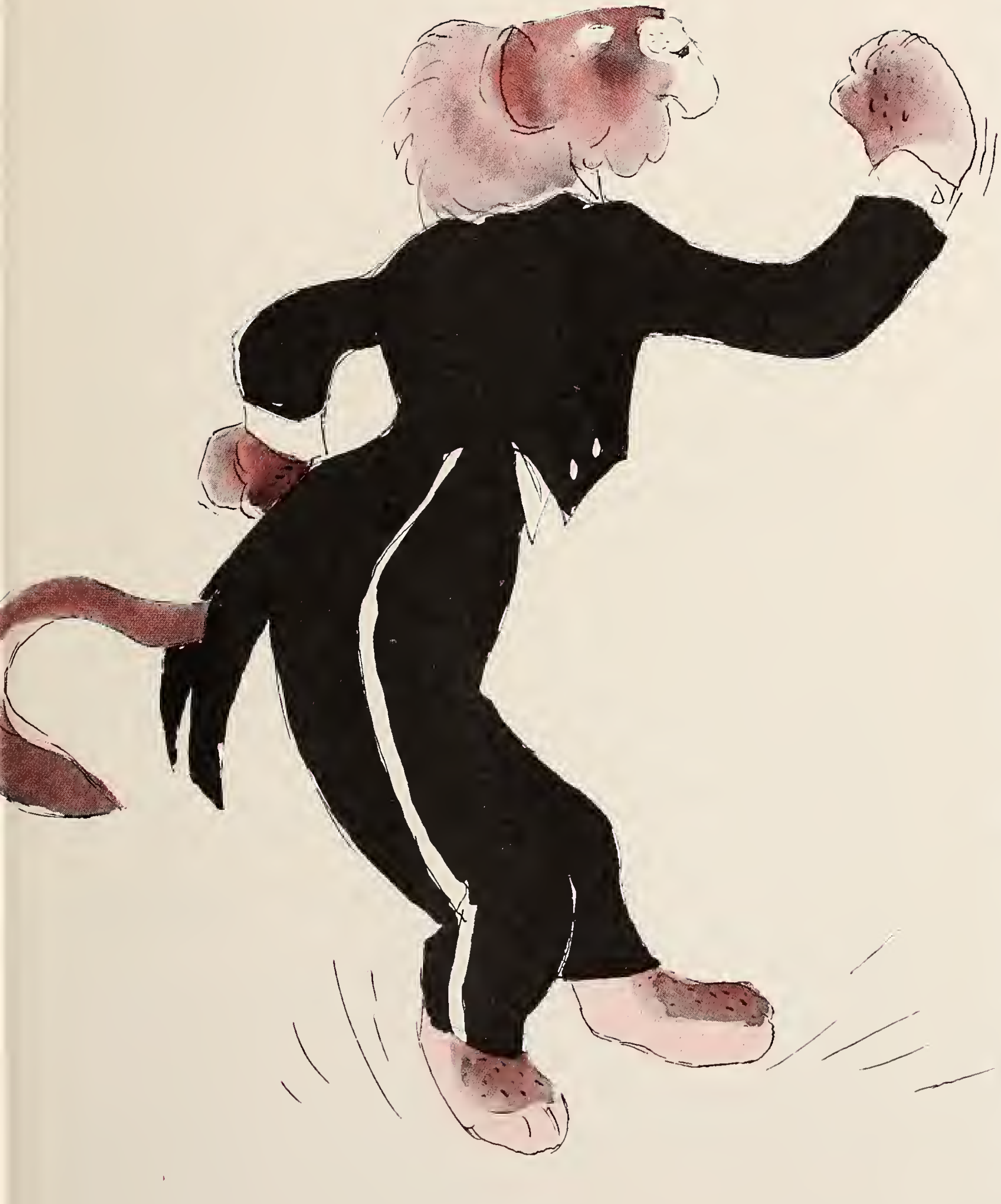
Evidence of the thoroughness with which the Departmental Committee on the Cinematograph Films Act is investigating conditions in British production to determine their progress under the quota requirements is found in a questionnaire now being circulated by the Board of Trade to every studio and producer, asking for details of activities and plans.

Some Say Usefulness Ended

Distributions, too, are being queried, through the Kinematograph Renters Society.

Agitation on the part of some British exhibitors to do away with the quota law has been heard for some time, their contention being that the system is no longer necessary to protect British producing companies. It is that specific point which the official Departmental Committee seeks to establish, now that the act is nearing its expiration, in 1938. The law specifies a percentage of playing time each exhibitor must devote to British-made pictures. Under its provisions both British theatres and distributors now have to fulfill a 20 per cent requirement until 1938, the law having started in 1929 with a 7½ per cent quota for distributors, and a 5 per cent quota for exhibitors.

LEO "SWINGS" IT!



Yeah man! He's right up to the red hot second!

Your fast-stepping pal comes through with the FIRST "SWING" CARTOON! The folks will come truckin' down to your show shop to see M-G-M's

"THE OLD MILL POND"

Sure it's one of those high-class **Harman-Ising** honey cartoons in 3-color Technicolor.

That name **Harman-Ising** is in the news, in the ads, on the marquees. Because those boys are stepping ahead of the *entire* cartoon field. "The Old Mill Pond" is gay, funny, clever. It will have your audience swaying to its infectious rhythm!

Typical of the *new, modern* Short Subject that sets M-G-M apart from all others. And a sample of why the boys are buying M-G-M Shorts solid for 1936-37.

34 Pictures in Three Years is Procter Program

Major Henry A. Procter, M. P., announced on his arrival in New York Tuesday plans whereby 34 pictures are to be produced in the next three years by the five companies in which he is an executive. The cost contemplated is $15,000,000.

Major Procter is president of Capital Films corporation, Cecil Films, British Cine Alliance and Somlo Films, and a director of Trafalgar Films. All of these will become parts of a holding company which is being formed to be headed by Major Procter, who will be in America until July 8th.

"We may come over to produce," Major Procter said.

20th-Fox May List 67 with Shorts at 96

Twentieth Century-Fox will release 67 features and 96 shorts, exclusive of Fox Movietone News, next season, it is understood branch managers, sales executives and salesmen will be told at the annual convention which opens in Chicago on May 30.

Of the 67 productions, 52 are scheduled to be made on the coast and five in England. One of the five English pictures will be "As You Like It," with Elisabeth Bergner. Four others will be made by New World Pictures under Robert T. Kane. Six outdoor action features, three of which will star Richard Arlen, will be produced by Sol Lesser. Revival of four Will Rogers pictures, namely "State Fair," "Lightnin," "Ambassador Bill" and "Doctor Bill."

The shorts lineup for 1936-37 is expected to be the same as the current season's list of 58 single and 38 two-reelers.

Two of the specials planned by the company will be "Queen of Sheba" and "King of the Khyber Rifles."

National Decency Legion Classifies 18 New Films

Of 18 new pictures reviewed, the National Legion of Decency, in its classification for the current week, lists 12 as unobjectionable for general patronage, four as unobjectionable for adults and two as objectionable in part. The new pictures and their classifications follow:

Class A-1, "Unobjectionable for General Patronage": "And So They Were Married," "Die Stimme Der Liebe," "Darkest Africa," "Fatal Lady," "Half Angel," "Man's Best Friend," "The Mine with the Iron Door," "The Princess Comes Across," "Schloss Vogeloed," "The Singing Cowboy," "Three Wise Guys," "Wolves of the Underworld." Class A-2, "Unobjectionable for Adults": "Jailbreak," "The Law in Her Hands," "Scandals of Paris," "Sins of Man." Class B, "Objectionable in Part": "It's Love Again," "Daredevils of the Earth."

A LOUD WORD FROM BARTLETT CORMACK

Bartlett Cormack, who hasn't been much about Broadway since "The Racket" of nine years ago, has just been heard from by the New York Times *dramatic editor, by wire, from Beverly Hills, as follows:*

"EXPECT TO PRODUCE MY OWN COMEDY CALLED HEY DIDDLE DIDDLE BROADWAY OCTOBER PROVIDING DRAMATISTS GUILD MESS EVER GETS STRAIGHTENED OUT SO THAT BOTH PLAYWRIGHTS AND MANAGERS CAN FUNCTION WITHOUT RECOURSE TO MOSCOW BERLIN ROME OR THE NEW THEATRE MAGAZINE STOP PLAN FORMING MY OWN PRODUCING COMPANY WITH WELL-KNOWN THEATRICAL MAN THERE AS GENERAL MANAGER STOP COMEDY IS ABOUT PICTURE PEOPLE BUT FROM EXTRA GIRLS ANGLE AND IS NOT SPITEFUL IN THE MANNER OF THE SUTTON AND BEEKMAN PLACE WITS STOP AM ALSO DOING DRAMATIZATION OF JOHN B SANFORDS FINE NOVEL THE OLD MANS PLACE AND IF READY WILL DO THAT TOO STOP I WANT MORE THAN ANYTHING ELSE BOTH TO WRITE AND TO GET PLAYS BY OTHERS DRAMATIZING WHAT MIGHT BE CALLED THE OLD LINE AMERICAN ATTITUDE AND IDEALS IN CONFLICT WITH THIS EVIDENTLY HIGHLY REVERSED COLLECTIVISM OF SELF PITY."

Writers Organize New Coast Unit

Screen Playwrights, Inc., was launched formally in Hollywood late last week by former members of the Screen Writers' Guild who dissented from a program of unionization and dictatorial closed shop.

The 60 writers attending the initial meeting Thursday night approved a constitution and bylaws and elected a board of 11 directors, as follows: Rupert Hughes, Bess Meredyth, William Slavens McNutt, Kubec Glasmon, William Conselman, Sonia Levien, Grover Jones, Frank Butler, Gerald Geraghty, Waldemar Young and Tom Reed.

Mr. McNutt, who was named secretary, while presiding at the session condemned the Guild for "radicalism" and declared Hollywood scenarists did not desire to be dominated by New York through the Authors League of America, with which the Guild is preparing to amalgamate.

"Although we are not looking for a closed shop," Mr. McNutt said, "we will cooperate with other groups of writers in Hollywood for our mutual advantage." He reported that producers had indicated a willingness to listen to "sane proposals" to correct "any situation under which the writers feel they have been wronged."

Film Baseball League Underway

Teams representing the Music Hall, National Broadcasting Company and Columbia Pictures are tied for first place in the Motion Picture Baseball League. Other teams represent Paramount, Consolidated Film Industries, United Artists, Skouras Circuit, Loew-Metro and RKO.

Actors Equity and Screen Guild Pick Officers for Year

Election of the "regular" slate of councillors of Actors Equity Association in New York and reelection of the officers of the Screen Actors Guild in Hollywood featured activities in the organized profession this week.

The Guild, at its annual meeting Sunday night, returned Robert Montgomery as president, and named as first vice-president, James Cagney; second vice-president, Claudette Colbert; third vice-president, Chester Morris; secretary, Kenneth Thomson; assistant secretary, Boris Karloff; treasurer, Noel Madison; assistant treasurer, Murray Kinnell.

Eleven directors to serve for three years were elected as follows: Humphrey Bogart, Cagney, Miss Colbert, Montgomery, Joan Crawford, Dudley Digges, Frank Morgan, Morris, Pat O'Brien, Edward G. Robinson and Thomson. Walter Connolly was elected to serve for the unexpired two-year term of Arthur Byron, who has returned permanently to New York.

In the last year 78 members joined directly, it was announced, and 488 others were admitted through the reciprocal tieup with Equity.

Contrary to anticipation, Equity's 23rd annual meeting passed quietly, on Monday, with the administration ticket of 10 candidates and four replacements elected to the council.

Councillors elected for five years were: Beverly Bayne, E. J. Blunkall, T. Reed Brown, Jr., J. Malcom Dunn, Clyde Fillmore, Robert T. Haines, Robert Keith, Maida Reade, Richard Sterling and Bretaigne Windust. Replacements chosen were Lily Cahill, Dudley Clements and Richard Whorf, until 1937, and Katharine Warren, until 1938.

Poster Men Plan Own Production

Arrangements for the manufacture of all types of advertising and for handling trailers will be the principal topics to be discussed at the three-day meeting of National Poster Service Association in Cleveland, on June 2-4.

Next in importance, it appears, will be a discussion to evolve plans, if possible, to offset Paramount's new system of renting accessories, instead of selling them to exhibitors, giving theatres credit refunds for the return of accessories after they are used.

The organization plans to print its own posters and manufacture photographs and lobby displays, it is stated. Negotiations are pending whereby the poster renters will sell and distribute trailers made by Theatre Trailer Company, headed by Michael Hoffman.

Seven new members have joined the national association, making a new total of 51. It is expected that the membership will be increased to 70 during the convention.

HOUSE MOVES TO END BLOCK BOOKING, NOT BLIND BUYING

Dropping of Blind Sales Abolishment Plan Viewed as Compromise to Get Favorable Report; Action Doubted

Progressing further than any similar legislation presented in years, a Congressional proposal to regulate motion pictures, at least partially by prohibiting "compulsory" block booking, stood this week favorably reported by subcommittees of both branches of the national legislature.

Surprising even the most highly informed motion picture legislative watchers, a subcommittee of the House of Representatives favorably reported the Pettengill anti-compulsory block booking bill but by a sudden decision purged the legislation of all references to blind selling.

Members of the House subcommittee of the Interstate and Foreign Commerce Committee privately expressed the hope that opportunity might be found for the consideration of the bill before Congress adjourns. This is held to be extremely unlikely, however, in view of the work that must still be accomplished on the Administration's "must" legislation and its relation to the proximity of the national political conventions which officially launch the Presidential campaign.

The purged clause to prohibit blind selling by distributors, compelling them to provide synopses to exhibitors well in advance of release, was one of the more important sections demanded for passage by clubwomen who appeared at the public hearings some weeks ago. Allied States Association of Motion Picture Exhibitors, probably the largest motion picture interest which has fought for the bill's passage, also sought abolishment of the blind selling practice.

Since appearing before the committee, however, in the interest of the blind selling prohibition, and the other clauses, Allied States itself has become involved in a motion picture producing and distributing enterprise, through an arrangement with Chesterfield and Invincible Pictures. Allied hopes to "deliver" to Chesterfield-Invincible some 4,000 exhibitor accounts for 1935-36, for a program of some 18 pictures, which, it is assumed, are to be sold in advance much in the manner of the present system which Allied's original anti-blind selling provisions of the Pettengill bill had hoped to destroy.

A favorable report on the similar legislation introduced by Senator Neely of West Virginia was made to the Senate interstate commerce committee earlier in the month by the Senate group in charge of the bill.

The anti-blind selling provisions were a major subject of attack by the large distributors who testified at the public hearings held by both Senate and House groups this winter, it being contended that nobody could say what would be in a picture until it was completed.

Under those provisions, it would have been unlawful for any distributor to offer to lease a motion picture feature without at the same time furnishing a complete and true synopsis, outlining the story, incidents and scenes and showing the manner of treatment of dialogue and scenes. If a picture so leased was found to be "substantially different" from the synopsis the exhibitor was to have the choice of canceling the lease without liability for breach of contract and recovering all damages suffered by him because of such difference, or of retaining the lease and recovering damages for breach of warranty.

In addition, failure to provide the synopsis would have rendered a distributor liable to a fine not exceeding $5,000 or by imprisonment up to one year, or both.

Elimination of these anti-blind buying provisions served to break a deadlock which has existed among members of the House group for several weeks, and was seen in Washington as practically tantamount to the throwing overboard of the civic and social groups which so strenuously supported the bill.

It is not believed at Washington that the dropping of the blind selling provisions, demanded by Representative Peyser of New York, was acceptable to those members of the subcommittee in favor of the measure, but was seen as the only way to get a favorable report on the bill in time for possible action before adjournment.

A formal statement was issued by Representative Pettengill of Indiana, following the reporting of the measure, this week, in which he said, "The majority of the committee feel that with compulsory block booking forbidden, the alleged faults of blind selling would tend to correct themselves."

The effective date of the bill, he pointed out, has been made 18 months from the date of its enactment "to give the industry ample opportunity to adjust itself" to the change in selling methods.

The bill prohibits "compulsory" block booking, but does not outlaw the practice, since a distributor may offer leases *en bloc* at a designated lump-sum price for the entire group and at separate prices for the several films, provided the block and individual prices do not serve to operate "as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire" or tend to require an exhibitor to take the entire group or lose any particular films or tend to lessen competition. At the same time, there is nothing in the measure to prohibit an exhibitor from offering to lease in blocks.

The action of the subcommittee this week places further responsibility for the bill in the hands of the full House committee, which must decide, first, whether to make a favorable report to the House and, second, whether to make a special effort to obtain consideration by that body, since congressional leaders, anxious to adjourn the session before the Republican national convention if possible, are unwilling to let any controversial legislation come up. A similar problem confronts the Senate committee.

Members of Allied States Bound For Cleveland Annual Convention

Allied States Association of Exhibitors has sounded the convention call, and this weekend members representing several hundreds of theatres from all over the country will start converging on the Hollenden Hotel, in Cleveland to participate in the annual meeting, which opens Wednesday morning and adjourns late Friday.

"Film buying" in its relation to the present activities of large companies' 1936-37 product plans and sales will be the keynote, but considerable pre-convention attention is being directed to the promised presence of Russell Hardy, special assistant to United States Attorney General Homer Cummings. Mr. Hardy will explain recent anti-trust suit developments in the courts and their relationship to the independent owners. Daniel Bertrand, who recently issued an NRA report on films, will also attend, as will J. Edgar Hoover, David Palfreyman and D. L. Lowe of the F.H.A.

H. M. Richey, of Detroit, manager of the convention, already is at the meeting headquarters conferring on arrangements with P. J. Wood, of Columbus, and M. B. Horwitz, of Cleveland. They will later meet with Allied chieftains, Abram Myers, Washington, chairman of the board, and Nathan Yamins, Massachusetts.

Some of the other principal convention speakers scheduled include: Mayor Harold Burton, Cleveland; Henry Greenberger, Cleveland; George W. Weeks, sales manager of GB Pictures; Ray Tesch, Wisconsin; P. S. Harrison, New York; Edward Golden, Chesterfield-Invincible, who will explain Allied's new product tieup; W. F. Rodgers, sales manager of Metro-Goldwyn-Mayer; Walter Littlefield, Boston; Colonel H. A. Cole, Texas, and Sidney E. Samuelson, New Jersey.

OTTERSON DENIES ERPI "INFLUENCE"

Former President of Erpi Testifies at Resumption of Inquiry into A.T.&T. Relations

Examination of John E. Otterson, president of Paramount Pictures, Inc., and formerly head of Electrical Research Products, Inc., was resumed in New York on Tuesday by Samuel Becker, special counsel for the Federal Communications Commission in its investigation of the American Telephone and Telegraph Company and its relations to the motion picture industry.

Little of consequence that had not already been known was developed in the questioning of Mr. Otterson, from whom counsel attempted to draw admissions with respect to Erpi's influence in the Paramount reorganization.

Denies Erpi Suggested Receiver

Testifying that Erpi had an unsecured creditor's claim of $1,800,000 against Paramount when that company was beset by the financial difficulties which resulted in the receivership in 1933, Mr. Otterson denied that Erpi had at any time suggested a receiver.

Through direct testimony and by correspondence files subpoenaed from Erpi, it was shown that the company had supported Charles E. Richardson's appointment as trustee in the Paramount bankruptcy, and subsequently sought support of other creditors to maintain Adolph Zukor as president upon Paramount's discharge from bankruptcy.

Mr. Otterson identified a slate of nine industrial figures as approved by Erpi for membership on the board of the reorganized company, these including Karl Hoblitzelle, Barney Balaban, Martin Quigley, Watterson Rothacker, Mr. Richardson, George J. Schaefer, Mr. Zukor, Frank C. Walker and E. V. Richards.

Mr. Otterson denied that Erpi supported the designation of any candidates to positions of influence within Paramount in the expectation that "friendly interests" would aid Erpi in obtaining renewals of its service licenses with the film company.

Letter to Bloom Read into Record

A letter from Mr. Otterson to Edgar S. Bloom, president of Western Electric Company, was read into the record, which emphasized the importance of "friendly trusteeships" in maintaining or protecting Erpi's theatre licenses.

He had declined an invitation to become a Paramount trustee or director, Mr. Otterson testified, and had not considered becoming president until John D. Hertz of Lehman Brothers, bankers, suggested the possibility. Asked if Lehman Brothers were "substantial holders" of Paramount securities, Mr. Otterson replied: "I believe not."

He testified that he brought R. E. Anderson, former Erpi vice-president, into Paramount as treasurer at a salary of $700 weekly; that Herbert Wilcox was employed as statistician and engineer at $500 weekly; that Watterson Rothacker came from General Service Studio and was elected a vice-president of the Paramount production subsidiary, though the position was described as "temporary" and was terminated within the last two weeks. Keith Glennon also was drafted from Erpi for a Paramount post, Mr. Otterson said.

Describes Own Contract

His own five-year contract as president, Mr. Otterson said, calls for a compensation of $3,000 weekly and a bonus. However, if a bonus is paid, his salary will be reduced. At Erpi he received a base salary of $50,000 a year, including, he explained, "reductions made during the depression."

In earlier testimony Mr. Otterson traced the inception of talking pictures in 1927, when Western Electric, through Erpi, endeavored to have the film industry adopt its licenses.

Mr. Otterson declined, on advice of counsel, to turn over to the commission certain letters he had taken with him to Paramount from Erpi. The correspondence was identified as the "Beck Plan re British Quota," and included letters between Mr. Otterson, Will H. Hays, president of the Motion Picture Producers and Distributors of America, and James H. Beck, Jr., MPPDA representative in London.

Calls Letters "Irrelevant"

Arthur H. Schwartz, of the office of Nathan Burkan, Mr. Otterson's attorney, said the letters were "irrelevant" and that he was prepared to oppose moves to obtain them. However, Mr. Schwartz declared that he had shown the correspondence to Mr. Becker and that he did not think they should be included in the record.

The hearing was before A. G. Patterson, director of the FCC's telephone division, in the Securities and Exchange Commission offices at 120 Broadway. Mr. Patterson in recessing the hearings said no more sessions were likely to be held in New York this summer, but that the commission will hold a hearing in Washington on June 2.

Mr. Becker said he expected that the report of the commission on its A T & T investigation would be ready for Congress next fall. for the introduction of further legislation if needed.

AMPA Meeting for Tuesday Discussed

The Associated Motion Picture Advertisers may change its meeting day from Thursday to Tuesday. The proposal is being considered by the membership. The organization's board of directors has discussed the matter and has reached an agreement that Tuesdays are preferable to a number of members and newspaper representatives.

Because metal casts were not ready, awards for the best advertising copy designed for the trade and public, the most practical press sheet and the best poster will not be made next Thursday as planned, but on June 4.

BOSTON WILL CENSOR SKOLSKY'S COLUMN

"Hollywood," syndicated column written by Sidney Skolsky, is to be censored in Boston. A complaint by Joseph H. Brennan, business manager of the New England Motion Picture Theatre Owners of America affiliate, drew a prompt response from Robert Choate, managing editor of the Boston Herald *and* Traveler. *Mr. Choate replied that he already has taken adequate steps to see that items directly derogatory to exhibitors will not appear henceforth. "Skolsky's column will go through my hands personally," he said.*

About a year ago the column was eliminated in Boston for about three or four days on complaint of local exhibitors and since objections in the past had had only a temporary effect, Mr. Brennan said he would follow the matter very closely.

Empire Takes GB Sales for Canada; Hanson Seeks 100

Empire Films, Ltd., has closed a deal to distribute Gaumont British product in Canada, Paul Nathanson, newly elected vice-president of Empire, stated late last week during the GB convention at the Warwick Hotel in New York. It runs seven years effective with the 1936-37 lineup of 24 features.

Regal Films, Ltd., has been releasing GB's product in Canada for the past three years. Also, in addition to GB's pictures, Empire next season will handle 62 Republic and Educational pictures.

With 14 units already in the circuit and deals on for the acquisition of six additional houses, Hanson Theatres Corporation, Ltd., is aiming for a goal of 100 theatres in Canada, Oscar Hanson, vice-president, stated in New York over the weekend. There is no specific time limit in which the goal is expected to be reached, but it is planned to extend from coast to coast.

Negotiations for the half dozen houses, all of which are in Toronto, are scheduled to be consummated within a month, Mr. Hanson said. Associated Theatres, Ltd., headed by Mr. Hanson, is booking for 35 Canadian theatres.

Norton to Manage Pinewood Studios

Stockholders of British and Dominion have approved a 10-year contract by terms of which Captain Richard Norton, a director of the company, will become managing director of the Pinewood studios. The step is understood to be a factor in the arrangement whereby Robert Kane will produce New World films in England for Twentieth Century-Fox.

You asked for another
BIG BROADCAST...
PAR
OK Here it is!...

PARAMOUNT'S THIRD GREAT F

MUDDLE . . . George tries to explain the script to Gracie. But Gracie has other things on her mind (?), as you can see.

CUDDLE . . That's the word that's running through Jack Oakie's head as he gets a load of the all-American beauty chorus LeRoy Prinz, is drilling for "THE BIG BROADCAST of 1937"

FUDDLE . . . Bing's in a complete fuddle, trying to dope out, whether it's swing or sweet music, or if it's really music at all that Bob Burns, the Arkansaw lad is tootling on that bazooka of his.

ATURE PICTURE FOR 1936-1937

APFEL STRUDEL...Yes, sir, richer than apfel strudel . . . smoother than a Corona... Corona... mello as (his favorite radio product)... that's what Jack Benny says "THE BIG BROADCAST of 1937" is gonna be . . .

HUDDLE...Producer Lew Gensler, Director Mitchell Leisen and Jack Benny add a few gags to the script of "THE BIG BROADCAST OF 1937".

BIG BROADCAST of 1937"

More and bigger names than "THE BIG BROADCAST OF 1936"! Radio's No. 1 name **JACK BENNY**, heading a list of marquee money makers, including **JACK OAKIE**, those radio favorites **GEORGE BURNS and GRACIE ALLEN**, and a host of celebrities of stage, screen and radio. Ace specialty numbers by top stars, led by **BING CROSBY** and the popular radio comic **BOB BURNS**. A big time musical show, produced by **LEW GENSLER**, builder of a dozen Broadway hits; directed by **MITCHELL LEISEN**, who gave you "Hands Across the Table", "13 Hours by Air", and "Murder at the Vanities".

Made to exceed the measure of all previous "Broadcasts"

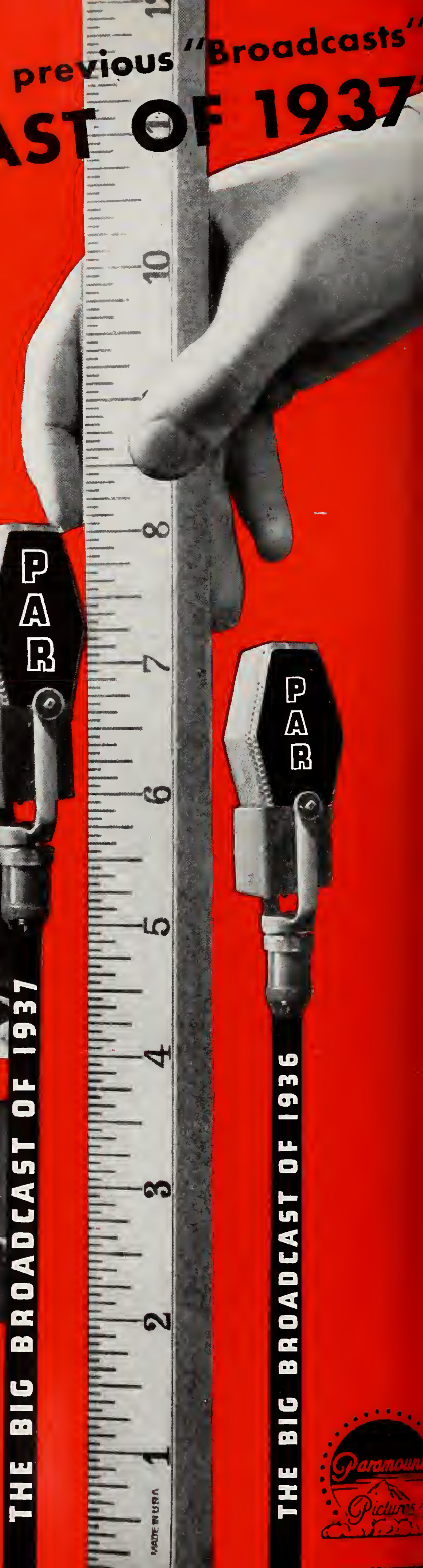
"THE BIG BROADCAST OF 1937"

All the measure of star value, production value, direction and story value that made the '36 "Broadcast" a winner *plus!* An all-star, big time Broadway production that's going to rate as the No. 1 musical show of the coming season

LOOKING 'EM OVER . . . LeRoy Prinz, dance director of "The Big Broadcast of 1937" takes a gander at New York beauties enlisting for the big show

SWING TINKERS . . . Ralph Rainger and Leo Robin, tunesters who delivered "I Don't Want to Make History" and a row of other hits, try out one of their "Big Broadcast" tunes

SCRIPT EASE ARTISTS . . . Probably a punk pun but it introduces those ace script writers Walter De Leon and Francis Martin who've brewed the swell plot for "The Big Broadcast of 1937"



THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Marry the Girl

(Radio)

Comedy Romance

This is an adaptation of an original by Howard Emmett Rogers, one of the industry's most accomplished humorists. The screen play is by P. J. Wolfson and Phillip Epstein, who did the recent "Love on a Bet." The time is the present and locales are in and about New York.

In character it is a romantic comedy. The dialogue is funny, situations promise to be hilarious and the action speedy. The plot revolves around the matrimonial adventures of a meagerly paid civil engineer who is convinced that two can live on his wages and a mannequin who does not hold the same opinion but is willing to take the matrimonial dive. It is comically complicated by a light dramatic and romantic triangle involving a rich young scapegrace who is romantically attached to the girl, but instead of the interloper being a menace, he is really the character who keeps the squabbling husband and wife together.

The picture is being directed by Leigh Jason, who made "Love on a Bet," and in the lead is the star of that feature, Gene Raymond, also seen in "Seven Keys to Baldpate" and "Hooray for Love." The girl in the case is Barbara Stanwyck, currently in "A Message to Garcia" and recently seen in "Annie Oakley." The third party to the triangle is Robert Young, whose most recent picture is "Three Wise Guys," but who also appeared with Miss Stanwyck in "Red Salute."

Principal supporting players are Ned Sparks, making his first American film since his sojourn in England, and Helen Broderick, remembered for her part in "Love on a Bet" with Raymond. Minor players included are Billy Gilbert, Eddie Dunn, Sidney Jarvis, Ward Bond, Edgar Deering and Hattie McDaniel.

The picture is being produced by Edward Small and is the first on his new Radio contract. It will be recalled that among many other features he was the producer of "Palooka," "Transatlantic Merrygoround" and "Count of Monte Cristo."

Mercy Killer

Crime of Doctor Forbes

Tentative Titles

(20th Century-Fox)

Drama

The topic of this picture, which is the basis for its drama and mystery—mercy killing—is currently a subject of deep public interest. The debate, pro and con, with doctors, social workers and lay folk indulging their opinions, has been vivid. It forms the basis for what this production undoubtedly will engender, sensational exploitation which, if intelligently guided into controversial discussions, cannot but help the picture's exhibition.

The story is not a dogmatic exposition of mercy killing. Rather, preceded by a beyond-the-pale romance, it is the medium through which a baffling death mystery is developed, and, as in these sequences the production takes on a flamboyant topical news headline character, a dynamic courtroom drama. Mainly it concerns three persons, a distinguished elderly specialist, his young wife, and the famous doctor's youthful protege. During an absence in an effort to find a cure for a rare disease, the young folk fall in love. Pursuing his experiments, the specialist is seriously injured. His hospital aides, including the young doctor, are summoned to try to save his life. The doctor dies, despite heroic efforts, but when poison is found in his body, the young doctor is accused of murder and is arrested. Testimony of various witnesses implicating him with the dead man's wife, establishing the possible motive that he wished his patron out of the way in order that he might marry the widow, tend to draw the accused man close to conviction. Though defense attorneys work on the theory of mercy killing, the young man is silent himself until, following a strange conference, it is revealed that the man did not come to his death by a criminal act, but rather through the merciful intentions of three individuals.

The story is an original screen play, actually inspired by newspaper headlines, written by Frances Hyland and Saul Elkins. Direction is by George Marshall, maker of the recent "Show Them No Mercy" and "A Message to Garcia."

The cast is headed by Robert Kent, seen shortly ago in several Paramount pictures including "One Hour Late," "Car 99" and "Four Hours to Kill"; Gloria Stuart, recently in "Professional Soldier" and "Prisoner of Shark Island," and J. Edward Bromberg, noted New York stage actor who scored an outstanding success in the similarly atmosphered stage play, "Men in White" and now "Under Two Flags," and the forthcoming "Sins of Man." The principal supporting players are Sara Haden, a woman doctor who worships Bromberg for his scientific achievements; Henry Armetta, who is the unwitting medium fostering the romance between Miss Stuart and Kent, also the main comedy relief; Alan Dinehart, Charles Lane, Taylor Holmes, Charles Crocker-King and DeWitt Jennings. Others in the cast are Paul McVey, Russell Simpson, Paul Stanton and the silent day favorites, Jack Mulhall and Frank Mayo.

Two in a Crowd

(Universal)

Comedy

The direct significance of this title is that the story related under it concerns two persons, a fellow and a girl, in a crowd of amazing events involving an odd crowd of characters. Some of the incidents are dramatic, a few of them are menacing, most of them are pitched to the tune of love interest and all of them are potentially comic. Not the least important of the funny characters is a race horse, demoted to the status of hauling a coal wagon and so disgusted with this lot in life that the mere sight of a hunk of coal was sufficiently powerful enough to cause him to run an over-his-head race and save the situation for the young folk caught in the hectic crowd of events. It all happened because the fellow and girl found two pieces of hot money. When they pieced them together, they became involved with creditors, show producers, gangster, landladies and business men to whom they owed money, with the cops, idle actors and race track touts. It all seems that it will make for much merriment and consequent colorful showmanship availability.

The interesting yarn is being played by an interesting group of players. The leads are Joan Bennett, now in "13 Hours by Air" and "Big Brown Eyes," and Joel McCrea, featured in "These Three" and "Splendor." A third important character is Elisha Cook, Jr., a stage player making his entry into pictures. Other players of definite name value in the cast are Alison Skipworth, currently in "The Princess Comes Across," Reginal Denny, featured in the forthcoming "Romeo and Juliet," Henry Armetta, presently appearing in "Let's Sing Again," Andy Clyde, Nat Pendleton, Donald Meek, Bradley Page, Paul Porcasi, Ed Gargan and Matt McHugh.

Being directed by Alfred E. Green, the production has the earmarks of being of the character that will be appreciated by audiences and exhibitors.

Ticket to Paradise

(Republic)

Comedy Romance

Despite the title sound, this is quite a mundane story. It's built around a situation that should be productive of much fun and excitement. Played by an exceptional cast of performers, all of whom have been prominent in recent popular pictures, it looks to have a strength in personalities worthy of the comedy character of the plot.

In details the experiences of a young man, who, though suffering loss of memory in a traffic accident, retains all his other faculties. Police who find him wandering around subject him to tests which ridiculously indicate that he is a taxidriver by profession and put him to work as such, recommending that as he rides around he ask his passengers if they can identify him. Naturally he meets a girl, and she, sympathetic to his bewildered condition, takes him home, falls in love with him much to her father's disbust, and gets him a job in a stock broker's office. Here he turns things topsy turvy until the girl, convinced that he really is wealthy and smart, starts helping him get a newspaper publicity campaign that will establish his identity. A whirlwind cross-country tour is launched, and as the result of another hilarious mixup the amnesia victim has his consciousness restored, thereby dissolving the girl's father's objections to their marriage.

The cast features, Roger Pryor and Wendy Barrie in the leading roles, with Claude Gillingwater. Principal supports are Andrew Tombes, Luis Alberni and E. E. Clive. Other than Gavin Gordon, minor players have comparatively small screen name significance.

Crash Donovan

(Universal)

Action Drama

This story glorifies the knights of the roaring motor cycles, the motor cops who ride the highways campaigning against the increasing death rate on the open road. Basically it is fast-moving drama, compensated by a vein of conflicting love interest and highlighted by a full quota of comedy. Essentially it is a thrill action picture, packed with intense excitement all the way through. Practically it is a topical exploitation feature which, with due recognition to its dramatic entertainment possibilities, should be the beneficiary of all sorts of publicity in

(Continued on following page)

NEW PICTURES IN THE CUTTING ROOM

contact with police departments, newspapers, insurance companies, auto clubs and safety organizations.

From a practical production background standpoint, it provides a liberal insight into the workings of a state highway patrol, the methods by which recruits are trained and the dangers they encounter in going about their daily work. For entertainment purposes, it takes a circus thrill-trick motorbike ride into the patrol. Erecting conflicting romance among another member of the corps, a girl and the recruit, it takes the cops through an adventursome series of events including a brush with a gang of smugglers in which the ex-circus rider pulls a hair-raising stunt that traps the criminals. But with love lost, excitement is lost and he returns to his circus crash exploits.

The story features Jack Holt, in a part that promises to outdo any of his previous thrill action characterizations in the character role. John King, one of Universal's newer players, is his roaring road partner and also the one whom Nan Gray, now in "Sutter's Gold," prefers to consider more affectionately. Other players contributing to the production's exciting quality are Eddie Acuff, seen in several Warner pictures, Ward Bond, Douglas Fowley, William Tannen, George Stinson and Joseph Sawyer.

Adapted from an original story, the picture, which was being made during the transition of Universal ownership, was handled by three directors who specialize in thrill action stuff, Edward Laemmle, William Nigh and Jean Negulesco.

Blood Lines

(Warner)

Drama

The pounding hoofbeats of thoroughbred horse racing form the background for this action drama of race track chicanery and regeneration. Imaginative fiction in character, it is the counterpart of incidents that occasionally crop up wherever the sport of kings is popular. As such it has a popular flavor that not only presages substantial average entertainment but also opens the doors for up-to-date, stirring exploitation campaigns.

The story, which is an original screen play by William Jacobs concerns a young jockey who because of indiscretions of his father is not trusted. Befriended by a young husband and wife as he is about to be sentenced to a reformatory, he gets his chance and rides a thrilling winning Derby race. Becoming involved with double crossing gamblers, he is mixed up in a scandal, is barred from American tracks and goes to England where he soon becomes the country's foremost rider. Dire days having befallen the young couple, their horse is the sole remnant of their fortune. Entering it in an English race, the boy who is riding the favorite permits his old steed to win, endangering his own life that he might help his friends recoup. Another scandal ensues and the boy again is set down, but the young folk, influential once more because they are again affluent, assure him that they will see his suspension is lifted in the States.

Mickey Rooney is featured as the jockey. The young couple are Patricia Ellis, now in "Love Begins at Twenty," and Dennis Moore. Players who will be seen in atmospheric and character parts include Virginia Brissac, Charles Wilson, Raymond Brown, Gordon Elliott, Frank Faylen, Charles Foy, Jimmy Eagles and Robert Keane.

Public Enemy's Wife

(Warner)

Drama

The essence of this story is drama. It is a furtherance of the entertainment idea that pits G-men against vicious criminals. Because of recent happenings in which government men have succeeded in rounding up public enemies, it has topical significance that skillful showmanship may cause to redound advantageously in exciting patron interest. While the story is dramatic, it is not without a variety of other assets, most important of which is a uniquely contrived romance marriage.

The story is about a woman, innocent participant in criminal activities, who wants to get away from the person she feared and hated most, her husband. Freed from jail, she is contacted by government agents anxious to obtain from her information that will forever keep her husband behind bars. Unable to supply any leads, she seeks to put her past behind her; changing her appearance she meets and falls in love with a wealthy playboy. The man learns her identity and reneges on going through with the ceremony. To trap her husband who has escaped, G-man causes her to go through with an authentic ceremony. Vengeance bent, the mobster catches up only to have the efficient G-men trap him, and the girl whose sympathies for her new husband have ripened into love is willing that the unusual marriage continue.

The picture features Margaret Lindsay, last in "The Law in Her Hands," as the woman. Pat O'Brien is the G-man and Robert Montgomery his teammate. Cesar Romero plays the role of public enemy and Dick Foran the swain who lost his courage. Other players are Selmer Jackson, Richard Purcell, Joseph King and Addison Richards.

The picture is being directed by Nick Grinde, maker of "Jail Break."

His Majesty Bunker Bean

(Radio)

Comedy

Adapted from the Harry Leon Wilson novel, among whose other screen credits are "Merton of the Movies" and "Ruggles of Red Gap" and the play as produced several years ago, this production is hilarious romantic comedy. The story, funny always, nevertheless is completely human. It will be screen-told through the media of clever dialogue, ridiculous situations and interesting characterizations.

It concerns a young fellow who exists under the handicap of a discouraging inferiority complex. Striving to overcome his handicap, he falls prey to a group of unscrupulous charlatan clairvoyants. Made to believe he is the reincarnation of several supermen, he runs into every day business and romantic happenings that eventually wind up in disaster to his dreams and ambitions. It is only the very practical inspiration of the girl of his dreams that really forces the lamb to become a lion, conquer those who would browbeat him, win a fortune and the girl.

Two newcomers, Owen Davis, Jr., erstwhile New York stage actor, and Louise Latimer, who made her screen debut in "Murder on the Bridle Path," with Davis, are featured in the leading roles and are the central figures in the stormy romance and most of the comedy. They are supported by a capable cast which includes several of the screen's most accomplished character actors. Listed are Robert McWade, who is Davis' scourging boss and nemesis and eventual father-in-law, Hedda Hopper, Jessie Ralph, Berton Churchill, Sybil Harris, another newcomer; Lucille Ball, Edward Nugent, Ferdinand Gottschalk, Russell and Maxine, Elliott Hicks and Leonard Carey.

A William Sistrom production, the screen play is by Dorothy Yost, among whose credits are "Gay Divorcee" and "Alice Adams," and Edmund North and Jomes Gow, who collaborated on "One Night of Love" and "I Dream Too Much." Direction is by Edward Killy and William Hamilton, and this is the fourth feature on which they have cooperated.

Beneath the Seas

(Republic)

Drama

Being produced on extensive scope, this production is a romance tinged drama of hardy men who risk their lives in a hazardous occupation. Localled in the Florida Keys, it is a story of sponge fishermen, the commercial conflict between the deep sea divers and the hookers, the weaker ones who work in shallow waters, and the romantic conflict that involves a girl and a representative of each group. Essentially a thrill action story, it concentrates on elements in dialogue, situations and action that make that quality vivid and entertaining. It also is being produced in a manner so that there will be plenty of potentially unique showmanship angles with which to sell it.

Based on a story by Eustace L. Adams, Wellyn Totman and William A. Ulman, Jr., the screen play is by Totman and Robert Lee Johnson. It is being directed by Lewis D. Collins.

Featured roles in the story are in the hands of an adequate list of players. The three principals about whom most of the drama and all the romance rotates are Russell Hardie, Ann Rutherford and Ben Lyon. The next most important players are Irving Pichel, Fritz Leiber and Vince Barnett. The supporting group includes Maurice Murphy, Nigel De Brulier, Paul Porcasi, Vic Potel, Karl Hackett, Francisco Maran, Frank Yaconelli and Mike Tellegen.

Outstanding production features are the semi-educational picturizations of how sponges are gathered, the constant fights both beneath the seas and on land between the rival fishermen, and the culmination of the romance, subsequent to several tragedies that bring about fairer opportunity for the "hookers."

Censor Tax Bill Offered In Pennsylvania House

Assemblyman Joseph Ominsky of Philadelphia has introduced in the House a bill proposing a tax of 1½ cents a foot on all film examined by the censors. Estimate places the possible yield of such a tax at $3,470,000 annually.

Shapiro Joins Major

Victor Shapiro has been appointed director of publicity and advertising for Major Pictures, effective June 1st, by Emanuel Cohen.

United Artists Transfers Levy

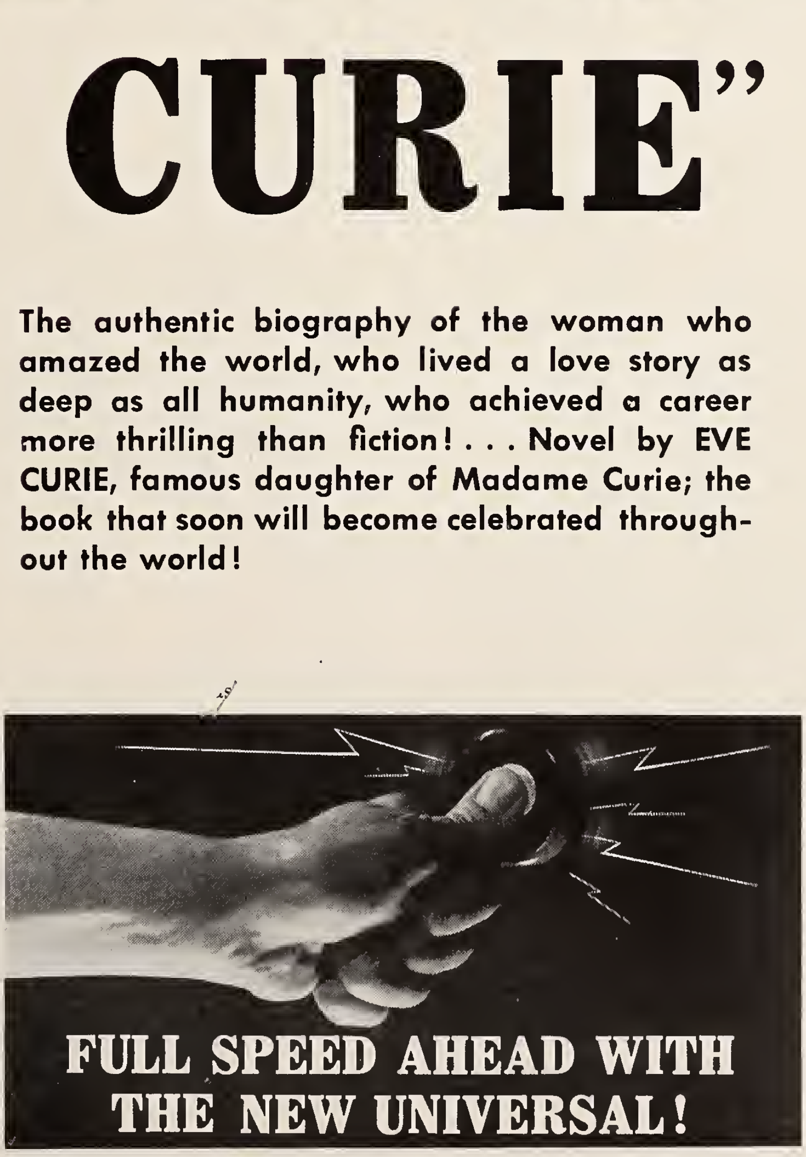
Joe Levy, formerly United Artists exchange manager at St. Louis, has joined the Kansas City exchange under W. E. Truog to cover southern Kansas.

FLASH!

THE NEW UNIVERSAL BUYS

"MADAME CURIE"

The authentic biography of the woman who amazed the world, who lived a love story as deep as all humanity, who achieved a career more thrilling than fiction! . . . Novel by EVE CURIE, famous daughter of Madame Curie; the book that soon will become celebrated throughout the world!


FULL SPEED AHEAD WITH
THE NEW UNIVERSAL!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Private Number

(20th Century-Fox)

Romantic Drama

This adaptation of a stage play combines romantic love interest and drama in a way that makes for desirable entertainment. Based on a well grounded story and soundly produced, it contains the ingredients in story content for any kind of audience from the teen age up. In this quality, together with personalities presented, exhibitors are provided with wide latitude in concocting interest creating campaigns.

Human interest is the pitch to which the production is keyed. That quality is an effective attribute to its heart-warming love interest, tense drama and gay comedy. Played by a large cast, it permits about half a dozen of the members, particularly Robert Taylor, Loretta Young, Basil Rathbone, Patsy Kelly, Joe Lewis, Marjorie Gateson, Monroe Owsley and John Miljan, to contribute exceptional performances. In Rathbone, the heavy, it offers a menace almost certain to have audiences hooting, hissing and yelling for his scalp.

The plot is simple, intriguing and powerful. Through the machinations of maid Gracie, Ellen Neil, obviously a personage of higher social status, becomes a servant in the Winfield mansion. Almost immediately she comes under the terrorizing spell of chiseling, lustful butler Wroxton. Elevated to the position of Mrs. Winfield's personal maid, she comes to the attention of the home-from-college son, Richard, who mistakes her for a party guest. The action evinces that it is a case of love at first sight.

Later, while on a maids' night out lark with Gracie, sequences that are full of gayly exciting comedy, she becomes part of a sailors' brawl and eventually is arrested in a raid on a gambling house where she has gone with pick-up Coakley. Wroxton, whose advances she has been able to fight off, procures her release. The family moves to Maine and the romance with Richard is beautiful and idyllic, although Ellen strives to convince the boy that marriage is impossible. However, as it is subsequently learned, the pair do marry.

Richard returns to college, letters to Ellen are intercepted by Wroxton, who via the medium of servant gossip learns that Ellen is to have a baby. Unaware of the relationship, the vengeful butler accuses the girl of promiscuousness, citing the arrest incident as proof. Though Mrs. Winfield is tolerant, Mr. Winfield rises in wrath and demands Ellen's dismissal as a gold digger when she acknowledges her marriage. As he institutes annulment proceedings, Ellen, advised by Gracie and her boy friend Smiley, hires shyster lawyer Stapp to protect her interests. As Winfield goes after the girl with hammer and tongs, Richard meets her, to be convinced that charges made against her character are true.

In a suspense-packed court scene, all evidence goes again girl, particularly as Coakley turns traitorous perjurer. But when the witness is trapped in a lie, he turns yellow and pleads with Richard to save him. Taking the floor, Richard demands that the case be dismissed inasmuch as all was inspired by villainous Wroxton, who, though claiming he was only seeking to protect family name, actually was motivated by desire for personal revenge. The finale has husband and wife reunited as he berates Wroxton and Winfield and begs for Ellen's forgiveness.

Showmanship calls for proper explanation of entertainment value. The tools are at hand in story content and personalities presented, with Taylor whose popularity is increasing by leaps and bounds, Loretta Young, Rathbone and Patsy Kelly. It can be sold either as a tense drama or a heart-touching romance, especially for adults.

Previewed in the Westwood Village Theatre. It was evident that the audience was visibly impressed by the class and finished manner in which the picture was produced. Quickly swept into the spirit of the romance between Taylor and Miss Young, it didn't hesitate audibly to express its opinion of the character presented by Rathbone. McCARTHY, Hollywood.

Produced and distributed by Twentieth Century-Fox. Directed by Roy Del Ruth. Associate producer, Raymond Griffith. Screen play by Gene Markey and William Conselman. Based on a play by Cleves Kinkead. Photographed by Peverell Marley. Art director, Mark-Lee Kirk. Settings by Thomas Little. Assistant director, William J. Scully. Film editor, Allen McNeil. Costumes by Gwen Wakeling. Sound, Eugene Grossman, Roger Heman. Musical direction, Louis Silvers. P.C.A. Certificate No. 2249. Running time, when seen in Hollywood, 75 minutes. Release date, June 5, 1936.

CAST

Richard Winfield	Robert Taylor
Ellen Neal	Loretta Young
Wroxton	Basil Rathbone
Gracie	Patsy Kelly
Smiley Watson	Joe Lewis
Mrs. Winfield	Marjorie Gateson
Perry Winfield	Paul Harvey
Mrs. Meecham	Jane Darwell
Rawlings	Paul Stanton
Stapp	John Miljan
Coakley	Monroe Owsley
Frederick	Billy Bevan
Graham	Frank Dawson
Judge	George Irving
Grandma Gammon	May Beatty
Footman	Alex Pollard
Gus Rilovitch	Jack Pennick
John	John Van Eyck
Joe	Kane Richmond
Hazel	Lilyan Irene
Olga	Maxine Hicks
Teena	Betty Morris
Maud	Lillian Worth
Violet	Ann Howard
Hamlet (dog)	Prince

The Green Pastures

(Warner)

Comedy Drama

An explosion of commendatory adjectives, none of which would be misused in relation to what has been accomplished in the picture, would be required adequately to describe "The Green Pastures." Viewed either from a commercial or entertainment standpoint, it is valuable screen merchandise taking high rank with the great pictures the industry has produced. No matter what its spiritual or earthly quality, nothing quite like it has been done before. The theme is different. By some it might be considered daringly and radically so. It broaches a subject—God in heaven and mankind on earth—that production heretofore has been content to let alone. Likewise its cast, practically all Negros, is different, but for one of two previous exceptions. The quality and quantity of entertainment it offers has no formula precedent.

In a recent HERALD issue (May 2) some little consideration was given to what kind of a picture "The Green Pastures" was going to be. Frankly the producers, despite the records established by the story as a stage play, were a little worried as to how the class and mass public might accept it as a motion picture, but not after watching the preview audience, listening to the laughter occasioned by the film's simple, honest, comedy, noting the manner in which its simple drama held the crowd to hushed silence and hearing the salvo of applause at the end.

The picture was produced in a modern atmosphere, De Lawd in a Prince Albert, Noah in a plug hat, other heavenly denizens similarly topically garbed. The story, broached from the viewpoint of primitive, illiterate Louisiana bayou Negro imagination, is that of De Lawd's joyful happiness when he contemplated the creation of the earth and the sorrow, tragedy and disappointment that was His when all but a few of the mankind he made in his own image and likeness turned out to be an unappreciative and sinful lot.

Here's what happens: In a rude little Negro church, Mr. Deshee is telling his pickaninny Sunday school class the story of De Lawd in heaven and events and incidents in the Old Testament. As he talks, the picture flashes to production action illustrating the stories. In heaven, De Lawd is a kindly human soul, the black angels are having a grand time floating around on the clouds, smoking ten cent cigars and enjoying fish fries. De Lawd creates the world in a spectacular production sequence watched over the back fence by the dark angels. He's pleased with Adam, but Eve turns out to be just the kind of a hotcha mamma that Gabriel feared she would. Cain kills Abel and De Lawd's troubles begin. As the population multiplies, it goes to pot. Searching all over the earth De Lawd comes upon Noah, a plug-hatted preacher, laughed at by his crap-shooting flock. The scenes in which De Lawd talks with Noah commanding him to build the Ark and take thereon two of every species constitute comedy that had the audience roaring. Their keynote is Noah's argument to take on two kegs of whiskey in case of snake bite. The Flood is pictured in vivid detail and then the world is a tough place again with the chosen people in bondage in Egypt.

De Lawd finds Moses and Aaron a pair of simple, honest, believing farmers and he endows them with a power of magic that amazes ribald Pharaoh, to effect the deliverance and the forty-year trek to the land of Canaan. A drama of toil, suffering and sacrifice, this sequence gripped the audience. Again, though it has every reason to keep De Lawd's commandments, the world sinks into the riotous iniquity of Babylonian sin. De Lawd is tired of it all. Up in heaven he debates with Gabriel, Moses, Isaac and several others. Even the charwomen who clean out his office are aware of his disgust with his noble experiment. But on earth, there is a militant disciple of De Lawd, Hezdrel. He prays and De Lawd listens to his prayer. Hazdrel is a two-gun man, bent upon rescuing the holy city of Jerusalem. De Lawd gives him the power of right and might to do so. Again they talk. Hezdrel argues that what the world needs is not a God of vengeance, but a God of mercy and charity. In heaven De Lawd witnesses the tragedy of Calvary (presented in illusion) to be convinced that Hezdrel is right.

Never a preachment or a sermon, "The Green Pastures" is amusing entertainment. By no stretch of the imagination can anyone, no matter how strict and rigid his religious scruples, consider it in any way profane or sacrilegious. Despite its theme and the subject matter of its production scope, the story is withal a fable. It is the living but primitive Negroes' conception of De Lawd, heaven and familiar incidents in the Bible. Predominently, from a strict entertainment viewpoint, the picture is comedy. As the preview audience vividly indicated that it understood and appreciated, it is reasonable to believe that audiences wherever and whenever the picture is presented will react in the same manner.

"The Green Pastures" does not afford any names to sell, that is, if De Lawd, Gabriel, Adam and Eve, Cain and Abel, Noah, Moses, Abraham, Isaac, Jacob, Joshua and all the rest that have been advertised for thousands of years have suddenly lost their power to intrigue and interest. But to those who like to pitch in, to exert the best brains and showmanship ability possessed, to take something that is brand new and novel, the entertainment that is provided in this picture presents a unique opportunity for showmanship exploitation, if the preview audience reaction—and it knew that it was going to see "The Green Pastures"—can be accepted as a standard of the manner in which it will be received elsewhere.

Reviewed at a preview audience showing.

—McCarthy, Hollywood.

Produced and distributed by Warner Bros. A fable by Marc Connelly, suggested by Roark Bradford's Southern Sketches, "Ol' Man Adam an' His Chillun'." Directed by Marc Connelly and William Keighley. Supervisor, Henry Blanke. Photographed by Hal Mohr. Art director, Allen Saalburg and Stanley Fleischer. Film editor, George Amy. Special photographic effects by Fred Jackman. Assistant director, Sherry Shourds. With the Hall Johnson Choir. Choral music arranged and conducted by Hall Johnson. P. C. A. Certificate No. 1,915. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

De Lawd	Rex Ingram
Gabriel	Oscar Polk
Noah	Eddie Anderson
Moses	Frank Wilson
Mr. Deshee	George Reed
Archangel	Abraham Gleaves
Adam	Rex Ingram
Eve	Myrtle Anderson
Cain	Al Stokes
Zeba	Edna M. Harris
Cain the Sixth	James Fuller
High Priest	George Randel
Noah's Wife	Ida Forsyne
Shem	Ray Martin
Flatfoot	Chas. Andrews
Ham	Dudley Dickerson
Japheth	Jimmy Burress
Abraham	William Cumby
Isaac	George Reed
Jacob	Ivory Williams
Aaron	David Bethea
Pharaoh	Ernest Whitman
Head Magician	William Cumby
Joshua	Reginald Fenderson
Master of Ceremonies	Slim Thompson
King of Babylon	William Cumby
Prophet	Clinton Rosamond
Hezdrel	Rex Ingram

Educating Father

(20th Century-Fox)

Comedy Drama

A wholesome combination of domestic comedy drama and thrill action, this, number two in the American family series looms as desirable entertainment for audiences for which its trade name intends it. Well written, snugly combining drama, romance, comedy, suspense and surprise, it is acted in a homey, humorous way that gives realism and believability to these qualities as they appear on the screen.

The whole thing though its substantiating features encompass much that is pleasantly enjoyable, is built on one premise. Father Jones, upon Jack's graduation from high school, wants the boy to follow in his footsteps and become a druggist. The boy wants a more exciting career, preferring to become an aviator. Naturally things come to an empasse and the situation provokes fun in which Mother and Granny Jones and the rest of the brood participate in characteristic fashion. Obedient, yet rebellious, Jack, under the tutelage of Jim Courtney, sister Bonnie's boy friend, takes flying lessons. He embarks on a solo flight. His girl, Millicent, has stowed away, and when the plane gets in the air she grabs the stick to make it do all sorts of hair-raising contortions, much to the fright and amazement of the community.

The escapade results in Jack promising dad he'll never fly again. Satisfied that the boy is content to roll pills and jerk sodas, the old man goes off on a fishing trip. But dramatic complications arise threatening Jones' business welfare. A crowd of chain store operators are negotiating for the lease of the family drug store. The old man, who has that glorious small town citizen's faith and trust in the honesty of his fellow business men, cannot be reached. Large sums are dangled before the lease owner and it looks bad for the family fortunes until Jack hops into a plane and to the tune of much aerial excitement locates his dad and gets him back in time to renew the lease.

Previewed in studio projection room.

—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, Max Golden. Directed by James Tinling. Original screen play by Katharine Kavanaugh, Edward T. Lowe and John Patrick. Photographed by Daniel B. Clark. Art director, Duncan Cramer. Assistant director, Aaron Rosenberg. Film editor, Louis Loeffler. Costumes by William Lambert. Sound, Arthur von Kirbach, Harry Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2,233. Running time, when seen in Hollywood, 58 minutes. Release date, July 10, 1936. General audience classification.

CAST

John Jones	Jed Prouty
Bonnie Jones	Shirley Deane
Millicent	Dixie Dunbar
Mrs. John Jones	Spring Byington
Jack Jones	Kenneth Howell
Lucy Jones	June Carlson
Roger Jones	George Ernest
Granny Jones	Florence Roberts
Bobby Jones	William Mahan
Sheriff Hart	Francis Ford
Jim Courtney	Charles Tannen
Dick Harris	J. Anthony Hughes
Eddie Gordon	David Newell
Jess Boynton	Charles H. Wilson
Fred Humphrey	Jonathan Hale
Dr. Willoughby	Erville Alderson

Fury

(MGM-Mankiewicz)

Melodrama

This picture is different, volatile, eruptive melodrama. In its class, in which several that are characteristically similar have proved box office attractions, such as "Scarface," "The Big House," "Fugitive from a Chain Gang" and "Black Fury," it is an exceedingly good picture. Basically, it is a grim story of a desperate man and the amazing lengths to which he went to exact vengeance on society. It is absolutely without comedy relief. It has only a modicum of romance, a love interest which in its human interest character is powerful in the manner in which it is made one of the picture's ingredients. The entertainment the show provides is that which is expected of stark melodrama.

A young man is on his way to meet the girl he plans to marry. As he passes through a town there is a kidnaping. He is picked up by officers and jailed as a suspect. Citizens of the community go berserk. Bent on lynching, the spirit of mob violence overcoming the power of reason, it storms, fires and dynamites the jail as motion picture cameras record its fury. The suspected kidnaper believed killed in the fire and explosions, the mob's blood lust is sated.

But the man has escaped. Discarding his high ideals, his hopes for happiness in marriage, he hides out and summons his brothers to him. A cruel, ferocious thing, the urge for revenge eating his soul, he forces them to get possession of the films that were made and demand that all whose identities can be ascertained be arrested and tried for his murder. As court proceedings are radioed, the evidence of the camera is bringing about certain conviction of the leading mob members. Adamant to the pleas of his brothers that he reveal himself and thus bar the enactment of the crime of murder himself, he is found by his sweetheart. She is the one who softens his ironlike will to lead him into court to show that a citizenship run amok is barbarism.

The picture is played to the tune of a series of driving wallops that hit right into the heart and mind. In being grim, it makes no concessions to anything, other than in the heart-touching meeting between the boy and girl. It is also played with convincing realism. Its presentation may possibly become the matter of controversy. But in this case, the weight of argument is against those who might be inclined to object. It deals with a social problem that in many sections of the country is continually recurrent and thereby is a subject of topical interest. Though the first purpose of the picture is to be melodramatically entertaining, its moral is a terrific indictment of the injustice and inhumanity of mob rule.

As such it places in the hands of exhibitors something much different from the ordinary stock in trade methods of selling. As it is graphically different, it demands the application of the different ways of bringing it to public attention. The story itself automatically provides those mediums for the ones who care to search them out. For formula selling, the picture provides Spencer Tracy with undoubtedly the best role he ever has had. He plays it with an artistry, grim and cruel as it may be, that is certain to leave a memorable impress. Besides Tracy, and Sylvia Sidney as the girl, names worthy of consideration in publicity for the work they do in the picture are Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan, Frank Albertson, George Walcott, Howard Hickman and Edwin Maxwell.

Previewed in studio projection room.

—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Joseph L. Mankiewicz. Directed by Fritz Lang. Screen play by Bartlett Cormack and Fitz Lang. Based on a story by Norman Krasna. Musical score by Franz Waxman. Recording Director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Joseph Ruttenberg. Film editor, Frank Sullivan. Assistant director, Horace Hough. P. C. A. Certificate No. 2229. Running time, when seen in Hollywood, 90 minutes. Release date, May 29, 1936. General audience classification.

CAST

Katherine Grant	Sylvia Sidney
Joe Wilson	Spencer Tracy
District Attorney	Walter Abel
Kirby Dawson	Bruce Cabot
Sheriff	Edward Ellis
"Bugs" Meyers	Walter Brennan
Charlie	Frank Albertson
Tom	George Walcott
Durkin	Arthur Stone
Fred Garrett	Morgan Wallace
Milton Jackson	George Chandler
Stranger	Roger Gray
Vickery	Edwin Maxwell
Governor	Howard Hickman
Defense Attorney	Jonathan Hale
Edna Hooper	Leila Bennett
Mrs. Whipple	Esther Dale
Franchette	Helen Flint

Love Begins at 20

(First National)

Comedy

Though the title suggests something along the line of youthful romance, the production is a laugh-laden domestic comedy. Distinctly of the situation variety, dialogue and action being pointed to permit Hugh Herbert to check in with another hilarious whimsical characterization, all that happens concerns the Gillingwater family, their friends and a menace of whom Horatio had heard much but never saw until he got into a jam with him. The picture moves fast, and as laughs crop up continually it looks to be that brand of amusement for all family audiences. The short running time denoting that not much attention was devoted to unnecessary build-ups, the picture plunges into its fun immediately.

Horatio is a henpecked husband, a garden variety of spineless human worm who leads a fearful existence under the domination of his shrewish wife, Evalina, and his flea-bitten nickel-nursing boss, Jonathan Ramp. As younger daughter Alice is Evalina's right bower in putting Horatio on the grease, love sick daughter Lois, dad's pal, is concerned only

(Continued on page 40)

HELD

NEW YORK BUFFALO ROCHESTER ATLANTA
CINCINNATI SYRACUSE BALTIMORE DALLAS
ST. LOUIS LOUISVILLE AKRON KANSAS CITY
WATCH FOR

SHOW

FULL SPEED AHEAD WIT

OVER

NEW ORLEANS SAN FRANCISCO SAN DIEGO
PHILADELPHIA PROVIDENCE LOS ANGELES
NEW HAVEN DENVER HARTFORD ALBANY
THE OTHERS

BOAT

H THE NEW UNIVERSAL

with how she can see swain Jerry Wayne, whose only entry into the menage is via the backdoor sneak route when mother is out.

Sent by Ramp to pick up some bonds, Horatio is the victim of a bank robbery engineered by Mugsy O'Banion. That evening, in dutch at the office and at home, he imbibes freely from a bottle provided by Jerry, and with his pal Jake Buckley goes to a lodge meeting. Mugsy, trailed by cops, also drops in on the brothers and is recognized by Horatio. There is a melee, in which the stolen bonds are surreptitiously slipped into his pocket. At home, he arranges a quick weeding for Lois and Jerry before the return of Evalina and Alice, who have been to the movies. Arrested on Ramp's orders, Horatio is moved to jail and placed in the same cell with Mugsy. Evalina, experiencing a change of heart, anticipates dire happenings for her good man. Taking some things to jail for him, she recognizes Mugsy as her old ideal flame about whom she had raved so much to Horatio. With that, Horatio gives Mugsy a thorough going-over, not only for the temporary trouble he has caused but for all that he has had to endure for years at home.

The finale has Horatio elevated into partnership with Ramp through Jerry's demands; a reconcilation with Evalina to the marriage, and Horatio's return home to be the master of the house.

Though not what should be considered ordinarily as strong in cast names and possessed of a title that doesn't even hint as to the picture's character, the show is salable entertainment, to be presented to audiences with the assurance that it should prove enjoyable.

Previewed in Warner's Hollywood Theatre. The audience, which patronizes previews here on the assumption that they will be this company's more pretentious features, didn't seem to feel disappointed in the amusement presented.

—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Frank McDonald. Assistant director, Russ Saunders. Photographed by George Barnes. Art director, Hugh Reticker. From the play by Martin Flavin. Screen play by Dalton Trumbo and Tom Reed. Film editor, Terry Morse. P. C. A. Certificate No. 2,160. Running time, when seen in Hollywood, 58 minutes. General audience classification.

CAST

Jerry Wayne	Warren Hull
Lois Gillingwater	Patricia Ellis
Horatio Gillingwater	Hugh Herbert
Jake Buckley	Hobart Cavanaugh
Evalina Gillingwater	Dorothy Vaughan
Jonathan Ramp	Clarence Wilson
Mugsy O'Banion	Robert Gleckler
Alice Gillingwater	Mary Treen
Miss Perkins	Anne Nagel
Justice Felton	Arthur Aylesworth
Jim	Saul Gorse
Lumpy	Henry Otho
Lester	Max Wagner
Bert Hanson	Tom Brower
Wilbur	Milt Kibbee
Fred	Tom Wilson

Raggen—Det Ar Jag Det

(Scandinavian Talking Pictures)

Swedish Comedy

As the film is not equipped with English titles or other interpretative devices, the American appeal of this Swedish production is exclusively to audiences linguistically qualified to appreciate it. The setting is a Swedish metropolis, with one substantial sequence laid in Paris. In this one English is spoken at intervals because plot development so dictates.

The story is told principally in dialogue, although several incidents involve considerable action of unmistakable import. Not all of these are above reproach in the matter of taste. The purpose of the picture is altogether humorous. Photography is of a high order. Sequences are long and, unless by dialogue, not closely integrated.

Raggen, around whom the action centers, is one of five daughters of a professional gentleman very busy with his books. Although attractive and object of many masculine attentions, she adopts a stoutly feministic attitude toward romance and seeks to persuade her sisters and her fellow workers in a business office to share her views. Nevertheless, she accepts seriously the attentions of a handsome young suitor whose romantic plans for her, it turns out, do not include matrimony. In despair, she is confronted by one of her sisters and they fly to Paris to forget the incident in a holiday. Here they meet a young man who pays ardent court to her, both parties speaking English in the belief that only so can they understand each other. In an emotional interlude Raggen believes herself again disillusioned and the girls return home, followed by the young man, who has understood what they have been saying in Swedish in his presence and, really loving her, arrives and makes his intentions clear in time for the happy ending.

Reviewed at the Fifth Avenue Playhouse, New York, where a substantial audience, comprehending the dialogue, gave audible indication of humorous appreciation at several points in the course of the picture, seemed slightly stunned at one or two incidents.

Weaver, New York.

Produced in Sweden. Directed by S. Bauman. Novel by Gunnar Widegren. Music by Erik Bauman. No P.C.A. certificate. Release date, May 21. Running time, 83 minutes. Adult audience classification.

CAST

The Professor	Nils Wahlbom
His Wife	Anna Ohlin
Raggen	Isa Quensel
Stina	Solveig Hedengran
Nora	Sally Palmblad
Magda	Britt Nordborg
Sofia	Gerd Nordborg
Office Manager	Nils Lundell
Pyret	Margit Andelius
Lizzie	Aino Taube
Kristina	Anna Stina Waglund

Cloistered

(Best Film Co.)

Religious Educational

Preliminary captions announce this feature as the first screen presentation of life and procedure within the Convent of the Good Shepherd. Produced by French Pathe, it is supplied with dubbed-in English dialogue and narration. Save for a fragmentary introduction which depicts the application of a young woman for admittance, no attempt is made to blend a fiction element into the strictly formal and factual content matter.

In explicit phraseology the narrator sketches the aims and purposes of the order and the pictorial sequences depict the physical departmentation of the institution as the narrator defines the status of the three groups composing the membership. The daily routine is minutely detailed and ritualistic ceremonies are performed in chronological sequence.

Photography is of standard quality. Construction is logically planned and executed. A quietly dramatic climax is arrived at naturally by strict adherence to ritual and successive utterances of the Lord's Prayer in six or more languages by Sisters of the Good Shepherd representing as many nationalities are combined in a high degree of technical effectiveness.

Reviewed at the Fifty-fifth Street Playhouse, where a matinee audience preponderantly feminine accorded the picture respectful and manifestly appreciative attention.

Weaver, New York.

Produced by French Pathe. Distributed in the United States by Best Film Company. No P.C.A. certificate. Release date May 19. Running time, 65 minutes. General audience classification.

Drift Fence

(Paramount)

Western Melodrama

The hard riding, crack shooting, cattle rustling and tenderfoot comedy common to Zane Grey stories is the prime content matter of this well made, orderly presentation. There is also a rodeo sequence with the usual features. Setting, scenery, action and romance are typical of the subject matter.

Larry Crabbe, Tom Keene and Katherine DeMille have the principal roles. Benny Baker carries the burden of the comedy. Stanley Andrews enacts the heavy character understandingly.

The building of a drift fence around the Traft ranch is interpreted by Slinger Dunn and his sister, Molly, who operate a smaller ranch nearby, as a step toward the decimation of their herds. In this stand they are supported by Clay Jackson, another small ranch owner, who, unknown to the Dunns, is leader of the rustlers whose depredations have made the fence necessary. Jim Travis, a Texas ranger, comes to the Traft ranch impersonating Jim Traft, a tenderfoot who has inherited the place and persuaded him to take charge. Slinger and Molly regard him as their enemy. There is a bit of harmless shooting as the fence is built, but Travis falls in love with Molly and she with him, although she will not admit it. When Slinger learns Jackson's true nature he joins Travis and his possee in an attack on the rustlers, after which Molly and Travis become engaged.

Reveiwed at Loew's Ziegfeld, where the picture was coupled with "The Amateur Gentleman" and cordially received by a matinee audience.

Weaver, New York.

Produced and distributed by Paramount. Associate producer, Harold Huntley. Director, Otho Lovering. Screen play by Robert Yost and Stuart Anthony. Art directors, Hans Dreier and Dave Garber. Edited by C. A. Hisserich. Photographed by Virgil Miller. P.C.A. certificate No. 1786. Release date, Feb. 14. Running time, 56 minutes. General audience classification.

CAST

Slinger Dunn	Larry "Buster" Crabbe
Molly Dunn	Katherine DeMille
Jim Travis	Tom Keene
Jim Traft	Benny Baker
Curley Prentiss	Glenn Erikson
Clay Jackson	Stanley Andrews
Sheriff	Richard Carle
Windy Watkins	Irving Bacon
Granny Dunn	Effie Ellsler
Carrie Bingham	Jan Duggan
Bev Wilson	Walter Long
Clarence	Chester Gan
Seth Haverly	Richard Alexander
Sam Haverly	Bud Fine
Weary	Jack Pennick

Trouble for Two

(MGM - Lighton)

Comedy Melodrama

Though this is a bizarre combination of comedy, odd love interest, melodrama and mystery and the cast includes some pretty good names, it is the kind of picture necessitating intensive selling to assure popularity. In the comedy and romantice phases it is light and gay, made so mainly by the characterizations offered by Robert Montgomery and Frank Morgan. The drama and mystery move in a macabre atmosphere. The yarn is a mythical prince-princess affair, which has for its general motivation an effort on the part of the girl to ascertain whether or not the boy is possessed of all the courage he boasts. It covers a period of a generation in its narration.

Originally located in a story book Balkan country, childish Florizel and Brenda are pledged to a diplomatic marriage uniting two small states. The opening sequences, featuring David Holt and Virginia Weidler, are full of comedy as the little girl puts the boy to many courage-testing trials. Each boastingly believes the other a fraidy cat. Years pass and the adult Florizel has no appetite for marriage with the vexatious Brenda whom he has not seen since childhood.

A sore trial to his father, the King, the ruler sends him along with Colonel Geraldine on a vacation to London for wild oats-sowing purposes. En route, with Geraldine in a dither because of the antics of Florizel, the comedy is continued. It ceases abruptly and the picture turns dramatic when Florizel is called to the aid of alluring but mysterious Miss Vandeleur. In London, as Miss Vandeleur (Brenda) recognizes Florizel, he unburdens his troubles to her. Miss Vandeleur pursuades the prince to join a suicide club presided over by Reginald Owen, which has for its purposes the providing of easy ways out for folks tired of life. By lot, the prince is designated as the first to be slain and the girl the one to see that he meets his end. But as Florizel demonstrates his courage, Brenda reneges. Owen is not so easily satisfied. As audiences are made aware that he is an exiled enemy of the prince's country, he determines to kill Florizel personally. Several ruses failing, the pair meet in a sword duel which results disastrously for Owen. Following this, Florizel, under the insistence of Geraldine, returns to his native country for marriage to Brenda. He is pleased and not a little surprised when the girl he knew as Miss Vandeleur is presented as Princess Brenda.

Previewed in Westwood Village Theatre. The audience, which demonstrated that it was ahead of the story all the time and knew pretty well just what was going to happen and how, didn't seem to be either interested or impressed.

—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Louis D. Lighton. Directed by J. Walter Ruben. Screen play by Manuel Seff and Edward E. Paramore, Jr. Musical score by Franz Waxman. Based on "Suicide Club" by Robert Louis Stevenson. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Clarke. Film editor, Robert J. Kern. Assistant director, Dolph Zimmer. P. C. A. Certificate No. 2,237. Running time, wben seen in Hollywood, 85 minutes. Release date, May 22, 1936. General audience classification.

CAST

Florizel	Robert Montgomery
Miss Vandeleur	Rosalind Russell
Colonel Geraldine	Frank Morgan
President of Club	Reginald Owen
Young Man with Cream Tarts	Louis Hayward
Florizel (as a child)	David Holt
Brenda (as a child)	Virginia Weidler
King	E. E. Clive
Malthus	Walter Kingsford
Collins	Ivan Simpson
Major O'Rook	Tom Moore
Fat Man	Robert Greig
Ambassador	Guy Bates Post
Sergei	Pedro de Cordoba
Captain Ricb	Leland Hodgson

Love in Exile

(Capitol-GFD, London)

Romantic Comedy

A formula well-tried in musical comedy is the basis of this British production. It is not a musical but a romantic story of a Ruritanian king, turned off his throne because, among other reasons, he is devoted to a beautiful countess. He regains the crown after adventures, in which the comedy note is emphasized, as a more or less penniless exile in sumptuous hotels in Monte Carlo and like places. Variety of setting is a feature, an important piece of the action is played on a yacht, and in the first and last scenes there are brave splashes of uniform.

Clive Brook as King Regis VI supplies a star value and a typically mannered performance. Helen Vinson, the countess, is another name, but chiefly for exploitation is the romantic angle of the exiled king, maintained without his knowledge by the woman who loves him, and an effective last scene in which the restored monarch forcibly carries his countess to the palace balcony on which he is due to receive the plaudits of his again obedient subjects.

From Gene Markey's novel, "His Majesty's Pyjamas," the story opens with Regis signing his abdication. Formally the charge against him is that he has engaged in a dishonorable intrigue with the Countess Xandra; actually, their relations are innocent and have been misrepresented by political malcontents associated with and financed by one Weston, a concession hunter, and his partner "Doc" Tate.

Regis takes refuge, with a faithful aide-de-camp and his valet, Paul, in Monte Carlo. Money is short and Paul pretends that he finances things by selling jewelry. Actually, he is getting his funds from Xandra, who has gone to Holland in order that the prospect of the king's restoration shall not be damaged by the association of their names.

Weston finds that the new regime is more difficult to get on with than the old and approaches Regis through Xandra with an offer to assist his return. They all go aboard Weston's yacht, to await news of the revolt which the latter is supposed to have stimulated, but Regis discovers that Weston is double crossing him. With the aid of Tate, who forsakes Weston, Regis flies to the capital ahead of his enemies and dramatically secures control of the Palace. When Xandra arrives, he forces her to share his triumph and publicly announces that she is to be queen.

Incidental scenes in which the king is seen being pursued by gold-diggers—an American variety of the species who descends to his bedroom balcony on a rope of sheets, and a Continental specimen of even fiercer calibre—offer chances for comedy exploitation, but it looks chiefly an attraction for the Brook fans and for the lovers of Ruritania.

Trade shown at the Piccadilly Theatre night. It was obviously felt to be slow in places and some of the dialogue was thought not too bright, but the finale was well received.

Allan, London.

Produced by Capitol Film Productions and distributed in U. K. by General Film Distributors. Directed by Alfred L. Werker. From the Gene Markey novel, "His Majesty's Pyjamas." Screen play by Roger Burford and Ernest Betts. Dialogue by Herman Manciewitz. Art director, John Mead. Cameraman, Otto Kanturek. Sound, F. Fisher. Running time, 78 minutes. Adult audience classification.

CAST

Regis VI	Clive Brook
Xandra	Helen Vinson
Emily Stewart	Mary Carlisle
Paul	Ronald Squire
Weston	Cecil Ramage
Doc. Tate	Will Fyffe
Tanya	Tamara Desni
Zarroy	Edmund Breon
Dictator	Henry Oscar
Anna	Barbara Everest

The Last Outlaw

(RKO Radio - Sisk)

Outdoor Drama

Here's a show with surprises for audiences and exhibitors. It holds a lot of entertainment for any kind of theatregoer. It has a potential showmanship quality which, intelligently applied, should be instrumental in creating considerable more interest with all kinds of patrons than is usually the case with outdoor action attractions. Basically a western, the picture actual is an engaging and forceful human interest drama. As such its field should not be limited to western followers.

Intelligently prepared and directed, acted in an atmosphere of convincing realism, the picture, while retaining plenty thrill action, is anything but formula. This departure is attained in the manner in which human interest drama is developed, the way in which just the right amount of heroic love interest is worked in, and the way in which comedy, some of which boldly kids the musical trend in recent westerns, is incorporated. Dominating all other phases, however, are the situations in which an ex-convict outlaw strives to conceal his identity from his daughter until the finale. In these, as in all the other occasions when he is on the screen, Harry Carey gives a heart-moving performance.

Released from jail, Payton returns to the locale where he was convicted of crime to meet deputy sheriff Yates, the old two-gun frontier officer who originally arrested him. He holds no bitterness and the action becomes sincerely convincing when Payton discovers that the girl, Sally, whom Yates is caring for, is his daughter. While this is going on, the cocky and modern idea worshiping sheriff, Billings, is making a play for Sally and also trying to show up Yates as an outdated oldtimer. Simultaneously there is an atmosphere of romantic conflict involving Billings, Sally and cowboy Wilson.

A gang of tough Chicago mobsters land in town and loot the same bank which years before Payton had taken apart. They escape Billings' scientific traps and the citizens demand action. To save his own reputation Billings accuses Payton of the crime. Yates, however, flushes the bandits and they make a getaway, using Sally as a shield. Payton, Wilson and Yates take up the trail into the bad lands which the oldtimers know like a book. The gang is cornered, and in a thrill action climax, Payton saves Sally. As Billings' sheriff methods are discounted, Yates is re-elected sheriff and the romantic fadeout gives Sally two happinesses—knowledge of who her father is and romance with Wilson.

A long step forward in the making of modern westerns, this picture should be properly introduced with a campaign sufficiently strong and intelligent to convince any kind of patron, those who are not ordinarily interested in westerns as well as the thrill action fans, that it is worthy of their time and attention. The materials in personalities, acting performances, story content and production values are at hand.

Previewed in studio projection room.

—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Robert Sisk. Directed by Christy Cabanne. Screen play by John Twist and Jack Townley. From an original story by John Ford and E. Murray Campbell. Photographed by Jack Mackenzie. Musical director, Alberto Colombo. Music by Nathaniel Shilkret. Song: "My Heart's on the Trail," lyrics by Frank Luther. Art director, Van Nest Polglase. Associate, Feild Gray. Recorded by Denzil A. Cutler. Edited by George Hively. Assistant director, Jimmy Anderson. P. C. A. Certificate No. 2,208. Running time, when seen in Hollywood, 73 minutes. Release date, June 19, 1936. General audience classification.

CAST

Dean Payton	Harry Carey
Chuck Wilson	Hoot Gibson
Al Goss	Tom Tyler
Cal Yates	Henry B. Walthall
Sally Mason	Margaret Callahan
Joe	Ray Mayer
Jess	Harry Jans
Dr. Mason	Frank H. Thomas
Billings	Russell Hopton
Tom	Frank Jenks
Billings' secretary	Maxine Jennings
Larry Dixon	Fred Scott

Says India and Japan Like Their Own Films

Although American films are still the most popular in the Far East, native product in some instances is offering increasingly strong competition to pictures from the United States, said J. B. Albeck, Columbia's sales representative in the Far East, upon his arrival in New York this week for conferences with J. H. Seidelman, foreign manager. Mr. Albeck plans to remain in New York for two weeks. He will stop off at Hollywood on his return.

Especially in India and Japan the native films are gaining in popularity with audiences, Mr. Albeck said. Japanese producers turned out 150 features last season and will make more than that total next season, he pointed out. They have entirely discontinued production of silent films. In India, English product and native Indian films offer serious competition to the films from this country. There has been considerable building in Japan during the past year, he said, and a good season is in prospect for next year, as is true of India. But business in general is weak in China, Mr. Albeck indicated, by reason of widespread unsettled conditions.

Toledo Film Council Elects Officers

Mrs. O. E. DeLong was re-elected president of the Toledo, O., Motion Picture Council at the annual meeting last week. Mrs. Ralph G. Mayers was elected second vice-president, Mrs. John B. Williams secretary and Mrs. Frank G. Grandey treasurer. Officers who will continue to serve another year are Mrs. H. P. Prater, vice-president, Miss Alice Haskell, third vice-president and Mrs. Tracy La Cost, secretary.

Warner Buys Miami Plot

Major Albert Warner, vice-president of Warners, has purchased a business plot at Lincoln Road and Euclid Avenue in Miami, Fla., on which an office building is to be erected.

IT'S HERE! THE FIRST OF UNIV

The Champion of Western Stars in the Champion Western Serial of All Time!

15 CHAPTERS of the fastest, frenziest, fight-and-fury serial thriller that ever scorched a trail across the screen—and to your box office!

ACTION! LOVE! THRILLS!

ERSAL'S NEW SERIAL SCOOPS!

BUCK JONES

in

"Phantom Rider"

With MARLA SHELTON, DIANA GIBSON
Harry Woods, Joey Ray, Eddie Gribbon
Helen Shipman, Frank LaRue, George Cooper
Directed by **Ray Taylor** • *Produced by* **Henry MacRae**

LAUGHS! DRAMA! SONGS! SPEED!

BOX OFFICE CHAMPIONS FOR APRIL

(1) Mr. Deeds Goes to Town: Produced by Columbia. Directed by Frank Capra. Story by Clarence Budington Kelland. Screen play by Robert Riskin. Edited by Gene Havlick. Photographed by Joseph Walker. Special camera effects by E. Roy Davidson. Cast: Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander, Douglass Dumbrille, Raymond Walburn, H. B. Warner, Margaret Matzenauer, Warren Hymer, Muriel Evans, Ruth Donnelly. Released April 12, 1936.

(2) The Great Ziegfeld: Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Story and screen play by William Anthony McGuire. Dance numbers by Seymour Felix. Special music by Walter Donaldson. Special lyrics by Harold Adamson. Ballet music by Con Conrad. Ballet lyrics by Herb Magidson. Musical direction by Arthur Lange. Orchestrations by Frank Skinner. Photographed by Oliver Marsh, Ray June, George Folsey and Merritt B. Gerstad. Cast: William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fanny Brice, Virginia Bruce, Reginald Owen, Ray Bolger, Ernest Cossart, Joseph Cawthorne, Nat Pendleton, Harriet Hoctor.

(2) Captain January: Produced by Twentieth Century-Fox. Associate producer, B. G. DeSylva. Directed by David Butler. Screen play by Sam Hellman, Gladys Lehman and Harry Tugend. Based on a story by Laura E. Richards. Music and lyrics, "Early Bird" and "At the Codfish Ball" by Lew Pollack and Sidney D. Mitchell. "The Right Somebody to Love," music by Lew Pollack, lyrics by Jack Yellen. Dances staged by Jack Donohue. Photographed by John Seitz. Art direction by William Darling. Settings by Thomas Little. Assistant director, Ad Schaumer. Cast: Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebson, Sara Haden, Jane Darwell, June Lang. Released April 17, 1936.

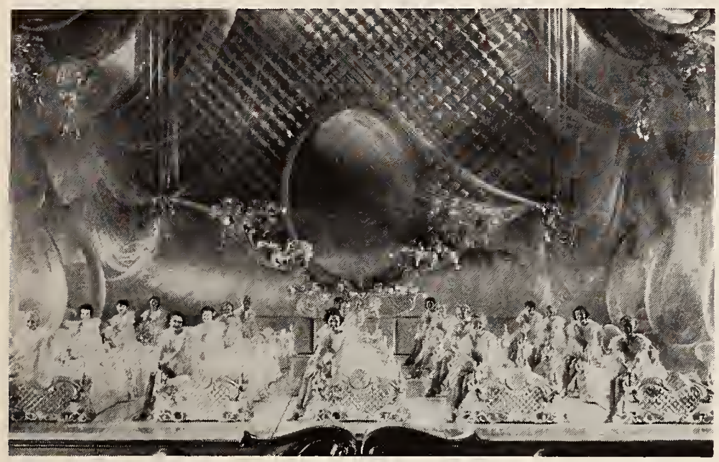
(4) Little Lord Fauntleroy: Produced by David O. Selznick. Directed by John Cromwell. Screen play by Hugh Walpole. Photographed by Charles Rosher. Special effects by Jack Cosgrove, Virgil Miller. Musical score by Max Steiner. Art director, Sturges Carne. Associate, Casey Roberts. Wardrobe, Sophie Wachner. Film editor, Hal C. Kern. Cast: Freddie Bartholomew, Dolores Costello Barrymore, C. Aubrey Smith, Guy Kibbee, Henry Stephenson, Mickey Rooney, Constance Collier, E. E. Clive, Una O'Connor, Jackie Searl, Ivan Simpson, Helen Flint. Released March 6, 1936.

MR. DEEDS GOES TO TOWN Columbia

LITTLE LORD FAUNTLEROY UA

(5) The Singing Kid: Produced by Warner-First National. Directed by William Keighley. Numbers staged by Bobby Connolly. Screen play by Warren Duff and Pat C. Flick. Story by Robert Lord. Music and lyrics by E. Y. Harburg and Harold Arlen. Assistant director, Chuck Hansen. Supervisor, Robert Lord. Photographed by George Barnes. Film editor, Tom Richards. Art director, Carl Weyl. Gowns by Orry-Kelly. Cast: Al Jolson, Sybil Jason, Edward Everett Horton, Lyle Talbot, Allen Jenkins, Beverly Roberts, Claire Dodd, Jack Durant, Frank Mitchell, The Yacht Club Boys, Cab Calloway and His Band, Winifred Shaw. Released April 11, 1936.

(5) Petticoat Fever: Produced by MGM. Producer, Frank Davis. Directed by George Fitzmaurice. Screen play by Harold Goldman. From the play by Mark Reed. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Elmer Sheely, Edwin B. Willis. Cast: Robert Montgomery, Myrna Loy, Reginald Owen, Otto Yamaoka, George Hassell. Forrester Harvey, Irving Bacon, Bo Ching, Iris Yamaoka. Released March 20, 1936.



THE GREAT ZIEGFELD MGM

CAPTAIN JANUARY 20th Century-Fox

THE SINGING KID First National

PETTICOAT FEVER MGM

WIFE VERSUS SECRETARY MGM

THESE THREE United Artists

(5) Wife Versus Secretary: Produced by MGM. Producer, Hunt Stromberg. Directed by Clarence Brown. Screen play by Norman Krasna, Alice Duer Miller and John Lee Mahin. From Cosmopolitan Magazine story by Faith Baldwin, Musical score by Herbert Stothart and Edward Ward. Recording director, Douglas Shearer. Art direction under Cedric Gibbons. Photographed by Ray June. Film editor, Frank E. Hull, Assistant director, Charles Dorian. Cast: Clark Gable, Jean Harlow, Myrna Loy, May Robson. Released February 28, 1936.

(5) These Three: A Samuel Goldwyn production. Directed by William Wyler. Original story and screen play by Lillian Hellman. Art director, Richard Day. Musical director, Alfred Newman. Photographed by Gregg Toland. Costumes by Omar Kiam. Film editor, Daniel Mandell. Sound recorder, Frank Maher. Assistant director, Walter Mayo. Cast: Miriam Hopkins, Merle Oberon, Joel McCrea, Catharine Doucet, Alma Kruger, Bonita Granville, Marcia Mae Jones, Carmencita Johnson, Mary Louise Cooper. Released April 10, 1936.

DRAFTING OF TRADE PROVISIONS IS NEXT

MPTOA Committee Hopes to Start Writing Clauses Next Week on New Practices

Adjustment of sales policies and a start toward self-government for the motion picture industry will be brought nearer next week when the trade practice committee of the Motion Picture Theatre Owners of America, headed by Ed Kuykendall, president, expects to arrange additional conferences with the large distributors and enter the clause-drafting stage of its move to lighten the burden complained of by exhibitors.

Generally, it was reported on Wednesday by distributor sources, the companies are in agreement that the 10-point program sponsored by the MPTOA is desirable, and most of the distributors concede that specific provisions should be adopted. The harder task is ahead, that of deciding on the procedure by which the desired reforms should be put into effect.

All six of the companies interviewed so far—Metro-Goldwyn-Mayer, Paramount, RKO, Universal, Columbia and Republic—favor no less than an unconditional 10 per cent product cancellation, and Republic has committed itself to an unrestricted 20 per cent elimination in cases where the company's complete program was bought.

On the MPTOA's proposal to abolish score charges, the companies' attitudes differ, but while some rejection was expressed, others indicated acceptance, and eventually a solution of this problem will be found, it was said in organized distributor circles.

Most of the companies interviewed so far have pledged their cooperation in the setting up of local conciliation boards to adjust trade disputes amicably. The operation of these boards in the expected manner will go a long way toward a solution of at least half of the practices cited by the MPTOA on its list of proposed reforms, Mr. Kuykendall believes.

Discussions General

To date, the discussions have been along general lines, and where agreement was obtained, it was only "in principle," it was said. A second round of conferences with the distribution heads will reveal more clearly the extent to which they are willing to go in working out the precise details.

This is expected to be apparent in the drafting of a cancellation clause that the distributors will not consider unreasonable and will be fair to the exhibitors at the same time. This is said to be the only point on which the distributors are willing to open their contracts to revision. So far no attitude has been revealed on the MPTOA's proposal for "creation of a standard form of exhibition contract reduced to essentials in language and text."

Some difference of opinion among the distributors and between them and the exhibitors is anticipated on the only plank which will require their concerted action, that of establishing the conciliation tribunals, when generalities are reduced to concrete discussions of the boards' expenses, personnel, conduct of hearings and general procedure.

Meetings Deferred

The five-man exhibitor committee adjourned late last week and the members returned to their respective cities, subject to the call of Mr. Kuykendall. Before leaving for his home in Columbus, Miss., the MPTOA head voiced anticipation that the distributors would grant a "better than 10 per cent cancellation privilege."

Planned meetings with George J. Schaefer, vice-president of United Artists, and John D. Clark, general sales manager of Twentieth Century-Fox, were deferred because of their absence from the city, and the committee will contact them upon resuming its conferences. A brief discussion was held with Gaumont British executives, but because of the company's sales convention at the time a more comprehensive conference may be held later.

After attending the annual convention of the Motion Picture Theatre Owners of Virginia at Virginia Beach, Va., on Monday and Tuesday, Mr. Kuykendall planned to return to New York before the end of the week, when he will reassemble his committee. Intervening distributors' sales conventions will probably retard the final conferences a few days.

The exhibitor group repeated its request for an audience with Warner Brothers, which alone has held aloof from the discussions, and while no definite commitment was received, Mr. Kuykendall was optimistic that the company would join the move.

With respect to the complaint of the Independent Theatre Owners Association of New York City which has been rebuffed in its request to name three delegates to the exhibitor committee, it was pointed out that the MPTOA had received similar requests from 11 local exhibitor associations and that all had been denied in the interests of expediting the discussions.

If the New York or some other unit had been permitted to participate, the same privilege would have to be extended to all local groups, it was explained, and the resultant unwieldy committee would create an impossible situation and little would be accomplished.

Meanwhile, pointing the need for improved exhibitor-distributor relations, the board of governors of the Independent Theatre Owners of Philadelphia late last week adopted a resolution condemning the clearance and zoning setup in that city. The arrangement was described as discriminatory and in need of legal action to show that a conspiracy existed between distributors and affiliated theatres against the independent exhibitors.

Paramount's proposed competition with the poster renters also was condemned on the ground that it would open the way to similar moves by other distributors, "which will impose additional hardships on independent theatre owners," according to the resolution.

Sentiment in favor of joining Allied States Association of Motion Picture Exhibitors was voiced, and the board called for a large delegation to attend the association's convention in Cleveland next week. A general meeting to further these matters was set for June 11.

Hearst Press Says Soviets Sway Newsfilm

Editorial guns of William Randolph Hearst's New York *American,* recently trained upon Mae West for her production of "Klondike Annie," were pointed screenward again on Friday with American newsreels the target and their relations with Amkino the specified provocation. A half-page loaded with upper case and bold face type fired the charge that "Moscow has now reached the stage of brazen defiance of the Litvinoff-Roosevelt Treaty where it orders Communist propaganda in American newsreels."

Prefatory to naming Fox Movietone News, Paramount News and Universal Newsreel as alleged "cat's-paws of the Soviets," the editorial asserted, "These orders are part of the agreement that every motion picture corporation must sign when it buys Russian matter either directly from Amkino, the American distributing company for the state-controlled pictures made in Russia, or from the Russian government itself. Our American picture-producing companies must agree to the humiliating condition that the sound-strip speaker, in showing these Russian shots, shall not say anything derogatory to Russia, Communism or the five year plan."

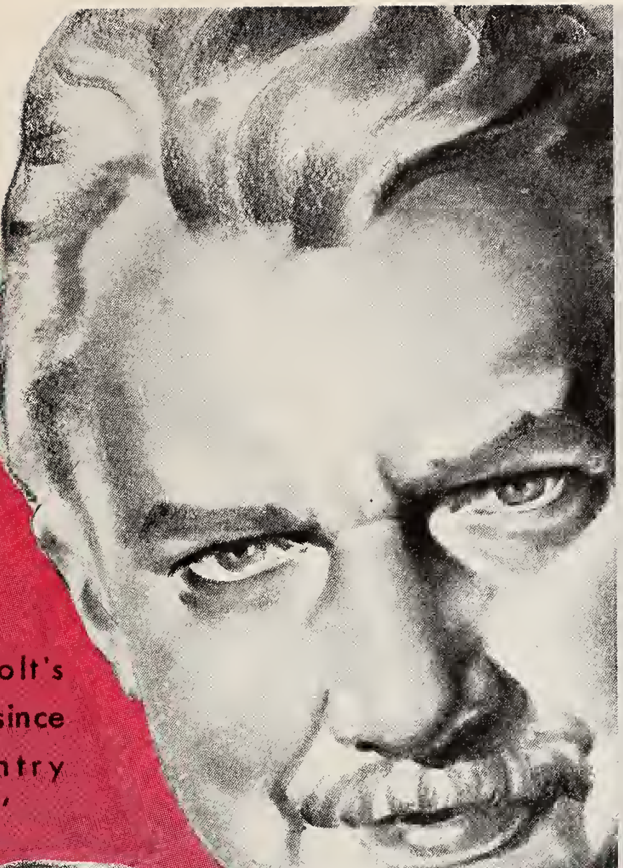
Vladimir Verlinsky, president of Amkino, dismissed the incident with this flat assertion: "We definitely state that Amkino has never signed any agreement with any American newsreel company with reference to what they might or might not say in connection with Russian material."

Truman Talley, general manager of Fox Movietone News, dispatched a telegram of protest to Publisher Hearst in California declaring the editorial allegation wholly without foundation in fact.

Charles E. Ford, managing director of Universal Newsreel, branded the editorial statement as "untrue" in a letter dispatched to the managing editor of the New York *American.*

From another source close to the subject came the opinion that the writer of the editorial had "simply overshot his mark" and the assertion that no agreement for presentation of scenes obtained from Amkino exists, signed or implied, for the manifest reason, if none other, that the nature of the material filmed in Russia and made available here is so controlled at the source as to make such an agreement pointless. The barring of American camera men, long a known factor in the matter, was cited as additional Soviet safeguard against dissemination of screen material of a kind that could be considered by the Russian government as unfavorable to Russia.

The *American* editorial writer's specific notations of newsreel items includes direct quotation of the captional copy preceding each. No criticism of this copy is offered in any instance. Editorial complaint is made that the narrator did not say certain things. Example: "I am forbidden by the Russian

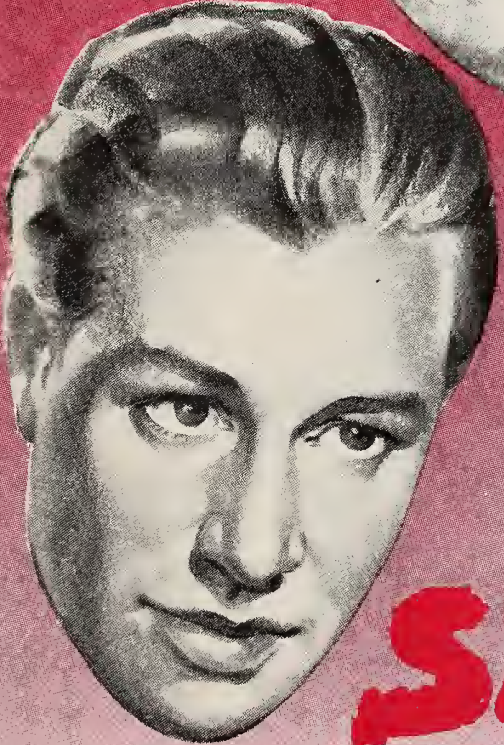


Jean Hersholt's first picture since "The Country Doctor"

ASK FOR A SCREENING AND SEE FOR YOURSELF!

You will glory in its greatness while tears dim your eyes!

Here is one of those preciously rare dramas which so sincerely interpret the ebb and flow of human emotion . . . so understandingly capture the warmth and hunger of the heart . . . that everyone who sees it must respond to the sweeping surge of its appeal!



Don Ameche, radio star of "The First Nighter"— the season's screen find!

JEAN

HERSHOLT

in

Sins of Man

with

DON AMECHE

ALLEN JENKINS

A DARRYL F. ZANUCK
20th Century Production
Presented by Joseph M. Schenck
Directed by
Otto Brower and Gregory Ratoff
Associate Producer Kenneth Macgowan
Screen play by Samuel G. Engel.
Based on a story by Joseph Roth.
Adaptation by Frederick Kohner
and Dr. Ossip Dymow.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

NEWSREEL FILMING NEW EMPIRE IN THE MAKING

John Dored Stays on at Ethiopia to Record History Repeating Itself

History is about to repeat itself in Ethiopia. They did not have cameras when the Roman army laid aside its swords for implements of the field. They have today. That's why we might conclude that the newsreel assignment in Ethiopia has just begun. I was the first cameraman to arrive in Addis Ababa before the trouble started. I was the only man grinding away when climactic action occurred, and will continue to stay on the ground as Il Duce pours into the Black Country some 1,000,000 Italians to live and perpetuate his race.

Fertile Field for Camera

Ethiopia, for many months to come, probably will be one of the world's most interesting places for newsreel cameras. The Italian army is now the army of occupation. Tomorrow, judging from all indications, it will be representative of the citizenship of a new Ethiopia. Where else in the world since the history of the motion picture have cameras had the opportunity of watching a nation in the state of eclipse; of studying the birth and evolution of such a phase of civilization?

My wife is as enthusiastic about this new job as I am. She worked with me almost hand in hand during the Italo-Ethiopian campaign. Many a night when Italian lookouts reported a "mystery plane" hovering about it was only the Paramount ship piloted by my wife. She was the one messenger I could trust with film "both ways." She would bring cans of celluloid with her on her flight to me and take back for export negatives which I had just obtained.

I guess she's about the only woman with a cameraman for a husband who has had a taste of war outside of the kitchenette. She's the daughter of a Norwegian diplomat. I met her while I was covering the Nobile disaster. And she loves action.

We're both tough and lucky and we're about as immune to malaria and other complaints of the tropics as we are to bullets. We have lived almost as happily and successfully in Addis as we have in London or New York.

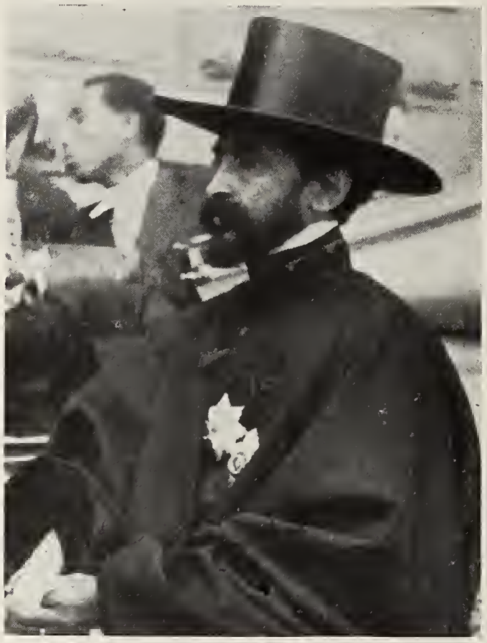
It was she who sold me on the idea of staying to see the Italians start raising a new Ethiopia. Near the end of the fracas, my editor in New York, A. J. Richards, felt the same way, even though all the other newsreels were calling their crews home. As an immediate result, I photographed the only motion pictures of the burning and pillaging of Addis Ababa. I got 2,400 feet of the pillage—even views of human pyres and Italians chasing brigands after entering the city.

Gets Film Out on Time

I did not let my wife join me in the pillaging stories; there were too many natives with long knives. She, however, didn't stay "home," as we called the British Legation during the last few days. She was out with a camera shooting stills for the Associated Press.

There were some pretty tough scenes and situations. A guard which I had strung around me had to keep up a constant fusillade against attacking natives, who were crazed and bewildered. Everything came off as I had planned, except that I didn't have to use the camel train which I had concealed up in the mountain. The railroad was not dynamited and I got my film out on time, but not quick enough to make the first flight of the Hindenburg Zeppelin.

A King Autographs For a Newsreeler



"Haile Selassie I—September 25, 1929" (the year 1929 in Ethiopia corresponds to our year 1936), was inscribed personally, in Amharic, by the Emperor, on the photo reproduced above, which he gave to John Dored, Paramount Newsreel cameraman, when Mr. Dored presented Selassie with a copy of MOTION PICTURE HERALD containing an account of the newsreels' coverage of the Ethiopian War. Mr. Dored sent the picture the other day, in the transatlantic mail, to his Paramount Newsreel boss in New York, A. J. Richard.

It was humorous how the camel market tumbled after the newspaper boys and newsreel crews departed. Those camels which during the war were worth their weight in silver today can be had for the asking. In fact there are some natives who will give you as many camels as you can afford to feed.

The Emperor gave me one of the last pictures he had taken while he retained his rights to the crown. He autographed it in Amharic after I had shown him a copy of the MOTION PICTURE HERALD containing a story which I wrote at the beginning of the war.

It was interesting to me, being a technical man, the way Haile enjoyed reading the HERALD. Of course, he's somewhat of a technician. In his old palace he had a regular sound room with reproducing apparatus and projection machine.

Dored's Ethiopian Pillage Story Arrives in New York

Approximately 5,000 feet of film showing the fall of Ethiopia and the burning and pillaging of Addis Ababa arrived in New York on the S.S. Normandie early this week, consigned to the home office of Paramount News.

Al Richard, Paramount newsreel editor, had cabled orders to his office in London before the Normandie sailed for English film cutters to wade through the maze of footage, most of which was obtained by John Dored, and piece together a clip suitable for incorporation in the American reel.

Thus when the Normandie docked there was a complete synopsis of the Ethiopian highlights. This story was titled and had a complete sound track, as well, and showed buildings and shacks flaming high. It revealed bands of natives running madly through the streets, armed with scythes, clubs and rifles.

MGM Barcelona Status Restored

by HARRY CHAPIN PLUMMER

in Barcelona

MGM pictures are again to the fore in Barcelona theatres, as well as in the rank and file of *cines del barrio* throughout the metropolis. Two first-run houses are featuring them. The Femina, on the Paseo de Gracia, always devoted to MGM premiere showings, and the very centrally situated Urquinaona, which started its post-Easter programming with "Los Manos de Orloff" (Mad Love).

After the successful run of "Broadway Melody of 1936" at the Femina, Spain and Catalunya arose to the occasion, when "Rebelión Abordo" (Mutiny on the Bounty) was given its initial showing in this city before a capacity audience following a premiere at the Capitol, at Madrid, three evenings previously.

The Metro publicity forces had the ground well prepared for the opening here as well as in Madrid. A feature of the propaganda was the opening of a "Rebelión Abordo" exhibit at the focal centre of the city. This, occupying an entire street-level store, was devoted to stills of the then forthcoming picture and, besides, many authentic relics in the form of models, maps and pictures of British and French bucaneer and exploration craft of the period of the picture, while a branch box-office installed at the scene of the exhibit was a factor in the heavy advance sale for the opening week of the engagement at the Femina.

George Keyes Is Buried

George Keyes, head of Jackson City Enterprises, Inc., a Paramount theatre unit, was buried early this week at Jackson City, Tenn. He died last Friday.

UNITED AT LAST... *your most profitable sweethearts*

....and for romance in June!

Hundreds of theatres plan to celebrate Memorial Day with this sparkling new love team. "The combination spells box-office in the smash category," says Hollywood Reporter. The match-making producers of 20th Century-Fox have hit a natural again!

AND WHEN THEY KISS!!!

ROBERT TAYLOR · LORETTA YOUNG

in

Private Number

with

PATSY KELLY · BASIL RATHBONE
MARJORIE GATESON

A FOX PICTURE
Darryl F. Zanuck in Charge of Production
DIRECTED BY ROY DEL RUTH
Associate Producer Raymond Griffith
Screen play by Gene Markey and William Conselman
Based on a play by Cleves Kinkead

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

COLUMBIA PICTURES NETS $958,578; UNIVERSAL FILM FILES TO REFINANCE

Twentieth Century-Fox Theatre Receipts and Film Rentals Are Reported Running Well Ahead of Last Year's Figures

The corporate affairs of the large companies these days do not alone involve product construction and sales conventions for the new season. Several managements this week also directed attention to their financial and capital stock structures, as follows:

Columbia Pictures Corporation computed net earnings for nine months at $958,578, compared with $1,572,720 for the previous similar period.

Universal moved toward a simplification of its corporate setup by registering for 1,622,566 of new common and 80,000 preferred shares.

Twentieth Century-Fox unofficially reported to financial editors that theatre receipts and film rentals are running well ahead of 1935.

Radio Corporation declared an 87½-cent initial dividend on new preferred.

The net earnings of Columbia Pictures Corporation were for the nine months ended March 28, 1936, the $958,578 profit giving effect to all charges and provisions for federal income and other taxes, and was equivalent to approximately $3.13 a share on 280,413 shares of common stock outstanding after deducting preferred dividends. This compares with earnings for the corresponding period ended March 30, 1935, after all charges and provisions for federal income and other taxes, of $1,572,720, which was equal to approximately $5.47 earned on a similar number of common shares as were outstanding on March 28, 1936, after deducting preferred dividends on old preferred stock outstanding at that time.

The Columbia balance sheet as of March 28th shows current assets of $9,692,440, of which approximately $1,814,000 is represented by cash, including a time deposit of $500,000. The total current liabilities amount to $1,694,664 and working capital equaled $7,997,775.

In line with the company's policy of effecting changes in the method of evaluating the inventories whenever conditions indicate such a necessity, the inventory of released productions at cost, less amortization, has been increased as of March 28, 1936 by approximately $60,000, resulting in a similar increase in operating profits for the nine months ended on that date.

"Release of two important productions, one in April, and the other late in May, presages a larger volume of business in the fourth quarter," according to A. Schneider, treasurer. The domestic gross income of Columbia Pictures for the month of April, the first month of the last quarter of the company's fiscal year which ends June 27, was approximately 14 per cent greater than income received during January, the first month of the third quarter. The first of the two features is "Mr. Deeds Goes To Town;" the second, "The King Steps Out," is scheduled for release May 28 at Radio City Music Hall.

Columbia's consolidated income account for the nine months ended March 28, 1936, compares with the nine months ended March 30, 1935, as follows:

	9 Mos. End. Mar. 28,'36	9 Mos. End. Mar. 30,'35
Gross income	$10,881,771	$10,930,108
Amort. and depr. of studio, etc.	6,781,822	6,031,590
Exp. and furn. depr., etc.	3,222,469	3,198,010
Operating profit	$877,480	$1,700,508
Profit of foreign subs.....	175,688	179,192
Other income (net)......	56,411	15,552
Total income	$1,109,579	$1,895,252
Exp. newly formed subs...	......	10,532
Federal taxes	151,000	312,000
Net profit	$958,579	$1,572,720
Divs. of $3 pref. stock....	32,091	38,837
Divs. on $2.75 preferred stock	49,726	......
Common dividends (cash)	184,092	130,504
Surplus	692,670	$1,403,379

Radio Corporation Declares 87½ Cents Initial Dividend on New Preferred—Columbia Nine Months' Earnings Compared

The new J. Cheever Cowdin-Standard Capital-Charles Rogers-Cochrane interests in Universal this week took initial steps toward an ultimate simplification of the corporate structure of Universal Corporation, recently organized to acquire certain holdings of Carl Laemmle and associates in Universal Pictures Company, Inc., and Big "U" Film Exchange, Inc., when it filed three registration statements with the Securities and Exchange Commission under Securities Act of 1933, covering the following:

1,622,466 shares of $1 par common stock.

80,000 shares $6 convertible preferred stock.

$4,000,000 five per cent convertible debentures.

Warrants to purchase 222,566 shares of common stock.

Voting trust certificates for 1,622,566 shares of common stock.

Scrip certificates for fractional shares of common and preferred stock.

Of the 1,622,566 shares of common stock (for which voting trust certificates will be issued), 130,000 shares are to be sold to Hammons and Company, Inc., underwriters, for $8 per share; 211,569 shares are to be sold directly by Universal at $8 per share; 266,666 2/3 shares are to be reserved for conversion of the debentures; 533,333 1/3 shares are to be reserved for conversion of the preferred stock; 222,566 shares are to be issued upon exercise of warrants, and 258,431 shares are already outstanding.

Total Assets $6,043,527

Total assets of Universal Corporation as of April 2, 1936, were listed at $6,043,527. Cash amounted to $280,566.

On November 1, 1935, Universal Productions, Inc., according to the registration statement, made an agreement with Standard Capital Company, headed by J. Cheever Cowdin and Charles R. Rogers, under which Mr. Cowdin and Mr. Rogers loaned Universal $750,000. On February 4, 1936, an unpaid balance of $670,000 was merged with further loans to Universal of $300,000. Universal has agreed to repay the loans at the rate of $21,000 weekly on principal and six per cent interest monthly.

On January 24, 1936, Universal Productions, Inc., entered into an agreement with Exhibitors Reliance Corporation under which E. R. C. agreed to loan $300,000 to Universal.

Universal pointed out that it contemplates creating a profit-sharing plan or options for common stock in due course for the benefit of its officers and employes. It further states that it is the intention of the management to simplify the corporate structure of company.

211,569 To Be Sold Direct

The company stated that the offering price of the common will be filed in an amendment. Of the 211,569 shares to be sold direct, Universal states that subscriptions already have been received for 56,700 shares from the following: Paul G. Brown, 13,100 shares; Antoinette K. Brown, 2,500 shares; J. Cheever Cowdin, 6,500 shares; D. M. Sheaffer, 12,600 shares; Douglas R. Warfield, 5,000 shares; William K. Dick, 5,000 shares; George G. Barber, 2,000 shares, and William Koenig, 10,000 shares.

Charles R. Rogers, director, and Standard Capital Company hold the warrants for the 222,566 shares of common stock. These warrants, entitling each to purchase 111,283 shares

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WASHINGTON PRESS LAUDS SIDNEY LUST

Sidney Lust, one of the industry's oldest and best known exhibitors with theatres in Washington and Baltimore, was the recipient of editorial honors from the Washington Times *recently, following the staging of a Father and Son Banquet under the sponsorship of the Temple Brotherhood of the Washington Hebrew Congregation.*

The editorial follows:

"In these days when so many of our citizens are taking an interest in work among boys' clubs it is well to direct attention to a dinner which was held last week under the auspices of the Brotherhood of the Washington Hebrew Congregation.

"The dinner was a 'father and son' affair, but it took on a delightful and helpful atmosphere when Mr. Sidney B. Lust, chairman of the committee in charge, created the idea of 'father for a night.'

"Under this arrangement the adults, in addition to taking their own youngsters to the dinner, also took under their wings a youngster from one of the orphanages or foster homes of the city.

"And these youngsters were the hit of the dinner.

"They were given an opportunity to enjoy a great show, a great dinner, and to have some real companionship with real men.

"Mr. Lust and his hard-working colleagues on the committee deserve credit for a fine affair with a real humanitarian purpose."

Now

A PICTURE THAT REVEALS *all* HER TALENT AND APPEAL!

"Ginger" Withers' established popularity takes another big jump . . . as she plays havoc with every heart in a tender, touching story filled with laughter, tears and thrills!

LITTLE MISS NOBODY

A FOX PICTURE with

JANE WITHERS

JANE DARWELL • RALPH MORGAN

SARA HADEN • HARRY CAREY

Executive Producer Sol M. Wurtzel

Directed by John Blystone

Screen play by Lou Breslow, Paul Burger, and Edward Eliscu • Based on the story "The Matron's Report" by Frederick Hazlitt Brennan • Music by Jack Stern and Henry H. Tobias • Lyrics by Harry Tobias and Sidney Clare

How your audiences will whoop it up...when she sings, romps and dances through *"Then Came the Indians."*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

UNIVERSAL SIMPLIFYING STRUCTURE

(Continued from page 50)

of common stock at $10 each, were received as part consideration for the assignment of an option dated November 1, 1935, entitling Mr. Rogers and Standard Capital to purchase shares of stock in Universal Pictures Co., Inc., and Big "U" Film Exchange, Inc.

The 258,431 common shares already outstanding are held by the following: R. H. Cochrane, 26,473 shares or 10 per cent; William Freiday, 3,500 shares; Charles R. Rogers, 25,000 shares; Standard Capital Company, 25,000 shares; G. C. F. Corp., Ltd., 134,375 shares, 52 per cent, and Julia F. Cochrane, 44,083 shares, 17 per cent.

Debentures to Three Purchasers

The $4,000,000 five per cent debentures, said the registration certificate, were sold privately on April 1, 1936 to three purchasers who have no intention at this time to sell their holdings, but they may be offered if conditions arise making an offering necessary or desirable. The G. C. F. Corp., Ltd., according to the registration statement, owns $1,000,000 of the debentures.

Of the 80,000 shares of preferred stock, the company stated that 40,000 shares will be offered in exchange for the $4,000,000 debentures. The remaining 40,000 shares will be offered publicly by underwriters, and at prices, to be disclosed by an amendment.

Proceeds from common shares sale will be added to the general funds of the company. It is expected that the greater portion will be advanced to subsidiaries for production of pictures, improvements to property and equipment, or to satisfy their indebtedness. Application of the proceeds to be received from the sale of the preferred stock will be disclosed in an amendment.

The preferred stock is convertible into common on or after January 1, 1937, at the rate of $15 per share prior to January 1, 1939; $17.50 on or after January 1, 1939 and prior to January 1, 1941; $20 a share on or after January 1, 1941, and prior to January 1, 1943; $22.50 a share on or after January 1, 1943 and prior to January 1, 1945, and $25 a share on or after January 1, 1945.

Under a voting trust agreement dated March 31, 1936, all present outstanding common stock and all common stock to be outstanding upon completion of the proposed financing will be represented by voting trust certificates. The voting trustees are George N. Armsby, New York; Paul G. Brown, Philadelphia; J. Cheever Cowdin, New York; Garrettson Dulin, Los Angeles; Dr. A. H. Giannini, Los Angeles; J. Arthur Rank, England, and Charles R. Rogers, Los Angeles.

Twentieth Century - Fox Rentals Gain

The outlook for Twentieth Century-Fox was described in the financial columns of the New York *Herald-Tribune,* as follows:

"Theatre receipts and film rentals are ahead of last year, according to an official of Twentieth Century-Fox, who said, however, that in regard to his own company he felt the improvement over last year was not strictly comparable. When the two companies merged last year Fox brought in two producers, Joseph M. Schenck and Darryl F. Zanuck, who had risen rapidly in their own organization of Twentieth Century Pictures. Through their efforts and better production methods generally the new firm has been able to get a larger share of the business through a better product, in the opinion of this official. The company's foreign business, a sizable division, is also ahead of last year, despite the fact that foreign attendance is about the same. It was also stated that the company is holding about the same pace it did in the first quarter, when earnings were about double those for the first period of 1935," concluded the newspaper.

RCA Dividend Declared

David Sarnoff, president of Radio Corporation of America, announced that the initial dividend on the outstanding shares of the corporation's new $3.50 cumulative convertible first preferred stock was declared by the board of directors.

The dividend is 87½ cents a share, covering the period from April 1, 1936, to June 30, 1936. It is payable on July 1, 1936, to holders of record at the close of business on June 8, 1936.

Mr. Sarnoff also announced that more than 95 per cent of the "B" preferred stock of the corporation has been deposited for exchange under its plan of recapitalization.

In order to give holders of the remaining unexchanged "B" preferred stock an opportunity to receive the dividend on the new first preferred stock just declared, the board of directors has extended the period for exchange of "B" preferred stock by fixing June 30, 1936 as the date to and including which this exchange may be made.

Follows Kennedy's Plan

The dividend on the first preferred stock issued after June 8 and prior to July 1, 1936, in exchange for "B" preferred stock will be paid as after July 1.

The action of directors of Radio in declaring the initial dividend was in line with the expressed intention of the plan of recapitalization proposed by Joseph P. Kennedy, former chairman of the Securities and Exchange Commission, now studying the corporate problems of Paramount, who, on assignment by RCA, investigated Radio's problems early this year. At the time the plan was presented to stockholders, David Sarnoff, R. C. A. president, stated that upon acceptance the corporation would be in a position to pay new preferred dividends.

Jersey Completes Film System to Catch Criminals

Colonel Norman Schwartzkopf's New Jersey State Police system for identifying criminals by a nationwide motion picture setup was demonstrated for the first time Wednesday at the War Memorial Building in Trenton, with important police and government officials attending.

RCA Photophone engineers have been working with Colonel Schwartzkopf for months on special recording and reproducing equipment for the system.

Normandie Brings Silverstone

The Normandie, arriving in New York this week, brought Maurice Silverstone, chairman and managing director of United Artists in England and Europe, to this country for his first visit in nearly a year. After conferences at the home office, Mr. Silverstone will leave for Hollywood.

Lachmann to Universal

Marc Lachmann has arrived in Hollywood to join Universal where he will develop special exploitation on the bigger pictures from the studio.

Few Industry Fires, Convention Is Told

The film industry made an amazing record in 1935 in freedom from fires, Robert S. Moulton of Boston, chairman of the Fire Record Committee, reported to the National Fire Protection Association convention in Atlantic City last week.

"The Records show only two," he said, "with ridiculously low loss, one being only $18. Of course, there were a few theatre fires during idle periods, but not in any sense due to carelessness, or to film projection.

"We have had complete cooperation from the industry and it has adopted every recommendation we have made. In the studios they have gone beyond anything ever believed possible. In filming pictures everything about the studios—scenery and even the women's costumes—are soaked in fire-resistant fluids, with the result we have not had a conflagration or loss of life there.

"The record of fire loss in the industry has been low for several years and is steadily dropping."

Nebraska Action Is Delayed Until June 1

The trial of the action of Independent Theatres of Lincoln, Neb., against major companies, charging collusion and conspiracy, has been definitely set to start June 1, after having been originally scheduled for this week. The federal court there ordered the delay until the criminal case docket is cleared. Damages of $1,353,000 are asked by the plaintiff from J. H. Cooper, Lincoln Theatres Corporation, Robert Livingston, Twentieth Century-Fox, Universal, Metro-Goldwyn-Mayer, Radio, Warners, Paramount and United Artists.

Chances of an out of court settlement are said to be slight, unless an attempt is made before the case goes to trial. The charge is based on the alleged control of 90 per cent of the films in the city by the defendants, who control only half the theatres. The plaintiffs have declared frequently they want the suit tried.

New Butterfield House

Construction is underway on the new Eastown Theatre at Grand Rapids, Mich., which will be operated by the B. and J. Theatres, Inc., the new company which was formed prior to the late Col. W. S. Butterfield's departure for Florida last fall. The stock in the new company is held equally by W. S. Butterfield, Inc., and Allen Johnson of Grand Rapids. The company will operate the Royal and Our theatres as well as other neighborhood houses in Grand Rapids.

Erpi Names Counsel

At a meeting of directors of Electrical Research Products, Inc., last week, T. Brooke Price, a member of the law firm of Price, Smith and Spilman of Charleston, W. Va., was appointed general counsel to succeed J. H. Ray.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

IF GOVERNOR Alf (for Alfred) Landon of the sunflower state of Kansas, or Colonel F. (for Frank) Knox of the Chicago *Daily News*, or whomever the lightning should strike at the forthcoming Republican party (dog fight) in Cleveland in June, should happen to nose out F. D. (for Franklin Delano) Roosevelt in the November battle of ballots, Mister Roosevelt will not have to look far or long for a job.—There's the movies!

Screen-conscious citizens of the Hollywood lots, having come under the smiling charm of the squire of Hyde Park have been gushing to the newspaper boys about what a wonderful matinee idol F. D. R. would make.

For instance, John W. Considine, Jr., a matriculation of Stanford University, Yale University, Oxford University and Heidelberg in Germany, speaking not as an accomplished student, but, rather as a Metro-Goldwyn-Mayer producer, the other day confided to reporters in New York that his greatest thrill in a long time was meeting President Roosevelt at the White House. Possibly for future production reference, Mr. Considine had intended, he said, to "memorize" the chief executive's office. (The producer, explained the newspapers, possesses a "photographic memory.")

"I was ushered in," Mr. Considine related, "spent half an hour talking to the President, and don't know to this day one feature about that office.

"All I could see—was him. He's got the most terrific personality I've encountered. Gabel and Bob Montgomery (both stars of Mr. Considine's home lot) are second-raters in charm compared to Mr. Roosevelt."

That's not cricket for Mr. Considine to say that about his colleagues Gabel and Montgomery. Anyway, he added that "Roosevelt would be tremendous in pictures!"

▽

Samuel Goldwyn invested $800,000 in bringing "The Children's Hour" to the screen. After considerable difficulty with the Hays organization, the change of title and plot identity to "These Three," and surmounting a multitude of obstacles, the picture was ready to be filmed. That much is known. But not generally known is Leonard Lyons' account of what occurred at that point.

Miriam Hopkins and Merle Oberon had decided to quit the cast for fear that the children in the story would steal their starring thunder. Miss Oberon relented, but Mr. Goldwyn—though he tried to be gentle and calm—could not placate the blonde Hopkins. "Don't worry," an assistant assured him. "I'll talk to her alone and adjust everything." Goldwyn, who is near-sighted, stepped through a dividing partition and then—satisfied that he was out of Miss Hopkins' range of hearing—exploded. "His pentup emotions poured in a long, censorable diatribe," Mr. Lyons reported, "as Goldwyn pointed in the direction of the partition behind which sat Miriam"—all the while Sam believing she was out of hearing.

The assistants in the room with him reddened at his outburst. "Mr. Goldwyn, Mr. Goldwyn," someone finally blurted, "that's not a wooden partition. It's a curtain!"

▽

Thirty stories under our desk in the RKO Building at Rockefeller Center, far down in the subterranean depths from which arises the towering city of Rockefeller, there is a hideout of Uncle Sam's, where he has stored a heterogenous collection of a king's ransom in jewels, more watch works than one can find anywhere else in the world, thousands of cases of wines and whiskies, linens, fine laces and treasures.

The hideout is the Rockefeller Center Bonded Warehouse, a United States Customs service, under federal lock. It's in a rare location, considering that government warehouses for merchandise are usually located along river fronts and back of the piers where the liners dock.

In the Rockefeller Center place they'll accept for storage pretty nearly anything, except Russian dog skins and pickled cherries.

Millions of Russian dog skins have been offered for storage. The first shipment actually got into the building. A truck with sealed doors backed up to the unloading platform two stories under the street. The seals were broken and the doors were unlocked. That's when the dog skins began to bark, their natural aroma permeating loudly and long.

Pickled cherries were barred, too, after a truckload was being unpacked and a series of staccato reports started. Somebody thought it was machine gun fire, and a hurry call was sent to the control room for the guards. They arrived to find that the racket was only the barrels of cherries exploding—and that truck was sent away, too.

▽

Louis Sobol brought back to Broadway from Hollywood the memories of a stay that was socially glorious. He also returned with Miss Sheila Barret's story about the two hoboes who were sitting around their field fire watching a steak cook. Evidently, one was feeling as dubious as the other about his net share of the spoils.

"You're sure," inquired one hobo, "that dare steak is from a cow."

"Sure," replied the second. "The guy wot guv it to me says it guv the best milk."

"That's swell," echoed the first, "because if it was steak from a hoss I don't t'ink I could eat it. My stomache's too gentle."

Came a silence. "Come to think of it," chirped the second hobo, "wot the guy told me was that it *delivered* the best milk."

▽

A-Mike Vogel, genial but explosively vociferous chairman of our Managers' Round Table Club, swears to the veracity of this story. Seems that the British-born Ronald Colman had shaved off his mustache for "Clive of India," and United Artists' posters and billboards posed Mr. Colman accordingly. Came the day when Herman Cohen played the picture at his Warfield theatre in San Francisco, benefiting considerably by the extensive billboard campaign which he had plastered all over town. United Artists, however, objected strenuously, because Mr. Cohen painted a mustache on Colman's upper lip on every poster sheet supplied him by the distributor. They stormed his office and demanded an explanation. "If I couldn't recognize him without a mustache," apologized Mr. Cohen, "how'd you expect the public would?"

▽

In all of America evidently there is not a coat to suit the taste of Screen Actor Victor McLaglen in Hollywood, nor a tailor to make one. Mr. McLaglen, son of the Bishop of Clermont, in South Africa, has just had delivered to him a sport coat made in London on his cabled instructions, then flown to Germany for shipment on the Hindenburg Zeppelin to Lakehurst, New Jersey. United States Customs inspectors got $25 in duties on Mr. McLaglen's coat, and only $50 on all of the other freight brought to these shores by the Zeppelin.

And now that M. B. Shanberg, midwest theatre executive in Kansas City, has fully recovered from a severe attack of over-enthusiasticism, the story may be told. The tale, a sad one, indeed, drifts back from Louisville and the recent Kentucky Derby.

The hero, Herbert M. Woolf, is a brother midwester, likewise engaged in exhibition. The luckless victim was Mr. Shanberg. The villain—well, they're still looking for him.

Mr. Shanberg went to Louisville with a definite Brevity complex about the Derby betting. He sent in a life-size wager on the Widener favorite—could see no other horse in the race.

Mr. Woolf, who apparently knows his horses somewhat better, was not so certain.

"Protect yourself with some tickets on Bold Venture, Shan," advised Mr. Woolf. "That Bold Venture is a running fool. He has a great boy on him, Ira Hanford. If anyone beats Brevity, Bold Venture will be the one."

Mr. Shanberg thought it over and decided the advice wasn't bad. He was more certain after he had seen Bold Venture beat Brevity to the wire.

Happy in the box of Warren Wright, Chicago millionaire, after the race, Shanberg held up some tickets in his hand and waved them at Mr. Woolf, who was several box seats away.

"I bet $10 across the line on Bold Venture because you told me to, Herb," the exultant winner called. "Look at those box car figures he paid—$43, $11.80, and $6.60. Just $277 profit. That's protection for Brevity, all right."

It was fine protection, indeed. But Mr. Shanberg spoke too soon. Evidently the villain saw the Kansas Citian's gesture of victory, because when Shanberg arrived at the payoff window he discovered his pocket had been picked—the winning pasteboards were gone.

▽

The public's general impression of dance directors worries LeRoy Prinz, Paramount's director of dancing and dancers. "The public thinks that a dancing master is a flighty individual with a handkerchief in his sleeve and a set of taps on his shoes," he said, adding: "I'd rather you called me 'Butch.'"

"Butch" Prinz will give an account of his he-manishness to anyone who will listen, commencing with his running away from a Missouri home at 15, shipping on freighters to Europe, thence traveling to Algiers as a member of the French Foreign Legion, where he was flogged for being a really bad boy. He was thrown in prison by Machado, and was taken for a ride by Al Capone's late Chicago enemies, when he served as night club impresario and entrepreneur of midnight merriment for Chicago's repressed gang chief. Last year "Butch" engaged in a duel in Hollywood with a German who was subsequently recalled to Berlin by Herr Hitler. Nor is that all, for Mr. Prinz boasts of surviving 14 airplane crashes while flying for the French in the World War. He spent one year in American hospitals recovering from air wrecks, flew ammunition into Mexico for the rebels, and for years has been warding off over-enthusiastic mothers who think their offspring should be in the movies.

▽

One of the smallest sums ever to be deposited in trust in court, 15 cents, was placed the other day when North Carolina Theatres, Inc., planked a nickle and a dime on the desk of the court clerk at High Point, N. C., with their answer to a suit brought by A. D. Green in which he is seeking to collect damages for being forcibly ejected from the Rialto theatre. The 15 cents is the price of admission paid.

SHOW OF SHOWMANSHIP

Lily Pons (with bouquet) was welcomed on her visit to the Show of Showmanship by Theodore J. Sullivan, Quigley Publications executive, and Gertrude Merriam, secretary of the Manager's Round Table Club of MOTION PICTURE HERALD. *At left of the star of "I Dream Too Much" is Angus Frazer, kilted star of the RKO-Radio exhibit at the Show, whose skirling bagpipes (ballyhooing the forthcoming "Mary of Scotland") won for the company's display the title of loudest if not funniest—and a tremendous lot of attention. (Bagpipes are not equipped with soft pedals.)*

Carter Ludlow, Walt Disney representative, discourses on an interesting topic (possibly Mickey Mouse) to Monroe Greenthal, director of advertising and publicity for United Artists, while the watchful camera man clicks his shutter as the Show of Showmanship goes on.

Left to right: Andy W. Smith, Jr., Warner sales executive, Edward C. Grainger, general manager of the Shea circuit, and Gradwell Sears, Warner sales executive, caught by the reportorial lens in a conversation that might not be about bookings (seven if Eddie is in the middle).

H. M. Addison, district manager of Loew's New England theatres, and Joseph Di Pisa, Loew's Boston publicist, study the list of Quigley Award winners including Lester Pollock, recently in Hollywood as Managers' Round Table guest.

William R. Ferguson, exploitation director of Metro-Goldwyn-Mayer, dared the papier mache jungle beasts of the MGM display in the protective embrace of the 16-months-old chimpanzee that view the goings-on with simian complacency and complete aplomb.

FINALE

(ALL PHOTOS BY COSMO-SILEO)

Colvin Brown, vice-president and general manager of Quigley Publications, and Harry A. Ross, president of Ross Federal Service, interrupted by the camera man in their inspection of photographs showing the presentation of Quigley Awards to the world's premier showmen.

MONTHLY QUIGLEY AWAR

Harry Thomas, independent distributor, and Budd Rogers, head of Alliance Films in the United States, were among the interested visitors to the second annual Show of Showmanship.

Sol A. Rosenblatt, former NRA code administrator and recently key man, in his professional capacity as attorney specializing in motion picture affairs, in bringing about the settlement of the Government's anti-trust action against a number of major companies, was photographed with (center) William A. Brady, famous as a showman of stage and screen during a long and active career, and (right) Harry Buckley, vice-president of United Artists.

HOW to KISS
RACKET!
Klondike Annie

Left to right: Frederick Jablons, of Loew's publicity department, George Kann, manager of Loew's Willard, John Judge, manager of Loew's Lincoln Square, and Benjamin Newman, manager of Loew's Rio, survey with evident satisfaction and a tinge of unexplained amusement a copy of "Loew's News" incorporated in an expansive and varied display of exploitation and advertising used in behalf of Loew box offices.

LONDON'S DENHAM STUDIOS NOW ACTIVE

Seven of 15 Stages Are Ready; Schenck and Kent Deny Sale or Purchase, But Seek Producer

by BRUCE ALLAN

in London

London Films' studio in Denham became active this week, after a delay caused by fire which damaged the roof of the first completed floor. First of the major features to be made there will be the Robert T. Kane all-Technicolor "Wings of the Morning." A few miles away, at Iver, the Pinewood studios wait only the finishing touches also to go into commission. On July 5th Herbert Wilcox Productions definitely transfers its activities there.

Seven big stages are ready for equipment, of the fifteen planned at Denham. Dressing room accommodation is nearly completed. The power house is fully functioning and the workshops are supplying all the furniture and apparatus needed by the studio. Iver, with a stage reserved by British National Films, will have three more available on a service basis.

Both these studios will continue to progress towards complete equipment for the greater part of 1936. In less than full working order they will offer rather more than double the floor space available at Elstree until the big new Amalgamated plant gets going there.

New Standards Committee

The British Standards Institution, which recently was called in to adjudicate on the question of 16 mm. standardization, giving a ruling in favor of principles of the Society of Motion Picture Engineers, has now been asked to supervise the whole of the standards used in the industry, and is setting up a permanent committee for that purpose.

The Rumor Market

During the recent visit of Sidney R. Kent and Joseph M. Schenck, rumors associating them with various deals, and with the names of several of the biggest production and exhibition units here, were so numerous that the contradictions, inevitably forthcoming, might have been read into the original stories.

Persistently, the intention has been credited to the 20th Century-Fox chiefs to put through a deal of some sort with Gaumont-British. Explicit denials came from them to the first story, in a London trade paper, that with the assistance of A. C. Blumenthal they were seeking to get G-B by purchase of the Ostrer holdings in the controlling company, Metropolis and Bradford Trust. A later development, depending in this case on cabled back New York stories, was the statement that they were planning to sell the 20th Century-Fox holdings in G-B to an unnamed "British group." Once again there were denials.

Seek Contact for Six Films

The one definite fact known about the plans of Messrs. Schenck and Kent is that which they themselves announced at the press reception on their arrival. That is that they wish to establish contact with a British producer capable of making six films a year of a quality comparable to that to be expected in the four already scheduled from Robert T. Kane's organization, New World. Briefly, it seems that 20th-Fox, like United Artists, will be freed of the quota incubus and a British unit be given a chance to show that it is worthy of a world release.

That assumes that the deal comes off. On this point, it is obvious that everything depends on the status and financial strength of the "British group." Nothing has been officially released as to the identity of the persons who are talking with Mr. Kent and Mr. Schenck, but it can be taken as a definite fact that they have had many conferences with what is known as "the Portal group," and that there is a very great likelihood of an agreement being arrived at which will cover the British production needs of 20th-Fox, and perhaps other things.

Heads Syndicate

Lord Portal came into the film news as head of the syndicate which bought the Universal holding, later transferring it to General Film Distributors. It is obvious that with his associates, who include the millionaire J. A. Rank, he would have no difficulty in completing a production plan on the scale desired by 20th-Fox. Equally a certainty is that the films would be made at the just completed Pinewood studios, erected by the Rank-Rule-Boot interests. Uncertain is whether this production deal is to be extended further in the direction of a transfer of 20th Century-Fox holdings in G-B to the Portal group—associates of C. M. Woolf of General Distributors, who has been correctly or incorrectly credited with a wish to control G-B for a long time. Surmise on this point is that at this moment just surmise. The current facts are the 20th-Fox denials, underlined by more denials from Mark Ostrer of G-B.

Meanwhile, said Sidney Kent at the 20th-Fox London convention, the company is back on a dividend paying basis owing to the work of Mr. Schenck and Darryl Zanuck and in 18 months expects to be ahead of the single company in the business which is at present doing a bigger world trade at the present moment. And, he added, it expected to have nine British pictures in the year, costing between £50,000 ($250,000) and £100,000 each.

Production Notes

Maurice Elvey began direction of "Fall of An Empire," his first for Twickenham Film Productions, at the J. H. Studios, Elstree. Kurt Courant is cameraman and Andrew Mazzer art director.

* * *

For "Accused," the Del Rio-Fairbanks Criterion production for UA release, an exact replica of the Criminal Court of the Palais de Justice, Paris, has been erected at Worton Hall.

* * *

Oswald Skilbeck, scenario and production chief of Western Electric's educational and publicity shorts department, has joined London Films and will assist Basil Bleck in organization of the casting department, to serve all units using the Denham studios.

* * *

Ronald Colman is expected to play "Sir Walter Raleigh" in January in the planned Criterion production with that title. Miriam Hopkins, Margaret Sullavan, George Raft and Fredric March are announced as other probable signings by Criterion.

* * *

Recent sequences for Associated Talking Pictures' "Lonely Road," directed by James Flood, include exact reproductions of exteriors and interiors of Scotland Yard, the British Police headquarters. Clive Brook and Victoria Hoppe. Next feature scheduled at Ealing is "Keep Your Seat, Please," Florence Desmond co-starring with George Formby under Monty Banks' direction.

* * *

W. H. Beaudine is directing Nervo and Knox in "It's in the Bag," for Warner-First National at Teddington. Swanda Wanda, French film star, is christened Cora Beaucaire for her British debut in this film.

LONDON PARAMOUNT'S BOOKINGS CAUSE STIR

The use of the Paramount in London's Tottenham Court Road section as a pre-release house is causing controversy along Wardour Street. Situated a few hundred yards from the Dominion, operated by Gaumont British as a second pre-release theatre, the Paramount has been doing big business with bookings putting it substantially on the same basis as the West End houses—Tivoli, Empire, Leicester Square, Pavilion, etc.

Exhibitors, who have a long-standing grievance against the West End run in any case, are alarmed at the possibility of the area—never conclusively defined—being definitely extended. With a lead from GB, which has the power to withhold its circuit bookings from features playing pre-release at the Paramount, there will be an effort to force that theatre back to general release date.

20th-Fox-British Arrangement Told

Terms of the Twentieth Century-Fox deal with British National for production of four pictures annually were revealed as without time limitation, and cancellable by either party after three pictures have been completed, by S. R. Kent, president, on his arrival in New York Tuesday after nearly six weeks in Europe. Said Mr. Kent: "We will cooperate with British National on casting and we have the veto power on stories. A minimum of $250,000 will be spent on some of the pictures and the others will cost around $400,000."

Reports that Lord Portal had been negotiating for the Twentieth Century-Fox 49 per cent interest in Gaumont British were dismissed by Mr. Kent as annually recurrent rumors, and a similar comment disposed of reports pertaining to acquisition of the Roxy theatre in New York. Walter J. Hutchinson, head of the company's foreign division, returned with the president.

Mr. Kent, Joseph M. Schenck, John D. Clark and other home office executives were to leave New York on Thursday to attend the company's sales convention in Chicago. Darryl Zanuck, Sol Wurtzel, William Goetz, William Dover, Irving Berlin and Irving Caesar were to leave Hollywood on Friday by chartered plane for the same destination.

THERE'S GOING TO BE A BIG

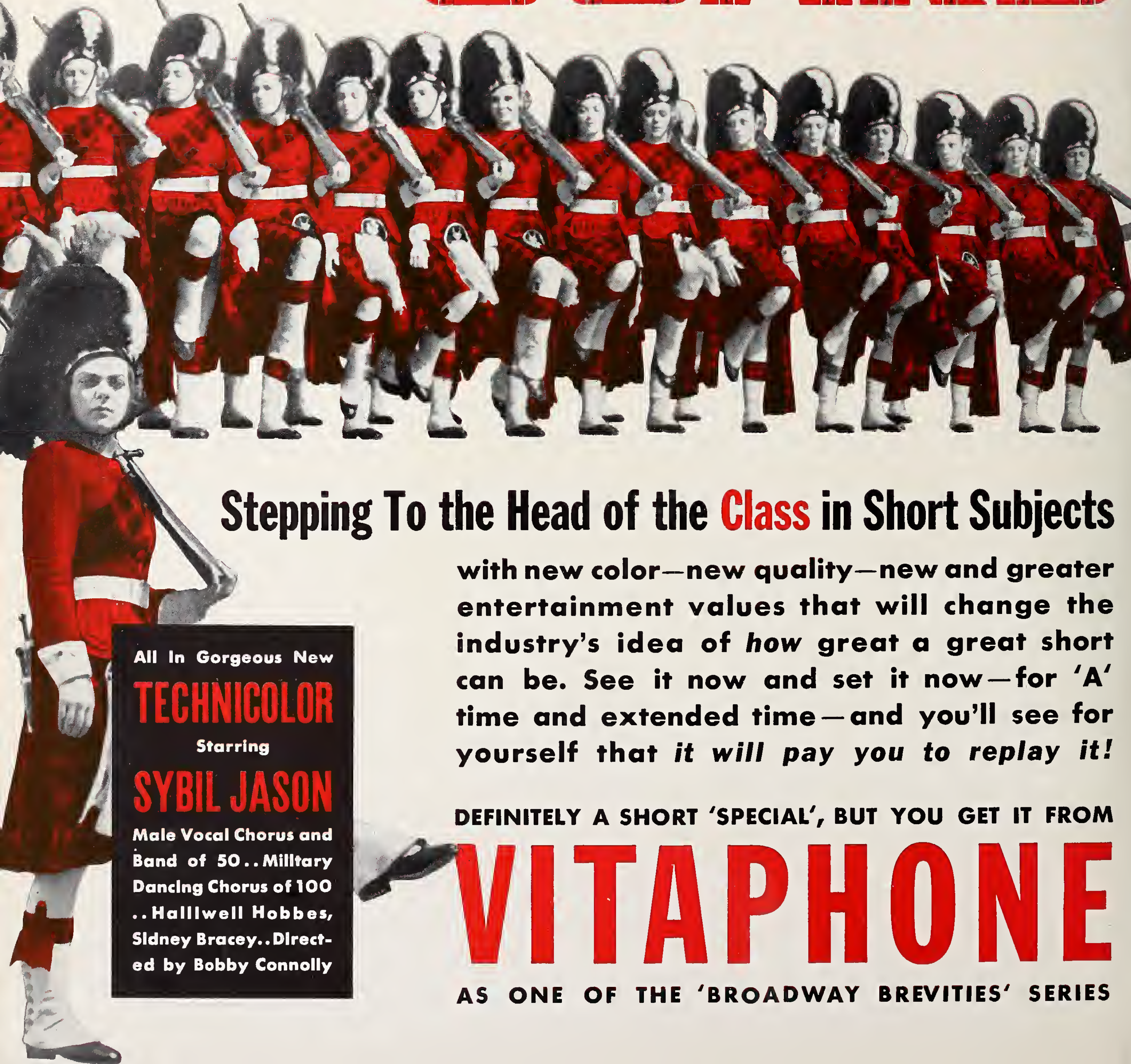
CHANGE

IN SHORT SUBJECTS

MAY 30th*. . .

***..THE DAY WARNER BROS. GIVE YOU**

CHANGING OF THE GUARD



Stepping To the Head of the Class in Short Subjects

with new color—new quality—new and greater entertainment values that will change the industry's idea of *how* great a great short can be. See it now and set it now—for 'A' time and extended time—and you'll see for yourself that *it will pay you to replay it!*

All In Gorgeous New
TECHNICOLOR
Starring
SYBIL JASON
Male Vocal Chorus and Band of 50..Military Dancing Chorus of 100 ..Halliwell Hobbes, Sidney Bracey..Directed by Bobby Connolly

DEFINITELY A SHORT 'SPECIAL', BUT YOU GET IT FROM

VITAPHONE

AS ONE OF THE 'BROADWAY BREVITIES' SERIES

Erpi Victor in $3,000,000 Suit Of Bernard Gogel

Federal Judge John C. Knox this week handed down a decision in the United States district court for the southern district of New York granting the motion of American Telephone and Telegraph Company, Western Electric Company, and Electrical Research Products, Inc., to dismiss the complaint of Bernard Gogel, who, as assignee of the Standard Sound Recording Corporation, brought suit against the three telephone companies for $3,000,000 damages for their alleged violation of the Sherman and the Clayton anti-trust acts.

"This action is one of 18 so-called 'treble damage' suits brought by various makers of talking picture equipment or users thereof who have sought monetary redress from the Western Electric Company and its associates on the ground that this group was engaging in a monopoly in restraint of trade in the sale and lease of talking motion picture equipment," said a statement from Erpi, which added that Judge Knox, in his opinion granting the motion, ruled:

"Allegations Fall Short"

"Assuming for the purpose of the instant motion that the acts of defendants, as alleged by plaintiff, were violative of both the Sherman and Clayton acts, the complaint, in my opinion, fails to set forth a cause of action. * * * The plaintiff sues not in a public but a private capacity; consequently he must show affirmatively and in what manner the defendants' acts have injured his assignor. So far as I am able to discern * * * his allegations fall short of showing a causal connection to the wrongs in which defendants engaged.

"If, as must be granted, plaintiff's assignor was engaged in the business of leasing sound recording equipment, it does not follow necessarily that the defendants are responsible for its inability to continue therein. A variety of circumstances quite unconnected with defendants may have been productive of such disasters as came about. The mere averment of his own conclusions that he was 'prevented and foreclosed from carrying on the business due to the actions and conspiracies complained of herein' falls short of a 'plain and concise statement of the facts' as required by the Civil Practice Act. * * * The pleading under attack is singularly free of revelation as to what the assignor was doing as well as the manner in which its operations were curtailed and frustrated by the defendants.

"No Reasonable Relationship"

"$3,000,000, the sum alleged as the plaintiff's damages, is a sizable amount. From all that is declared, there is no reasonable relationship between the damages demanded and the action of defendants. Conceivably the damages asked might be out of all proportion to the injuries sustained .

"For the reasons specified I shall grant the instant motion with leave to plaintiff to amend his complaint in such a manner as will adequately state the manner in which he has suffered injury and with such particularity as to inform defendants of the facts against which they must defend."

KENNEDY IS BRINGING PARAMOUNT REPORT

Results of Survey by John J. Ford on Theatre Operations Expected at Same Time

The management and the bankers of Paramount Pictures Corporation will be informed in a few days—probably at a specially-called directors' meeting—of Joseph P. Kennedy's recommendations on the corporation's studio and production problems in Hollywood, for Mr. Kennedy left California on Tuesday for the home office on Broadway after a study of the situation.

Due at about the same time will be the report on theatre operations, from John J. Ford, named by Mr. Kennedy to investigate that situation, and from which is expected to come a determination of the company's future policies in exhibition.

It had been expected that Mr. Kennedy would be back from Hollywood with his report by Tuesday and ready to present it to the company's regular board meeting on Thursday. The final report, therefore, in all probability will be made next week before a special meeting and likely will be presented to the annual meeting of Paramount stockholders on June 16th.

Theatre Survey Completed

The final report would incorporate the observations and recommendations of Paramount theatre operations resulting from the survey recently completed by John J. Ford, head of the Maine and New Hampshire circuit, in which Paramount, through its subsidiary, Olympia Theatres, is interested. Mr. Ford was drafted by Mr. Kennedy for the theatre survey and his report, which will not be completed for another week, at least, will discuss the company's decentralized theatre operations and, specifically, the partnership agreements expiring in the near future. These include the Lucas and Jenkins, Wilby-Kincey and Hoblitzelle deals, all of which expire July 1st. Mr. Ford's report is expected to have a direct bearing on the extension of these partnerships and may influence any changes in the terms of the agreements which might be made under renewals.

Harvey Dow Gibson, president of Manufacturers' Trust Company, was elected to the board of directors of Paramount Pictures, Inc., last week to fill a vacancy created by the resignation of Percy H. Johnston, chairman of the board of Chemical Bank and Trust Company. Mr. Johnston was serving a three-year term expiring in June, 1938.

"Substantially Interested"

Manufacturers' Trust Company was one of a group of 13 banks which, in 1932, refinanced Paramount to the extent of an $11,600,000 credit. Unfinished negatives were pledged by Paramount as security for the new credit under an arrangement attacked later by the bankruptcy trustees of the company who contended it constituted a pledging of the company's assets so as to result in giving the banks a preferential position over other Paramount creditors. The trustees' suit was withdrawn, however, under a settlement provision in the Paramount reorganization plan which allowed the banks' claims against the company in full and with interest.

An official statement from Paramount announcing Mr. Gibson's election to the board said that Manufacturers' Trust Company was "substantially interested in the company today."

The Paramount board meeting also elected Stanton Griffis to the company's executive committee to fill the vacancy created by the recent death of Gerald Brooks. Mr. Griffis is associated with the investment firm of Hemphill, Noyes and was elected to the board several months ago to fill a vacancy created by the resignation of Frank A. Vanderlip.

Republic Plans 52 Features And Four Serials

Republic Pictures will have 52 features and four serials next season, the company's sales forces meeting in Chicago June 5-6 will be told by J. J. Millstein, general sales manager. The feature group will be broken down into seven divisions.

The first group will be two Anniversary Specials. "Two Years Before the Mast" and "The President's Mystery Story."

The second group will comprise six Jubilee Specials—"Army Girl," "Portia on Trial," "Happy Go Lucky," "Follow in Your Heart," "Join the Marines" and "Heart in Bondage."

In the third division will be 24 Gilt Edge Pacemakers.

Four Epics, done in natural colors, are down for the outdoor action group in the fourth classification.

The Gene Autry westerns are divided into two groups, one consisting of two specials and the other six musicals. This constitutes groups five and six.

The final batch of features embraces "Three Mesquiteers" westerns. Three characters will be featured.

No stars are given for the four serials.

Home office officials are scheduled to leave for Chicago next Tuesday for preliminary arrangements and conferences.

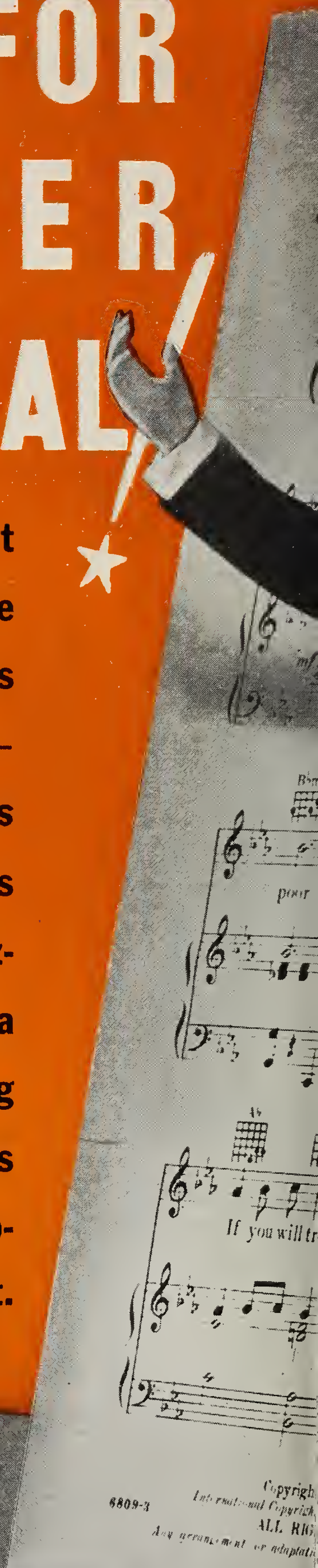
Grover Parsons, San Francisco branch manager for MGM for the past 17 years, has resigned to join Republic as western division sales head.

Potter Made a Director

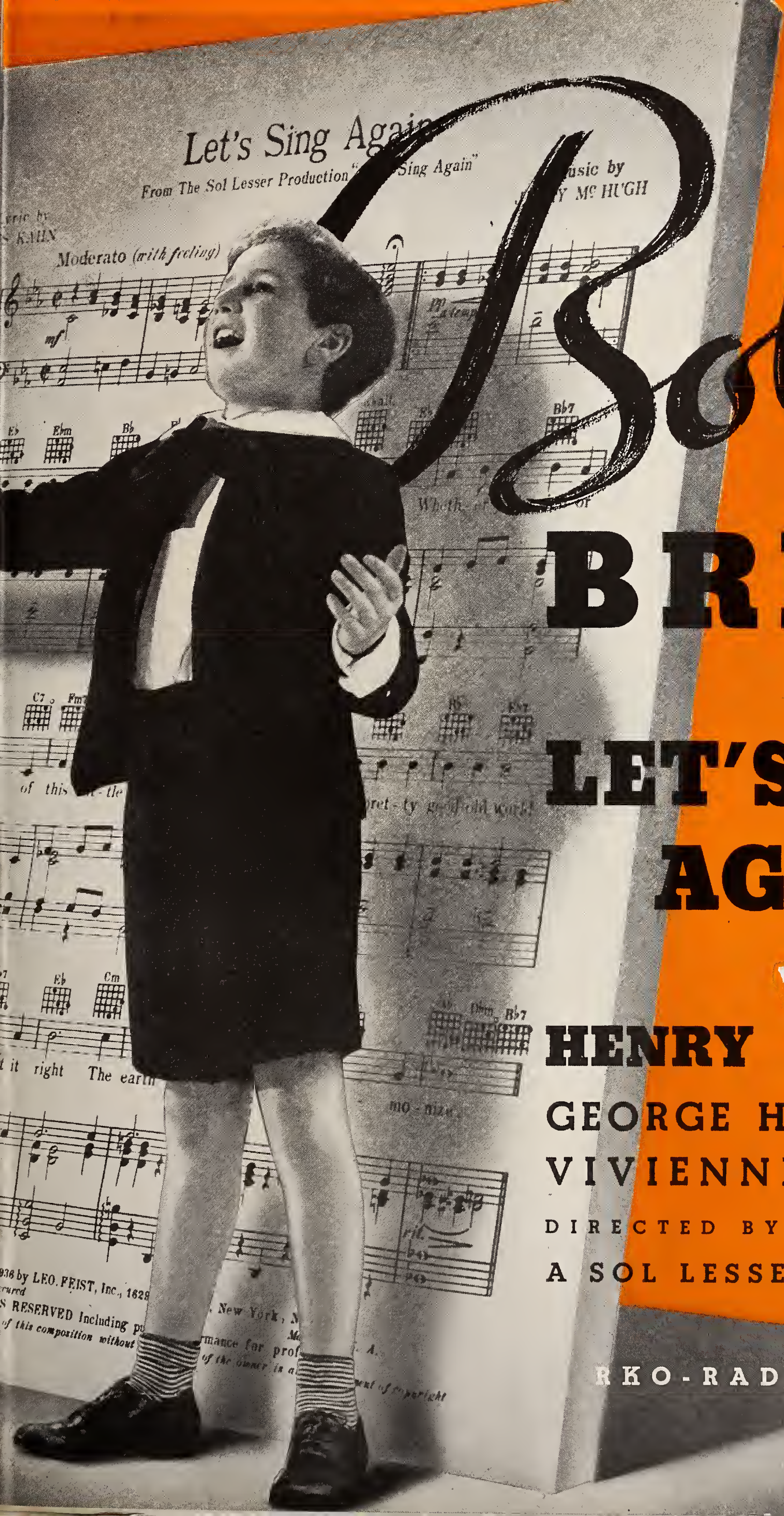
Henry Potter has been made a director by Samuel Goldwyn, having been awarded a contract after about a year of "apprenticeship" on the Goldwyn lot. Mr. Potter was formerly a Broadway stage director.

HE'S ALL YOURS FOR A HOT-WEATHER BOX-OFFICE SPECIAL!

An instantaneous hit in his very first picture!...124,783 people crowded the Roxy the first week — and almost as many more came the second week — to see the "Bobby" of Eddie Cantor's radio program on the screen! . . . His unbelievable singing voice . . . his amazingly winning personality, combined in a heart-warming picture drenched in song . . . sent the critics away shouting his praises . . . and sent the fans away bubbling over with wonderment and delight.



BIG BUSINESS IN NEW YORK— AND THE SAME TO YOU *Everywhere!*


Let's Sing Again
From The Sol Lesser Production "Let's Sing Again"
Moderato (with feeling)
of this
right The earth
pret-ty good old world
mo-nize
936 by LEO. FEIST, Inc., 1629
RESERVED Including
New York

Bobby

BREEN

in

LET'S SING AGAIN

with

HENRY ARMETTA

GEORGE HOUSTON and
VIVIENNE OSBORNE

DIRECTED BY KURT NEUMANN
A SOL LESSER PRODUCTION

★

RKO-RADIO PICTURE

'HOSTILE ATMOSPHERE' IN GERMANY HELD THREAT TO MUSIC CONGRESS

Mills Says "Chances Are 100 to One" That Performing Rights Societies Will Meet Elsewhere Than in Berlin

Composers Society Chairman Says Germany's Policy "Stifles Free Flow of Cultural, Creative Material"

Opposition of the United States, England, France, Italy and Austria to the holding of the annual congress of the Confederation of Performing Rights Societies of the World in Berlin, on the ground of the existence of "a hostile atmosphere," has forced postponement of the meeting from June to September, and the chances are "100 to one" that it will not be in Berlin, E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, disclosed this week.

Many matters of first-rank importance to the performing rights agencies and, inferentially, to the users of music, including the motion picture industry, are scheduled on the agenda.

The original plan was to convene the congress prior to the meeting in Brussels, Belgium, September 7th of the International Copyright Union, in order to draft recommendations and possible amendments to be presented to the Union on behalf of the performing rights societies of the world. If the congress is not called off entirely, as seems likely, the two meetings will be convened about the same time.

Mr. Mills was emphatic that, as the ASCAP delegate, he would not attend any meeting in Berlin, or under the auspices of any country "which has adopted a policy stifling the free flow of cultural, creative material."

Sees Propaganda Danger

While declaring that "the German Government has a perfect right to do what it is doing," without interference in its affairs by outsiders, "because it is apparently the will of the German people," Mr. Mills assailed the Aryan laws "which measure creative work by religion rather than merit."

He intimated that if the conferences were held in Berlin, they would be exposed to Nazi propaganda, and added that "we don't have to subject ourselves to their ideas which hold that no literary or artistic work is any good unless it is by a German."

"The seven lively arts should not be submitted to harassment by the German government," he said. "We believe that the works of such composers as Sigmund Romberg, Irving Berlin and Oscar Hammerstein should not be condemned because of their religion. The Nazis have burned books written by Jews, condemned plays and motion pictures in which Jews have had any part, and forbid the performance of music composed by Jews."

Points to Tense Feelings

Because of the tense feeling in Europe between some of the nations, he pointed out, the possible meeting places are limited but the congress will be convened on some neutral ground. Rome is out of the question because of the Anglo-Italian hostility, he said, but Geneva, Locarno, Brussels, Stockholm and Copenhagen are some of the alternatives.

"SAMPLING CINEMA" LATEST IN LONDON

A "sampling cinema" is the newest wrinkle in London.

In a small auditorium in a large London store short scenes from films scheduled for early release are shown. From these "samples," shoppers determine which of the films they prefer to attend.

It was recalled that the German restrictions were attacked by witnesses at the copyright hearings in Washington last month, and were denounced on the floor of the House by Congressman William I. Sirovich of New York, chairman of the House patents committee.

Duffy Bill Conferences

Meanwhile, members of Congress and representatives of ASCAP and other interests involved have been conferring with officials of the treaty division of the state department on amendments to the Duffy copyright bill which, by protecting interests of the United States said to be endangered, might pave the way for adherence to the international copyright convention.

Mr. Mills believed that the likelihood of passage of copyright legislation before adjournment of Congress is fainter than ever because the subcommittee which has been attempting to reconcile conflicting views has been unable to agree among itself.

He said that the subcommittee has been deadlocked by inability to agree on three major points: (1) proposed elimination of the present statutory licensing clause which limits a composer's revenue on phonograph records to two cents; (2) proposed licensing of places giving music performances by slot machines; (3) the statutory $250 minimum damage penalty, which exhibitors and broadcasters want eliminated, but which ASCAP wants to retain as "it discourages infringements and without which the authors and composers would find it difficult to protect their rights," said Mr. Mills.

Copyright Formula Awaited

E. P. Kilroe, attorney of Twentieth Century-Fox and chairman of the producers' copyright committee, this week said he would confer with Dr. Wallace McClure of the state department on amendments to the Berne copyright convention with a view to safeguarding the interests of the American motion picture industry, the largest user of copyrights in the world. The committee expects soon to be able to announce its formula by which adherence to the convention could be effected with the proper safeguards.

With respect to pending legislation, it was reported from Washington this week that if amendments to the Duffy bill can be worked out which adequately will protect the interests of American authors, composers and publishers, there is a possibility that other disputed points, including the highly publicized minmum damage provision, might be ironed out and a bill reported for action before adjournment.

At the same time, so far as can be learned, few Washington observers are optimistic over the chances of developing legislation which will be acceptable to a sufficient number of members to insure passage.

State department officials take the attitude that adherence of this country to the International Copyright Union will be highly desirable. They dismiss as unimportant, in view of the advantages which they say will accrue in other countries, the fact that European nations have raised barriers against American films, books or songs.

Expect Concessions

These officials appear to believe—although on what authority has not been disclosed—that the members of the International Copyright Union are so anxious for American support that they will make concessions. The arbitrary regulations of the union and its apparent unwillingness to make any concessions were cited as outstanding reasons why we should not join, when that matter came up during the House copyright hearings.

Whatever the attitude of the Union members, they cannot offhand make changes in the terms of the convention and any modifications desired would have to be approved at a general conference. The discussions now going on in the State Department are designed to develop the changes which the American delegation will seek to have adopted to pave the way for our adherence.

Officials of the department and members of Congress have so far declined to discuss the problem in detail. It is indicated, however, that opinion is divided as to the desirability of having our copyright law amended to make possible adherence to the convention if the Union, in turn, makes the changes which are being suggested, or whether it would not be best to hold up Congressional action until the Union's attitude toward those changes has been determined.

Although the supreme court decision of May 18 invalidating the Guffey coal act threatens to delay adjournment of Congress beyond June 6 if new legislation is to be enacted, leaders are still hopeful of getting away at an early date and, accordingly, will not countenance the consideration of controversial legislation which might interfere with their plans. As the copyright bill is held to be one of the most controversial pieces of legislation pending, even if the bill should be reported out, prospects for its enactment this session are dim.

24 FROM G-B FOR 1936-37; BERNERD SAYS "COMPANY WILL NOT BE SOLD"

General Manager from England Points to Extensive Borrowing of Hollywood Talent and Technicians for International Tone

Calls Gaumont Largest Employer in Amusement World with 15,000 on Payroll; Cullman Assures 20 Weeks' Bookings

The most suitable 24 features out of 52 to be produced in England in the coming season by the parent Gaumont-British Pictures Company will be brought to the American market by GB as its schedule for 1936-37, an increase of eight over the present season.

With that announcement, GB on Saturday concluded its annual sales convention, at New York's Warwick hotel, the second sales conference to be held by the large companies, following Metro's of one week ago.

The titles of the new group were detailed by Jeffrey Bernerd, general manager for distribution in England, who is now in the United States on a prolonged study of the market and the company's operations.

"Under the leadership of Arthur A. Lee, vice-president here, and George W. Weeks, sales manager, the progress has been so satisfactory that further expansion in this market is justified," Mr. Bernerd told the 125 GB home office and field sales representatives gathered at the convention, which opened on Friday morning.

The group of 24 will embrace only Class A pictures, he added, "and, therefore, have been budgeted accordingly," including the appearances of many Hollywood stars and the work of several Hollywood directors, writers and technicians. GB has been active of late borrowing Hollywood talent to inject an "international" appeal. MGM, Twentieth Century-Fox and Walter Wanger Productions figure prominently in the loans. To facilitate this interchange further, it was agreed in several instances to schedule production so that the respective peaks of the companies concerned will occur at different times.

GB is the largest employer in the entertainment world, said Mr. Bernerd, employing some 15,000 persons in the two-dozen varied enterprises controlled by the company. "All of them are financially stable," he added. The company has theatres in "nearly every city and good-sized town throughout the British Isles," and has studios and laboratories at Shepherd's Bush and Islington, in England; owns the Gaumont British newsreel and is active making educational films under the supervision of professors and scientists. "We get up a complete program of 16 mm films for the thousands of home projectors that are manufactured by us in a special factory," he said. "Gaumont also manufactures and sells theatre supplies, including theatre sound reproducers and recorders for studios, owns several vaudeville and legitimate theatres, operates a subsidiary for the manufacture of its own scenic effects, costumes and other production properties, and, with the advent of radio, entered that field by manufacturing sets. The company also is affiliated with a London radio station, manufactures phonographs and records, and also has an engineering organization, attending to the building of motion picture theatres and other amusement structures.

'KLEIG EYE' ENDED, SAYS JOHN ARNOLD

That bane of the existence of practically every motion picture star of days not so long ago, "kleig eye," has now been thoroughly eliminated from Hollywood studios, according to John Arnold, director of photography at Metro-Goldwyn-Mayer.

"During the old days," Mr. Arnold explains, "dust from carbon lamps and ultra-violet rays would mix and the actor or actress would feel as if their eyes had been sprayed with ground glass, causing severe inflammation and pain. But today the lights don't flicker. Our film is faster, demanding less light so we no longer need the blue light or ultra-violet ray. That is why 'kleig eye' has been eliminated."

Makes Television Sets

"We are interested in hotels," said Mr. Bernerd, "and have a large catering establishment. We run restaurants, and are interested in cafes in London and dance palaces in the principal cities of England."

GB's latest expansion is an intensive manufacture of television sets, and now it is preparing television programs.

Mr. Bernerd told the delegates that GB in England is arranging its procedure in order to assure prompt delivery.

"GB will never be sold," he declared, in answer to reports published variously in recent months concerning a reputed deal in London with Twentieth Century-Fox.

"We want too much and they haven't enough money to buy," he added, disclosing that GB as it is presently constituted has a capital of $75,000,000, with its 350 theatres, 250 cafes and numerous other properties. Too, "this should show our finances and security," he added.

Cables were read to the delegates by Mr. Bernerd from Mark Ostrer, Michael Balcon, Alfred Hitchcock, Jessie Matthews and Richard Donat, in London.

Roxy Guarantees 20 Weeks

Howard S. Cullman, trustee for the Roxy theatre in New York, considered to be GB's "ace" first-run outlet in America, told the conventioners that the theatre, having played 18 of the company's pictures for 23 weeks during the past two years—"not one film showing a loss"—has contracted to play GB's pictures throughout a large part of 1936-37, guaranteeing at least 20 weeks.

Nate J. Blumberg, RKO; John O'Connor, RKO; Ed Kuykendall, president of the MP TOA, and Paul Nathanson, son of Canada's N. L. Nathanson, were presented to the convention by Mr. Weeks. On the dais at the luncheon on Friday with the foregoing were Oscar Hanson, of Empire Films, in Canada; James Campbell, head of GB's music division in England; A. P. Waxman, advertising director in America, and C. M. White, assistant sales manager.

Executives who also were present at the convention included: Claude McGowan, comptroller; Charles Leach, secretary; S. Schwengeler, Al Selig, Charles Garrett, William Berry, R. McGrath, J. O'Connor, William Fitelson, B. Mayers, J. London and Peter Rosoff, all from the home office.

From Canada came, besides Oscar Hanson: A. W. Perry, Empire Films' general sales manager; William Marriott, publicity manager, and nine branch managers.

Hodkinson Assistant Sales Head

Mr. Weeks introduced 12 new members of the sales force, as follows: Tom Jennings, Boston; Robert Winnig, Des Moines; Donald Conley, Indianapolis; Ed Brichetto, Cincinnati; James Nash, Pittsburgh; Clive Waxman, Detroit; George Blumenthal, San Francisco; Amos Leonard and Jules Kasper, Buffalo; Walter Kofeldt, Los Angeles; George Davidson, Cleveland, and Reuben Rosenblatt, of Milwaukee.

Mr. Weeks also announced that Kenneth Hodkinson, manager of the San Francisco exchange, has been elevated to the new post of assistant sales executive at the home office, working for himself and Mr. White.

Mr. Hodkinson was for nine years associated with United Artists as sales executive, later serving UA as western division manager. He was general manager for Paramount for two years and has headed a theatre circuit of his own.

GB conventioners were guests of Howard Cullman at the Roxy theatre on Friday evening, and on Saturday attended the annual GB banquet, held at the Paradise on Broadway.

Trailer on New Product

A trailer, running several thousand feet, presenting sequences from the new season's pictures which are either completed or are in work, was shown to the delegates. At the suggestion of Mr. Waxman, the studios in London have been supplying the New York office with scenes shot from day to day.

First indication that Mr. Hanson's Empire Films in Canada hereafter will distribute GB pictures in Canada, taking the product away from Regal Films, came at the convention.

Six additional promotions were announced by Mr. Weeks at the convention, as follows: Arthur Greenblatt, New York branch head, now manager of the New York, Philadelphia and Washington offices; Irving Gumberg, salesman in New York, elevated to head the office; Scott Chesnutt, manager of Atlanta, now is southern district manager in addition to handling sales at the exchange; John

(Continued on page 66)

"THE EX-MRS. BRADFORD" SELECTED TO ENT AS IT IS ENTERTA

William
POWELL
Jean
ARTHUR

THE Ex

DISTINCTION!
WITH THE WHOLE WORLD OF FILMS TO CHOOSE FROM, THE CUNARD LINE SELECTED "THE EX-MRS. BRADFORD" FOR SHOWING ON THE DEBUT TRIP OF THE NEW EMPRESS OF THE SEAS!

IS SAILING ON THE QUEEN MARY . . .
ERTAIN THE MAIDEN VOYAGERS EXACTLY
INING MILLIONS THROUGHOUT AMERICA!

★ OPENED EXTENDED RUN ENGAGEMENT AT THE RIVOLI, N.Y., YESTERDAY ...PLAYING TO TOP BRACKET BUSINESS IN THEATRES FROM COAST TO COAST. ★

Mrs Bradford

JAMES GLEASON ★ ERIC BLORE
ROBERT ARMSTRONG
LILA LEE ★ GRANT MITCHELL
ERIN O'BRIEN-MOORE ★ RALPH MORGAN

★ DIRECTED BY STEPHEN ROBERTS ★ RKO-RADIO PICTURE

TITLES OF G-B FILMS FOR NEW SEASON

FIELD FORCE AT NEW YORK CONVENTION GETS SET TO HANDLE MORE G-B PICTURES

(*Continued from page* 63)

Scully, manager of the Boston office, in charge of New England sales; Carl Goe, former Albany salesman, named manager of the branch, and Jack Erickson, former salesman at San Francisco office, has succeeded Mr. Hodkinson as manager there.

Ray Halperin is a new salesman at the New York exchange. Reg Wilson, home office representative, has been delegated to cover the Midwest. Marcel Mekelberg, Albany manager, has been transferred to Boston in a similar capacity.

Speakers on Saturday morning included James Campbell, in charge of GB music, who told the conventioners that the company had signed a number of well known writers. He added that he would make periodic trips to this country from England to aid in the exploitation of important musicals.

William Fitelson, counsel for the company, talked on legal angles in signing contracts. William Berry, head of the non-theatrical department, discussed the progress he is making.

29 Stars, 11 Directors Scheduled

Some 29 stars will appear in the 24 1936-37 productions, Mr. Bernerd explained, as follows:

Richard Arlen
George Arliss
Nils Asther
Noah Beery
Constance Bennett
Clive Brook
Mary Carlisle
Constance Cummings
Cedric Hardwicke
Will Hay
Oscar Homolka
Jack Hulbert
Edmund Lowe
Barry Mackay
Gina Malo
Jessie Matthews
Victor McLaglen
John Mills
Douglass Montgomery
Lilli Palmer
Nova Pilbeam
Sylvia Sidney
Richard Tauber
Hazel Terry
Desmond Tester
Sybil Thorndyke
Ernest Truex
Helen Vinson
Roland Young

The 11 directors who will produce the American releases include:

Geoffrey Barkas
William Beaudine
Albert de Courville
Sonnie Hale
Alfred Hitchcock
Herbert Mason
Charles Reisner
Milton Rosmer
Robert Stevenson
Raoul Walsh
Alfred Werker

In the group of 24 pictures, seven already have been completed, as follows:

Everything Is Thunder, starring Constance Bennett; based on Jocelyn Lee Hardy's novel; Milton Rosmer directed, with Douglass Montgomery and Oscar Homolka.

Doomed Cargo, co-starring Edmund Lowe and Constance Cummings, from an original by Arnold Ridley and Bernard Merivale; Albert de Courville directed.

Two of Us, starring Jack Hulbert and Gina Malo, adapted from "Youth at the Helm," by Paul Vulpius; co-directed by Jack Hulbert and Robert Stevenson; music by Sigler, Goodhart and Hoffman.

His Majesty's Pajamas, a Capitol Film production, directed by Alfred Werker, from the original by Gene Markey, with Clive Brook, Helen Vinson and Mary Carlisle.

The Marriage of Corbal, by Rafael Sabatini, with Nils Asther, Noah Beery, Hugh Sinclair and Hazel Terry; a Capitol Film production, directed by Karl Grune.

Where There's a Will, co-starring Will Hay and Gina Malo; directed by William Beaudine.

Nine Days a Queen (The Story of Lady Jane Grey), with Cedric Hardwicke, John Mills, Nova Pilbeam, Sybil Thorndyke and Desmond Tester; Robert Stevenson directed.

Productions now being filmed include:

Great Barrier, directed by Geoffrey Barkas, with Richard Arlen, Barry Mackay and Lilli Palmer, with exteriors being filmed in British Columbia, by George Busby.

Everybody Dance, directed by Charles (Chuck) Reisner; music by Gordon and Revel; Ralph Spence collaborated on the script with Leslie Arliss.

Untitled musical romance, starring Richard Tauber, to be produced by Capitol Films.

Soldiers Three, by Kipling, directed by Raoul Walsh, starring Victor McLaglen, with exteriors filmed in India.

Others that will complete the full schedule include:

Paris Love Song, starring Jessie Matthews, directed by Sonnie Hale; music by Gordon and Revel.

Untitled song-and-dance story starring Jessie Matthews.

Strangers on a Honeymoon, by Edgar Wallace, co-starring Constance Cummings and Hugh Sinclair; directed by Albert de Courville.

King Solomon's Mines, by H. Rider Haggard, to star Roland Young.

The Nelson Touch, starring George Arliss, based on Neil Grant's play.

Untitled George Arliss production.

The Hawk, by Francois de Croisset, to star Constance Bennett.

Hidden Power, co-starring Sylvia Sidney and Richard Donat, to be directed by Alfred Hitchcock, from Joseph Conrad's "The Secret Agent."

Untitled production to be directed by Alfred Hitchcock.

River of Unrest.

The Threat.

The Dark Invader, German spy story.

Standardizing Data On Sound Track Use

The first step towards the standardization of the various new types of sound tracks, developed by studios with new recording methods during the past year, has been taken by the Research Council of the Academy of Motion Picture Arts and Sciences. Preliminary standards for dimension, position on film, and nomenclature for various classes of single and push-pull sound track as drawn up by the council's sound recording committee are being sent to all studio sound departments, sound equipment manufacturers and the New York Society of Motion Picture Engineers committee.

The council committee is headed by E. R. Hansen of Twentieth Century-Fox, and the SMPE committee is headed by Porter Evans of Warners. Standardization of sound track methods, it was pointed out, will result in great economy to the industry, due to the fact that all organizations will be guided by whatever preliminary standards may be finally adopted, with the subsequent use of the sound tracks on any equipment without modification.

Fan Film Moves Office

Fan Film has moved its office from Rijnstraat 112, Amsterdam, to Hugo de Grootstraat 9, Zandvoort, Holland.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 25.—(A) Name the important requirements in a circuit carrying alternating current. (B) What is an electrical filter. Describe its method of operation. (C) What test should be made before starting to paint or recoat an old screen?

Answer to Question No. 18

Question No. 18 *was:* (*A*) *Why should there be two doors to a projection room entrance, with space between?* (*B*) *How may induction coils be tested in the projection room?* (*C*) *Describe two methods for testing the adjustment of lateral film guides in the sound head.*

Examination shows the following to have made either correct or at least acceptable answers: C. Rau and S. Evans; D. H. Danielson; B. DeVietti; G. E. Doe; J. R. Prater; H. Edwards; W. C. Brown; M. and J. Devoy; R. A. Hooker; W. Limmroth; A. L. Cooper; W. H. Edmonds; C. G. Jones, L. P. Storick and F. W. Gumbel; C. Champney; P. and L. Felt; F. Bochert; E. Toedte; C. L. Loft; H. B. Smith; F. H. and L. Klar and T. H. Morton; C. Hawkens; N. Granby; G. Johnson and L. R. Spooner; H. Catlin; L. B. Hardy; G. A. Lomax and J. R. Middleton; A. L. Leonard; F. L. and N. Savlor and G. N. Guidotti; M. F. Singleton and H. T. Appleton; T. R. Fanning and W. Burns; W. B. Maxwell, F. Maden, P. L. Price and F. I. Daniels, D. Pollock; H. B. Maulding; B. B. Tomlinson; U. O. Banning; H. T. McNeil and S. Davis; L. N. Morgan; J. N. Perkins and R. Mills; J. T. McGuire and A. L. Long; F. Simms and O. L. Daris; G. Thompson; H. D. Lilly and B. M. Commeford; D. Emmerson; C. and S. E. Gay; H. T. Todd and L. A. Dodson; J. Pracer, B. L. Jennings and R. W. Williams; G. H. Anderson; W. R. Cohn; T. Price and H. G. Domis; C. L. Sexton; R. Tompkins and H. K. Abernathy; D. McGee and N. E. Olover; D. L. Maxwell; G. Sargent and S. G. Sanders; W. H. Remick and D. L. Slinger; B. B. Hornstein and J. R. Jacobs; D. N. Richards and R. T. Tomlinson; E. Baxter; H. Winkle and R. R. Robins; B. L. Jennings; K. L. Knight and L. Henderson; W. V. Cramer, J. N. Logan and S. Morgan; V. Sanders and J. Jensen; H. J. Billingsworth; T. G. Gregerson; M. Y. Joy; J. Jones and B. R. Shepherd; L. B. Smith and H. Nnow; O. Hunt and W. Morrison.

Section A is answered by C. L. Loft as follows: "Entrance to projection rooms should be convenient. If it leads into the auditorium there should be two fireproof doors, with the space between forming a small hallway. In case of fire such hallway would be a protective factor."

D. Danielson answers somewhat better by saying: "The reasons for two doors with space between when the entrance leads directly into the auditorium is that there is less likelihood of smoke being visible to the audience in case of fire; also such space would act as a sort of muffler to sound, preventing it reaching the auditorium. Such hall way might be used for storage of clothing, carbons, etc."

Very good, but I think B. DeVietti puts it best. He says: "With such an arrangement of doors the projectionist may leave the room in case of fire, after doing what he may to reduce the damage, or one may enter to aid him in case a fire occurs without a tell-tale whisp (or billow perhaps.—F. H. R.) of smoke escaping into the auditorium to panic the audience. Moreover, with but one door noise escapes into the auditorium every time a one-door entrance is opened to permit entrance or exit would be avoided, and such noise may be very annoying, especially to any portion of the audience seated near the projection room entrance. If due to constructional design a hallway entrance is impractical, then some other means of entrance and exit should be provided so that at least some of the advantages of the two-door entrance may be retained."

Another very excellent reply is by P. and L. Felt.

(B) H. R. Smith gave an excellent answer, but it is somewhat too complicated for ease in understanding. I therefore have selected that of Mr. DeVietti, which reads:

"Inductances can be tested in the projection room by the following methods: To test for a short circuit: AC connected to the inductance being tested with an ac milliammeter in the line will quickly denote whether the coil is shortened internally or not because of the fact that high impedance (ohmic resistance, inductance, capacitance) is offered to the flow of ac by any inductive winding; therefore, the reading of the milliammeter should tell the projectionist whether the coil is shorted or not.

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PROJECTION

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ROCKEFELLER CENTER NEW YORK

"To check for open circuit: The only resistance offered to the flow of dc through an inductive winding is when the switch is opened and closed; at this precise moment, the field is building up or collapsing on the windings; but once the field is built up and the current is maintained at a fixed value no resistance other than the ohmic resistance of the wire will impede its flow through the coil windings; consequently, continuity of the circuit will be manifest by a reading on the meter. No reading, of course, will indicate an open circuit.

"All inductive windings have a certain frequency response at which they will function at maximum efficiency. Entering into this matter is the size and length of the wire, insulation, type of core, etc.

"Caution must, therefore, be observed in testing and checking anv inductive winding in the speech circuit—especially those having a core—not to use high current because of the danger of changing the magnetic properties of the core which in turn may have the effect of altering the frequency response of the coil and undoubtedly cause distortion in the sound."

(C) H. B. Smith answers:

"1. With a high impedance headset connected across the amplifier output, or the monitor input, adjust the lateral guide rollers until no frame line or sprocket hole noise is heard in the headset.

"2. Place a piece of blank undeveloped film in the sound gate and focus the exciting light upon it for about 30 seconds, then turn the drive until about six inches of the film has been pulled down and repeat the exposure. Each exposure will leave a dark line where the exciting light struck the film. This is done several times and will show if the film is laterally out of adjustment. After the guide rollers have been adjusted it is necessary to repeat the process again.

"I prefer the headset method as it is possible to quickly adjust the lateral rollers, even while the show is on, and the headset will show any extraneous noise even if the level is so low that it does not appear in the auditorium from the back stage speakers."

Notice: Should any one care to take issue on or with any of the answers at any time, if the point of objection seem justified I will be very willing to devote space in the "School" to argument. Bear that in mind, please.

JACK MILLER RESIGNS AS CHICAGO EXHIBITOR HEAD

Action Follows Essaness Transfer of Allegiance to Allied; Resignation Effective July 1

by BILL CROUCH
in Chicago

Jack Miller has resigned as head of the Chicago Exhibitors Association. His resignation takes effect July 1, of this year and ends a twelve year term as head of this organization.

According to present reports the group will not disband and a successor to Miller will be announced prior to July 1st. Mr. Miller, who started in the theatre business as business manager of the operators' union here from 1908 to 1915 and then went into the exhibition side of the business, says that he is giving up his post due to other business connections which demand his constant care and attention. He has a number of outside activities which of late have required so much of his time that he feels it necessary to withdraw as head of the exhibitor association. He will continue to operate his local circuit of theatres.

Mr. Miller's resignation followed the exodus of the Essaness Circuit from the MPTO group last week. The local chain of theatres which are independent of any producer connection felt that it was to their advantage to belong to the strong independent group, Allied Theatres of Illinois, which is headed by Aaron Saperstein. This organization they felt was more suitable to their needs and thus the change. This leaves two circuits in the Exhibitors Association — Balaban & Katz and Warner Theatres. These two groups are closely connected with major production companies and their problems are different from those of the other members of the association.

The joining of Essaness with Allied makes this independent group one of the strongest organizations of its type in the country.

Many are those who point to the fact that Balaban & Katz, which long has ruled in the exhibition ranks here, will be unable to dictate Chicago film policies as easily as in years past.

Predominant among the problems now being considered in theatre circles here are the matters of double-features, an extra week of clearance between "C" week and the first week of release and the new operators' union contract which comes up for settlement this fall.

Rebuffed on Extra Clearance

B & K last fall sought to put through the extra week of clearance and was met with rebuke as the distributors had already made too many agreements which prohibited this concession to the big circuit. The distributors did, it is understood, agree to give B & K the clearance this coming season when the new agreements would be made. Indie exhibitors on the other hand are strongly opposing this extra week of clearance and will fight the issue to the last ditch. They feel that such a grant would jeopardize many of their theatres and they are strongly opposed to the plan. Essaness have most of their houses in "C" week and with them on the Allied, or indie side, the situation becomes more dramatic.

The matter of dual bills came up several weeks ago and according to B & K officials it was planned to adopt them before the summer months. However, these plans have been altered and it looks as if the dual policy will not be started until fall, if then. United opposition to the double-feature policy by the independents is reported to be the main cause for this change in plans.

Independents Strengthened

As to the operators union contract the addition of Essaness to the Allied and independent group will give that organization much more strength and, although no trouble in making up the new agreement is predicted, the indies are in a better position to get what they want than they have been in years past.

At the present time theatre problems are in a somewhat dormant state but fireworks are expected to start when the new selling season opens and the various issues involved are forced into the open.

▽

Business Looks Up

Business at the Palace this week is the best in years. Eddie Cantor in person is packing them in with his radio show and the gross may hit the $35,000 mark, with Eddie getting half.

▽

Because some theatre managers have had men who were checking their theatres arrested or thrown into jail as "suspicious characters," the Ross Federal Service obtained special permission from Police Commissioner Allman last week to have their checkers accompanied and protected by policemen when checking theatres where they are obstructed in fulfilling their duties.

In order to expedite matters the commissioner issued an order to all stations to assist the Ross Federal men at all times. As a result of this one local theatre manager was given a surprise the other night when he tried to oust a checker from the car in which he was seated and get him away from in front of the theatre. The first attempt at ousting the checker resulted in a scuffle, with the checker having his pipe knocked out of his mouth and being mussed up a bit. When he was unable to get the checker out of the car, the theatre manager, according to the checker, pulled a gun on him. This got action. The checker ran for the police and when he showed the special permit card from the police commissioner and the order issued for his protection, the manager was the one on-the-spot. Told by the police that if he molested the checker again he would be jailed, the theatre manager let the matter rest and is now trying to figure out some way to keep from being on-the-spot himself.

▽

Henri Elman, president of Capitol Films Exchange, is back from New York where he completed negotiations for the distribution in this territory of Chesterfield-Invincible Pictures for the coming season. He also will distribute the Burroughs-Tarzan features, 16 of which are planned for release this season. Several features from this company have already been completed and are now set for showing. Alliance Pictures, which will make eight Hoot Gibson starring films, have also arranged with Ellman for distributing this product in this territory. New foreign product to be distributed through the Capitol exchange includes a number of Italian pictures which are brought here by Count Mazzovinie, president of the Nuovo Mundo Film company. "Re Burlone" is the first of the Italian pictures to be shown here and will have its midwest premiere at the Sonotone theatre on May 30th.

▽

The Better Films council of the Illinois Federation of Women's Clubs held their annual convention and luncheon at the Sherman Hotel Wednesday of last week. Mrs. Charles R. Holton, retiring vice-president, presided.

Speaking to the large group of women present were Dr. Irvin E. Deer, of the Motion Picture Producers and Distributors of America, Inc., Mr. A. P. Hollis of the DeVry company, J. MacDonald Bryan of Tritonia Corporation, W. F. Crouch of QUIGLEY PUBLICATIONS and Miss Emma Abplanalp of the Chicago Film Board of Trade.

The speeches concerned different phases of motion picture work relative to the Better Films Council. Prizes were awarded members who had done meritorious work the past year.

The convention started last Monday and lasted three days. On Tuesday night the clubwomen were guests of the United Artists theatre for a preview showing of Grace Moore's newest musical, "The King Steps Out." This picture was shown through the courtesy of B. & K. and Phil Dunas, manager of the Columbia exchange here.

▽

Clark Rodenbach, motion picture editor of the Chicago *Daily News*, is now on the coast interviewing celebrities. Roy Topper of the Chicago *American* art staff plans to leave for the west the first of June to do a series of sketches of stars. He will be gone a month.

▽

Clyde Eckhardt is the busiest man in town this week getting arrangements completed for the Twentieth Century-Fox sales convention at the Congress Hotel starting Memorial Day. From the Coast a party headed by Darryl Zanuck, Harry Brand and other executives will meet with the various sales groups en route east and form the western contingent. From the east coast the group will be headed by Joseph Schenck, Sidney R. Kent and John D. Clark. The sessions are scheduled for three days.

▽

Tony Caputo, Pathe newsreel cameraman, spent last Tuesday at the Bryn Mawr Country Club shooting scenes of Frank Walsh, club pro, and some of the girls in the Folies Comique revue, playing a new game called Polo-Golf. The game is played with only one club which is two-faced, the flat side for driving and putting and the "cut" side for loft shots.

▽

The Warner theatre bowling league held their annual banquet the other night and paid homage to the Stratford theatre team composed of Graf, Jones, Torkelson, T. Biltgen and Burbridge, winners of the first place award. The Capitol theatre team took second place in this the fifth annual tourney.

▽

The LeMoine theatre in Macomb, which was built last fall by the Fred Anderson Circuit, has been purchased by the Central Theatres Circuit of Canton. Mr. Anderson this week took over the Fargo theatre in Geneva from Glen Lekander, who will remain there as manager of the house.

▽

Walter Brown, manager of the Chicago office for Ross Federal, took part of his vacation last week. He spent his time off nursing a severe cold.

WORLD LEADER

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

J. C. Jenkins--His Colyum

Chadron, Nebraska

Dear Herald:

As we remember it now we mentioned it once before, but in case you failed to read it we will mention it again. About ten days ago we started out to go to Wyoming and Idaho to call on the boys but we had to drive something like five hundred miles to get around several mudholes that entirely blocked the way. We finally got to Powder River, Wyoming, and found the altitude so high we were advised to not go any further. The elevation was forty-seven hundred feet and we were so dizzy that we were afraid people might think we were drunk, when we hadn't had a drop of anything but Wyoming water. To go to western Wyoming and Idaho we had to climb seven thousand feet to get over the divide so we turned around and came back.

Along the highway west of Casper we saw a band of twelve antelope feeding about four hundred yards from the road; in fact one can see plenty of them almost any place out there and we would suggest that if you are going out there don't take your rifle with you with the thought of shooting one, for it will be expensive.

When we were state game warden of this state some years back a fellow shot an antelope in the south western part of the state and he had his choice of paying $250 fine or going to jail for a year. He paid the $250. It took us nearly a year to get him, but we got him. Since then shooting antelope has not been considered a very profitable sport.

▽

This town of Chadron is a pretty good one and the census taker found something like seven thousand folks who are entertained by Mr. Clein of the Pace theatre. The Pace is one of a chain of theatres operated by the Black Hills Amusement Company and is one of the outstanding theatres of the middle west.

We can remember when Chadron was one of the principal gathering places for cowboys and those who would deal from the bottom of the deck, and when the six-shooter was the supreme law, and those who were not quick enough on the trigger were out of luck, and that's why it was they had to enlarge their cemetery, but it is different today. Chadron is as quiet and orderly as Broadway, and maybe more so, and all one has to do is to behave himself and attend to his own business and he is a welcome visitor. Chadron was at one time on the border of the frontier, but there is no "frontier" now, unless it is Manhattan.

Gordon, Nebraska

Gordon is the principal stopping place on highway No. 20 to the Yellowstone National park between Valentine and Chadron. Here we met our old friends Clint and Bessie Robbins, who are operating a theatre for the Black Hills Amusement Company.

This will be interesting news to the theatre boys of Iowa, Minnesota, South Dakota and Nebraska, for they used to play the principal towns in these states with the Clint and Bessie Robbins Stock company and are probably better known than any company that has traveled this territory since Lydia E. Pinkham was old enough to have a boy friend. We remember visiting Clint and Bess once at their summer home on the lake at Newaygo, Michigan, and we can still remember Bess' huckleberry pies. By gosh, she can bake a huckleberry pie better than the chef at the Waldorf-Astoria and her tea buscuits were so light they had to be covered with a pan to keep them from floating up and sticking on the ceiling. Clint is all right, too, and the Black Hills Amusement company is to be congratulated for securing the services of these folks to operat their theatre; they couldn't have done better, for they know the show business from Hoboken to Hell-ena and back.

▽

Since Haile Selassie seems to be about two-thirds out of a job he might come over here and enter politics and maybe one or the other of the national conventions would decide to enter him in the race as a dark horse.

▽

Every once in a while we get a letter that makes us feel pretty doggone good. We have just received such a letter from Mrs. C. G. Lawing, who operates a theatre down at Brownsville, Tenn.

Among other nice things she said was this: "It's awfully hard to find the right words to let you know just how much I enjoy and appreciate your colyum, and I can't remember when I ever missed reading it one week. I also do feel that you are a good friend," etc., etc. Then she goes on and invites us to come down to Tennessee and see what a wonderful country and what nice people they have down there. If Mrs. Lawing is a sample of the folks down there—and no doubt she is—Tennessee must be a delightful place to live.

SHORT PRODUCT PLAYING BROADWAY

Week of May 23

CAPITOL

Aquatic Artistry	MGM
Japan In Cherry Blossom Time	MGM
New Shoes	MGM

MUSIC HALL

Elmer Elephant	United Artists

PARAMOUNT

Dangerous Jobs	Paramount
Catching Trouble	Paramount

RIALTO

Bridge Ahoy!	Paramount
Speed Mad	Columbia

RIVOLI

Elmer Elephant	United Artists
Bad Medicine	RKO Radio

ROXY

Little Nobody	Paramount
Fresh From the Fleet	Educational

STRAND

When You're Single	Vitaphone
I'd Love to Take Orders from You	Vitaphone
Meet the Colonel	Vitaphone

We want to take this means of thanking Mrs. Lawing for her very delightful letter.

▽

You have no doubt heard the expression that there are more ways than one to skin a cat, and we hope that is true, and we hope also that when the two old Toms get into a political discussion on our garage at midnight that there can be several other ways discovered.

▽

We don't know nearly as much about it as the casting directors do, we will admit that right now without any argument, but this much we do know and that is that if they will cast Eddie Quillan in more pictures and give him more prominent parts it will meet with the approval of a lot of folks we have met in our travels. This also goes for Charlie Ruggles and Edward Everett Horton as well. Then too, Joseph Cawthorn seems to be a favorite with the theatre-going public. He's a whiz in comedy parts.

▽

Then again we went and saw Al Jolson in "The Singing Kid," a very good picture, but it failed to draw as some of his former pictures did, and this inclines us to wonder if the public is losing interest in musical shows. We don't know. Who does?

▽

If we had the money it costs the producers to defend themselves in law suits brought for this, that and the other thing, we'd feel that the depression was pretty well over, as far as we are concerned. It seems that when some people want a little easy money they sue the producers for something. There are several kinds of rackets in this country, legal and otherwise.

A fellow said to us the other day, "Say, Colonel, from the way things are going it looks like some of our courts, especially in the cities, have ceased to be courts of justice and have developed into collecting agencies." We dislike to believe that, but if it is true then the moral would be, "If you want some easy money bring a suit against some one, or some company, who by labor and economy have saved some." We are not a Biblical student but as we recall it the Bible said, "From him who hath shall be taken, and from him who hath not shall be taken even that which he hath." This may not be a verbatim quotation but it illustrates our point, so we will let it go at that.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Clyumnist

The HERALD covers the field like an April shower.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 23, 1936, from 103 theatres in 18 major cities of the country was $1,048,530, an increase of $56,361 over the total for the preceding week ended May 16, 1936, when 101 theatres in 18 large cities aggregated $992,169.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)**	
Boston								
Boston	3,246	35c-65c	“King of the Damned” (GB) and “Silly Billies” (Radio) (25c-50c)	4,500	“House of a Thousand Candles” (Republic) (on stage: Faith Bacon, Jimmy Savo)	18,500	High 9-7 “Hot Tip” (plus stage show “Folies Bergere”) Low 8-3 “A Dog of Flanders” and “What Price Crime”	35,000 4,000
Fenway	1,382	30c-50c	“Gentle Julia” (20th Cent.-Fox) and “Florida Special” (Para.)	3,000	“Man Hunt” (W.B.) and “I Married a Doctor” (W.B.)	5,000	High 3-14-36 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement”	8,000 2,500
Keith’s Memorial	2,907	25c-65c	“Dancing Pirate” (Radio)	8,000	“Things to Come” (U.A.)	8,000	High 2-29-36 “Follow the Fleet” Low 8-17 “Jalna”	37,000 5,500
Loew’s Orpheum	2,970	25c-55c	“The Robin Hood of El Dorado” (MGM) and “The Unguarded Hour” (MGM)	13,500	“A Message to Garcia” (20th Cent.-Fox) and “Tough Guy” (MGM)	10,500	High 11-16 “Mutiny on the Bounty” Low 5-16-36 “A Message to Garcia” and “Tough Guy”	25,000 10,500
Loew’s State	3537	25c-55c	“The Robin Hood of El Dorado” (MGM) and “The Unguarded Hour” (MGM	15,000	“A Message to Garcia” (20th Cent.-Fox) and “Tough Guy” (MGM)	9,000	High 11-16 “Mutiny on the Bounty” Low 7-6 “Sanders of the River” and “Unknown Woman”	24,500 7,500
Metropolitan	4,332	35c-65c	“Champagne Charlie” (20th Cent.-Fox) (on stage: Rudy Vallee and Orch.)	24,000	“The Golden Arrow” (F.N.) (plus stage show)	18,000	High 4-6 “Private Worlds” (plus stage show) Low 7-20 “Men Without Names”	56,000 14,000
Paramount	1,793	25c-50c	“Gentle Julia” (20th Cent.-Fox) and “Flordia Special” (Para.)	4,500	“Man Hunt” (W.B.) and “I Married a Doctor” (W.B.)	7,500	High 3-14-36 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement”	15,000 4,000
Buffalo								
Buffalo	3,489	30c-50c	“13 Hours by Air” (Para.) (on stage: Major Bowes’ Amateurs, Unit 14)	19,200	“The Unguarded Hour” (MGM)	8,000	High 4-27 “Mississippi” Low 7-27 “Broadway Gondolier”	23,800 6,600
Century	3,000	25c	“Road Gang” (F.N.) and “Two in the Dark” (Radio)	6,500	“Woman Trap” (Para.) and “Song and Dance Man” (20th Cent.-Fox)	4,400	High 1-11-36 “King of Burlesque” Low 8-3 “Mad Love” and “Dog of Flanders”	9,500 3,800
Great Lakes	3,000	25c-40c	“Under Two Flags” (20th Cent.-Fox) (2nd week)	6,100	“Under Two Flags” (20th Cent.-Fox) (1st week)	13,800	High 11-16 “Mutiny on the Bounty” Low 4-11-36 “Three Godfathers” and “Her Master’s Voice”	22,000 4,900
Hippodrome	2,500	30c-50c	“Love on a Bet” (Radio) and “The Farmer in the Dell” (Radio)	4,800	“The Witness Chair” (Radio) and “Everybody’s Old Man” (20th Cent.-Fox)	4,200	High 2-9 “David Copperfield” Low 4-11-36 “Timothy’s Quest” and “My Marriage”	17,200 3,800
Lafayette	3,300	25c	“Show Boat” (Univ.) (20th Cent.-Fox) (1st week)	10,000	“The Great Impersonation” (Univ.) and “Panic on the Air” (Col.)	6,000	High 1-12 “Broadway Bill” Low 7-27 “A Notorious Gentleman” and “Strange Wives”	17,100 4,100
Chicago								
Apollo	1,400	30c-60c	“The Unguarded Hour” (MGM)	5,800	“Mr. Deeds Goes to Town” (Col.) (3rd week)	5,500	High 3-21-36 “The Story of Louis Pasteur” Low 5-25 “The Devil is a Woman”	11,800 1,000
Chicago	4,000	35c-68c	“Under Two Flags” (20th Cent.-Fox) (plus stage show)	34,800	“Small Town Girl” (MGM) (on stage: Ted Lewis and Band)	32,400	High 1-18-36 “The Bride Comes Home” Low 4-27 “Living on Velvet”	56,600 24,000
Erlanger	1,200	50c-$1.50	“The Great Ziegfeld” (MGM) (5th week)	10,000	“The Great Ziegfeld” (MGM) (4th week)	10,200	....	
Garrick	900	30c-60c	“Small Town Girl” (MGM)	6,200	“I Married a Doctor” (W.B)	6,100	High 1-4-36 The Man Who Broke the Bank at Monte Carlo” Low 5-4 “One New York Night”	9,700 3,000
Oriental	3,490	25c-40c	“Preview Murder Mystery” (Para.) (plus stage show)	14,700	“The Voice of Bugle Ann” (MGM) (on stage: Fletcher Henderson and Orch.)	15,300	High 11-2 “Woman Wanted” (on stage: Major Bowes’ Amateurs) Low 9-21 “Man on the Flying Trapeze”	25,500 13,400
Palace	2,509	25c-50c	“The Ex-Mrs. Bradford” (Radio) (plus stage show) (3rd week)	13,000	“The Ex-Mrs. Bradford” (Radio) (plus stage show) (2nd week)	20,700	High 1-11-36 “I Dream Too Much” (on stage: Ken Murray and Lillian Roth) Low 4-11-36 “Love Before Breakfast”	32,500 6.000
Roosevelt	1,591	30c-60c	“The Robin Hood of El Dorado” (MGM)	14,200	“Petticoat Fever” (MGM) (2nd week)	10,800	High 1-5 “Forsaking All Others” Low 11-23 “O’Shaughnessy’s Boy”	27,000 7,000
State-Lake	2,776	20c-35c	“Silly Billies” (Radio) (plus stage show)	11,500	“Yellow Dust” (Radio) (plus vaudeville)	13,500	High 3-23 “The Little Minister” Low 7-20 “Alias Mary Dow”	17,000 8,000
United Artists	1,700	30c-60c	“One Rainy Afternoon” (U.A.)	14,500	“Things to Come” (U.A.) (2nd week)	6,500	High 2-29-36 “Modern Times” Low 4-13 “Vanessa: Her Love Story”	35,500 10,000
Cleveland								
Allen	3,300	30c-42c	“The Walking Dead” (W.B.)	7,250	“Mr. Deeds Goes to Town” (Col.) (2nd week)	5,500	High 1-12 “Bright Eyes” Low 6-22 “The Daring Young Man”	9,000 1,300
Hippodrome	3,800	30c-42c	“Show Boat” (Univ.)	10,500	“The Ex-Mrs. Bradford” (Radio)	10,000	High 9-21 “Top Hat” Low 8-24 “Dante’s Inferno”	27,500 5,250
RKO Palace	3,100	30c-60c	“Murder on the Bridle Path” (Radio) (on stage: Eddie Cantor with his entire radio show)	30,000	“The Robin Hood of El Dorado” (MGM) (on stage: Buddy Rogers and Orchestra)	11,000	High 4-6 “Transient Lady” Low 6-8 “Break of Hearts”	39,000 5,500
State	3,400	30c-42c	“Small Town Girl” (MGM	15,000	“A Message to Garcia” (20th Cent.-Fox) (on stage: John Boles) (30c-60c)	15,000	High 4-18-36 “Petticoat Fever” (on stage: Jack Benny and Mary Livingston) Low 3-16 “Folies Bergere”	40,500 6,000
Stillman	1,900	30c-42c	“The Sky Parade” (Para.) (25c-35c)	3,300	“Under Two Flags” (20th Cent-Fox)	4,500	High 2-9 “David Copperfield” Low 5-9-36 “Too Many Parents”	11,000 2,000
Denver								
Aladdin	1,500	25c-50c	“Under Two Flags” (20th Cent.-Fox) and “The First Baby” (20th Cent.-Fox)	3,000	“Mr. Deeds Goes to Town” (Col.)	4,500	High 3-28-36 “Little Lord Fauntleroy” Low 6-22 “Nell Gwyn” and “My Heart Is Calling”	5,000 600
Broadway	1,500	50c-$1.36	“The Great Ziegfeld” (MGM) (2nd week)	4,000	“The Great Ziegfeld” (MGM) (1st week)	8,000	High 5-16-36 “The Great Ziegfeld” (50c-$1.36) Low 12-28 “Unfinished Symphony”	8,000 300
Denham	1,500	25c-50c	“Florida Special” (Para.) (25c-40c)	3,500	“The Case Against Mrs. Ames” (Para.) (plus stage show)	10,000	High 2-29-36 “Klondike Annie” Low 8-24 “Without Regret”	13,000 1,750
Denver	2,500	25c-50c	“Show Boat” (Univ.) (plus stage band)	9,000	“I Married a Doctor” (W.B.) (plus stage show)	12,500	High 11-16 “Mutiny on the Bounty” Low 12-28 “Here Comes the Band”	15,000 1,500
Orpheum	2,600	25c-40c	“The Ex-Mrs. Bradford” (Radio)	6,000	“Moonlight Murder” (MGM) and “Absolute Quiet” (MGM)	5,000	High 5-18 “Romance in Manhattan” Low 12-28 “The Perfect Gentleman”	16,000 2,000
Paramount	2,000	25c-40c	“A Connecticut Yankee” (20th Cent-Fox) and “Born to Glory” (GB)	4,000	“Under Two Flags” (20th Cent.-Fox)	6.000	High 5-11 “Bride of Frankenstein Low 11-30 “Bad Boy”	7,000 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1935)** **(Dates are 1935 unless otherwise specified.)**
Hollywood							
Chinese	2,500	30c-55c	"Under Two Flags" (20th Cent.-Fox)	13,000	"The Robin Hood of El Dorado"... (MGM) and "Moonlight Murder" (MGM) (6 days)	7,250	High 2-22-36 "Modern Times" .... 26,000 Low 5-4 "West Point of the Air"........ 4,900
Pantages	3,000	25c-40c	"Show Boat" (Univ.)	10,500	"The Ex-Mrs. Bradford" (Radio)... (6 days-2nd week)	6,300	High 9-7 "Top Hat" .... 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Law in Her Hands" (F.N.)...	8,200	"Brides Are Like That" (F.N.) and "Man Hunt" (W.B.)	9,900	High 9-7 "Page Miss Glory"........... 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Under Two Flags" (20th Cent.-Fox) (2nd week)	3,800	"Under Two Flags" (20th Cent.-Fox) (1st week)	6,500	High 3-14-36 "The Country Doctor"...... 8,000 Low 5-4 "Thunder in the East".......... 1,600
Circle	2,800	25c-40c	"Show Boat" (Univ.)	6,000	"The Ex-Mrs. Bradford" (Radio) and "Brides Are Like That" (F.N.)	5,200	High 4-25-36 "The Moon's Our Home.. and "Silly Billies" 9,700 (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady" 2,000
Loew's	2,800	55c-$1.50	"The Unguarded Hour" (MGM) and "Roaming Lady" (Col.) (25c-40c)	4,800	"The Great Ziegfeld" (MGM)...... (2nd week)	5,100	High 2-15-36 "Exclusive Story" .... 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case".......... 2,750
Lyric	2,000	25c-40c	"The First Baby" (20th Cent.-Fox) (on stage: Buddy Rogers and Band)	9,000	"The Law in Her Hands" (F.N.)... (on stage: Major Bowes' Amateurs, Unit 7)	10,000	High 3-28-36 "The Leathernecks Have Landed" .... 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid" 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"Dancing Pirate" (Radio) (6 days)	5.600	"Murder on the Bridle Path" (Radio) (plus stage show) (25c-50c)	8,000	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"A Message to Garcia" (20th Cent.-Fox)	9,000	"The Robin Hood of El Dorado".... (MGM)	11,200	High 8-24 "China Seas" .... 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Sky Parade" (Para.) (5 days)	4,100	"I Married a Doctor" (W.B.)......	9,100	High 5-25 "Goin' to Town" .... 14,000 Low 5-18 "Dinky" 3,000
Orpheum	2,000	50c-$1.50	"The Great Ziegfeld" (MGM)......	12,000	....		....
Tower	2,200	25c-35c	"Moonlight Murder" (MGM) (plus stage show)	6.100	"The Devil's Squadron" (Col.)...... (plus stage show)	7,200	High 1-18-36 "Magnificent Obsession".... 14,500 Low 3-14-36 "Lady of Secrets"........... 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Show Boat" (Univ.)	7,800	"Give Us This Night" (Para.) and "Charlie Chan at the Circus" (20th Cent.-Fox)	4,000	High 9-7 "Steamboat Round the Bend".. 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM)...... (5th week)	14,500	"The Great Ziegfeld" (MGM)...... (4th week)	14,700	....
Hillstreet	2,700	25c-40c	"Show Boat" (Univ.)	9,400	"The Ex-Mrs. Bradford" (Radio)... (6 days - 2nd week)	6,400	High 9-7 "Top Hat" .... 17,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State	2,500	30c-55c	"Under Two Flags" (20th Cent.-Fox)	17,000	"The Robin Hood of El Dorado"... (MGM) and "Moonlight Murder" (MGM)	12,000	High 12-7 "Mutiny on the Bounty"...... 24,500 Low 10-26 "Way Down East"........... 6,200
Paramount	3,596	30c-55c	"Florida Special" (Para.) (on stage: Olsen and Johnson)	15,800	"Big Brown Eyes" (Para.) and.... "Sky Parade" (Para.) (on stage: Jimmie Allen)	10,800	High 8-10 "Paris in Spring"........... 32,000 Low 5-16-36 "Big Brown Eyes" and "Sky Parade" 10,800 (on stage: Jimmie Allen)
W. B. Downtown	3,400	25c-40c	"The Law in Her Hands" (F.N.)..	7,500	"Brides Are Like That" (F.N.) and "Man Hunt" (W.B.)	7,700	High 1-11-36 "Captain Blood" .... 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Alvin	1,200	50c-$1.36	"The Great Ziegfeld" (MGM)......	5,000	....		....
Minnesota	4,000	25c-55c	"Captain January" (20th Cent.-Fox)	10,000	"Under Two Flags" (20th Cent.-Fox)	10,000	High 1-4-36 "The Bride Comes Home"... 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The Witness Chair" (Radio)....... (on stage: Veloz and Yolanda) (35c-55c)	6,500	"The Ex-Mrs. Bradford" (Radio)...	7,000	High 9-21 "Top Hat" .... 18,000 Low 1-26 "A Lost Lady"................ 4,500
State	2,300	25c-40c	"Big Brown Eyes" (Para.) .... (4 days) "Everybody's Old Man" .... (20th Cent.-Fox) (3 days)	2,500 2,000	"A Connecticut Yankee" .... (20th Cent.-Fox) (5 days) "Big Brown Eyes" (Para.)......... (2 days)	3,500 1,500	High 11-2 "Broadway Melody of 1936".. 7,000 Low 5-2-36 "Modern Times" 5,000
Montreal							
Capitol	2,547	25c-60c	"Riffraff" (MGM) and .... "The Voice of Bugle Ann" (MGM)	10,000	"Petticoat Fever" (MGM) and..... "Charlie Chan at the Circus" (20th Cent.-Fox)	10,500	High 2-9 "Lives of a Bengal Lancer".... 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-50c	"A Message to Garcia" .... (20th Cent.-Fox) and "Gentle Julia" (20th Cent.-Fox) (plus stage show)	11,000	"Love Before Breakfast" (Univ.).. and "The Farmer in the Dell" (Radio) (plus stage show)	10,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"The Singing Kid" (F.N.) and...... "I Married a Doctor" (W.B.)	10,000	"Under Two Flags" (20th Cent.-Fox) (2nd week)	9,000	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Little Lord Fauntleroy" (U.A.)... and "Chatterbox" (Radio) (2nd week)	6,000	"Little Lord Fauntleroy" (U.A.)... and "Chatterbox" (Radio) (1st week)	10,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM)...... ((7th week)	17,000	"The Great Ziegfeld" (MGM)...... (6th week)	17,400	....
Capitol	4,700	85c-85c	"Speed" (MGM)	7,500	"Till We Meet Again" (Para.).....	12,000	High 1-5 "Forsaking All Others"........ 87,400 Low 5-23-36 "Speed" 7,500
Center	3,433	35c-$1.25	"And So They Were Married" (Col.)	5,000	"Champagne Charlie" .... (20th Cent.-Fox)	6,000	High 1-4-36 "Ah Wilderness!" .... 32,000 Low 3-7-36 "The Voice of Bugle Ann".. 6,000
Palace	2,500	25c-75c	"Champagne Charlie" .... (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox)	5,000	"Captain January" (20th Cent.-Fox) and "House of a Thousand Candles" (Republic)	6,300	High 10-5 "Top Hat" .... 15.000 Low 5-23-36 "Champagne Charlie" and "Human Cargo"........... 5,000
Paramount	3,700	35c-99c	"The Moon's Our Home" (Para.).. (on stage: Ray Noble and Orch.)	31,000	"13 Hours by Air" (Para.).......... (on stage: Guy Lombardo and Orchestra) (2nd week)	22,000	High 1-19 "Lives of a Bengal Lancer".. 65.300 Low 12-21 "Millions in the Air"........ 10,000
Rialto	594	25c-65c	"Dracula's Daughter" (Univ.)......	9,500	"Abdul the Damned" (Col.).........	7,500	....
Rivoli	2,200	40c-99c	"One Rainy Afternoon" (U.A.)...... (2nd week)	12,700	"One Rainy Afternoon" (U.A.)..... (1st week)	21,000	High 2-15-36 "Modern Times".......... 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Show Boat" (Univ.) (plus stage show)	90,000	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (2nd week)	73,000	High 9-7 "Top Hat" ....131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Let's Sing Again" (Radio)........ (plus stage show) (2nd week)	25,000	"Let's Sing Again" (Radio)........ (plus stage show)	34,000	High 1-4-36 "If You Could Only Cook... 62,000 (plus stage show) Low 4-20 "My Heart Is Calling"....... 17,500 (plus stage show)
Strand	3,000	25c-55c	"Sons O'Guns" (W.B.)............. (11 days)	11,500	"The Golden Arrow" (F.N.)........ (2nd week)	10,119	High 5-11 "The G Men" .... 60,138 Low 4-4-36 "Snowed Under"............ 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"I Married a Doctor" (W.B.)	2,000	"The Ghost Goes West" (U.A.)	1,900	High 3-9 "Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"These Three" (U.A.)	4,000	"Little Lord Fauntleroy" (U.A.)	3,800	High 9-14 "Steamboat Round the Bend". 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Professional Soldier" (20th Cent.-Fox) (4 days) (plus vaudeville) "Drift Fence" (Para.) (3 days) (10c-36c)	2,300 780	"The Lone Wolf Returns" (Col.) (plus stage show) (5 days) "My Marriage" (20th Cent.-Fox) (3 days) (10c-36c)	2,200 300	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"The Golden Arrow" (F.N.) (6 days)	2,400	"The Ex-Mrs. Bradford" (Radio)	5,100	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The Ex-Mrs. Bradford" (Radio)	5,100	"Special Investigator" (Radio) and "Brides Are Like That" (F.N.)	3,900	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Small Town Girl" (MGM) and "Moonlight Murder" (MGM)	6,750	"Sutter's Gold" (Univ.) and "Next Time We Love" (Univ.)	5,100	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Desire" (Para.) and "Here Comes Trouble" (20th Cent.-Fox)	7,200	"Big Brown Eyes" (Para.) (on stage: Dave Apollon and revue) (35c-55c)	14,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Kueen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"One Rainy Afternoon" (U.A.)	10,000	"Things to Come" (U.A.) (2nd week)	4,200	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"The Golden Arrow" (F.N.)	9,500	"Till We Meet Again" (Para.)	8,500	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,500	55c-$1.65	"The Great Ziegfeld" (MGM) (6th week)	8,500	"The Great Ziegfeld' (MGM) (5th week)	8,500	....
Earle	2,000	25c-55c	"Sky Parade" (Para.) (on stage: Johnny Green and Orch.) (6 days)	11,000	"Florida Special" (on stage: Joe Penner unit) (6 days)	15,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Gentle Julia" (20th Cent.-Fox) (on stage: Voice of Experience)	13,500	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (2nd week)	16,000	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Too Many Parents" (Para.)	2,000	"Panic on the Air" (Col.)	2,200	High 10-5 "Toy Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Small Town Girl" (MGM)	3,200	"Mr. Deeds Goes to Town" (Col.) (9 days)	4,100	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Show Boat" (Univ.)	22,500	"The Ex-Mrs. Bradford" (Radio)	12,500	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"G Men" (W.B.) (revival)	5,700	"Special Investigator" (Radio)	6,000	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	20c-50c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (30c-40c)	2,500	"Whipsaw" (MGM) and "A Night at the Opera" (MGM) (20c-25c)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"The Golden Arrow" (F.N.)	5,000	"The Singing Kid" (F.N.)	8,500	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	55c-$1.85	"The Great Ziegfeld" (MGM) (3rd week)	5,000	"The Great Ziegfeld" (MGM) (2nd week)	6,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Under Two Flags" (20th Cent.-Fox) (2nd week)	6,000	"Under Two Flags" (20th Cent.-Fox) (1st week)	8,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Sons O' Guns" (F.N.) and "Sky Parade" (Para.) (on stage: Jimmy Allen)	7,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (2nd week)	6,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
San Francisco							
Embassy	1,400	15c-35c	"The Girl from Mandalay" (Republic) and "Coming 'Round the Mountain" (Republic)	2,500	"Marihuana" (State Rights) (3rd week)	3,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Fatal Lady" (Para.) and "Ring Around the Moon" (Chesterfield)	6,500	"Law in Her Hands" (F.N.) and "Roaming Lady" (Col.)	6,800	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (9 days - 6th week)	10,000	"The Great Ziegfeld" (MGM) (5th week)	10,000	....
Golden Gate	2,800	15c-40c	"Dancing Pirate" (Radio) (plus stage band)	9,000	"Special Investigator" (Radio) (plus stage show) (2nd week)	15,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) 29,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"Show Boat" (Univ.)	8,000	"Mr. Deeds Goes to Town" (Col.) (5th week)	7,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Sons O' Guns" (W.B.) and "Champagne Charlie" (20th Cent.-Fox)	10,000	"The Unguarded Hour" (MGM) and "Sky Parade" (Para.)	12,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Captain January" (20th Cent.-Fox) and "The Country Beyond" (20th Cent.-Fox) (2nd week)	6,000	"Captain January" (20th Cent.-Fox) and "The Country Beyond" (20th Cent-Fox) (1st week)	8,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"These Three" (U.A.) (8 days - 3rd week)	6,000	"These Three" (U.A.) (2nd week)	8,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Under Two Flags" (20th Cent.-Fox) (2nd week)	15,000	"Under Two Flags" (20th Cent.-Fox) (1st week)	19,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Fifth Avenue	2,500	25c-55c	"The Ex-Mrs. Bradford" (Radio)	7,850	"Under Two Flags" (20th Cent.-Fox)	7,800	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	10c-35c	"Mr. Deeds Goes to Town" (Col.) (6th week) (15c-55c)	3,900	"Mr. Deeds Goes to Town" (Col.) (5th week) (15c-50c)	4,400	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Orpheum	2,450	25c-40c	"The Unguarded Hour" (MGM) and "Big Brown Eyes" (Para.)	5,350	"The Robin Hood of El Dorado" (MGM) and "Brides Are Like That" (F.N.)	5,100	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Sky Parade" (Para.) and "Two in Revolt" (Radio) (on stage: Jimmy Allen)	4,950	"Three Godfathers" (MGM) and "The Witness Chair" (Radio) (on stage: Jay Clarke, mentalist)	4,450	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-30c	"Here Comes Trouble" (plus vaudeville) (20c-30c)	2,900	"Tango" (Invincible) (plus stage show)	2,850	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lost Horizon"	From the novel by James Hilton. Screen play, Robert Riskin. Producing Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, H. B. Warner, Margaret McWade, David Clyde, Neil Fitzgerald, Margo.	Shooting
"Night Wire"	Original story, Barry Shipman. Screen play, Grace Neville. Director: David Selman.	Lew Ayres, Joan Perry, Thurston Hall, Henry Mollison, John Gallaudet, George McKay, Victor Kilian, Gene Morgan, Wyrley Birch, Jack Gardner.	Shooting
METRO-GOLDWYN-MAYER			
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer, Charley Grapewin, Walter Connolly, Harold Huber, Jessie Ralph, Keye Luke.	Shooting
"We Went to College"	Original story, George Oppenheimer, Finley Peter Dunne, Jr. Screen play, Maurice Rapf, Richard Maibaum. Director: Joseph Santley.	Edith Atwater, Walter Abel, Una Merkel, Hugh Herbert, Edgar Kennedy, Charles Trowbridge, Charles Butterworth.	Shooting
"Women Are Trouble"	Story, George Harmon Coxe. Screen play, Richard Blake. Director: Erroll Taggart.	Stuart Erwin, Florence Rice, Paul Kelly, Margaret Irving, Raymond Hatton, Kitty McHugh, William Tannen, Robert Livingston, Jack Gray, Florence Lake, John Harrington, George Chandler.	Shooting
"Mister Cinderella"	Original, Edward Sedgwick. Adaptation, Jack Jevne. Screen play, Richard Flournoy, Arthur V. Jones. Producing Director: Edward Sedgwick.	Jack Haley, Betty Furness, Arthur Treacher, Raymond Walburn, Robert McWade, Edward Brophy, Monroe Owlsey, Kathleen Lockhart, Rosina Lawrence, Charlotte Wynters, Leila McIntyre, Toby Wing, Iris Adrian, Tom Dugan, John Hyams, Sam Adams.	Shooting
PARAMOUNT			
"Chinese Gold"	From the novel by Charles C. Booth. Screen play, Clifford Odets. Director: Lewis Milestone.	Gary Cooper, Madeleine Carroll, Akim Tamiroff, William Frawley, Porter Hall, Dudley Digges, J. M. Kerrigan.	Shooting
"Yours for the Asking"	From a story by William R. Lipman, William H. Wright. Screen play, Philip MacDonald, Eve Greene, Harlan Ware. Director: Alexander Hall.	George Raft, Dolores Costello Barrymore, Reginald Owen, Ida Lupino, Lynne Overman, James Gleason, Edgar Kennedy, Skeets Gallagher.	Shooting
"The Count of Arizona"	Original story, Elmer Davis. Screen play, Edith Fitzgerald, Virginia Van Upp. Director: Harold Young.	Francis Lederer, Ann Sothern, Billie Burke, Fred Stone, Ernest Cossart, Grant Withers, Hal K. Dawson, Adrian Morris, Dora Clement, Dale Armstrong, Montague Shaw, William Wanger, Buck Connors.	Shooting
RKO RADIO			
"Marry the Girl"	Story, Howard Emmett Rogers. Screen play, P. J. Wolfson, Philip G. Epstein. Director: Leigh Jason.	Gene Raymond, Barbara Stanwyck, Robert Young, Ned Sparks, Helen Broderick, Eric Blore, Eddie Dunn, Rose Coghlan.	Editing
"Never Gonna Dance"	Original story, Erwin Gelsey. Screen play, Howard Lindsay, Allan Scott. Director: George Stevens.	Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick, Georges Metaxa, Patricia Wilder, Alan Curtis, Edward Price, Edgar Deering, Abe Reynolds.	Shooting
REPUBLIC			
"Ticket to Paradise"	Original, David Silverstein. Screen play, Jack Natteford, Nathaniel West. Director: Aubrey Scott.	Roger Pryor, Wendy Barrie, Claude Gillingwater. E. E. Clive, Andrew Tombes, John Sheehan, Luis Alberni, Harry Woods, Charles Lane, Harry Harvey, Gavin Gordon, Stanley Fields.	Editing
"Beneath the Sea"	Original story, Wellyn Totman, Eustace L. Adams, William Ulman, Jr. Screen play, Wellyn Totman, Robert Lee Johnson. Director: Lewis D. Collins.	Ben Lyon, Russell Hardie, Ann Rutherford, Irving Pichel, Fritz Leiber, Vince Barnett, Nigel de Brulier, Maurice Murphy, Dorothy Ates.	Editing
TWENTIETH CENTURY-FOX			
"Dimples"	Screen play, Arthur Sheekman, Nat Perrin. Director: William Seiter.	Shirley Temple, Helen Westley, Berton Churchill, Ralph Morgan, Robert Kent, Astrid Allwyn, Stepin Fetchit, Paul Stanton, Julius Tannen, Hall Johnson Choir.	Shooting
"Charlie Chan at the Race Track"	Original, Robert Ellis, Helen Logan. Screen play, Edward T. Lowe. Director: H. Bruce Humberstone.	Warner Oland, Keye Luke, Alan Dinehart, Helen Wood, Thomas Beck, G. P. Huntley, Jr., Gavin Muir, Frankie Darro.	Shooting
"Ramona"	From the novel by Helen Hunt Jackson. Screen play, Lamar Trotti. Director: Henry King.	Loretta Young, Don Ameche, Kent Taylor, Pauline Frederick, Katherine DeMille, Jane Darwell, Pedro de Cordoba, Paul Stanton, J. Carroll Naish, Donald Reed, Russell Simpson, Chief Thundercloud, Dell Campo.	Shooting
"Sing, Baby, Sing"	Original screen play, Milton Sperling, Jack Yellen, Harry Tugend. Director: Sidney Lanfield.	Alice Faye, Adolphe Menjou, Patsy Kelly, Ted Healy, Gregory Ratoff, Dixie Dunbar, Tyrone Power, Jr., Helen Wood, Douglas Fowley, Ritz Brothers, Montagu Love, Tony Martin, Cully Richards.	Shooting
"The Border Patrolman"	Original and screen play, Dan Jarrett, Ben Cohn. Director: David Howard.	George O'Brien, Polly Ann Young, Roy Mason, Mary Doran, William P. Carleton, Smiley Burnette, Al Hill, Tom London.	Shooting
UNITED ARTISTS			
"The Garden of Allah"	Novel, Robert Hitchens. Adaptation, Willis Goldbeck. Screen play, W. P. Lipscomb, Dialogue, Lynn Riggs. Director: Richard Boleslawski.	Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinback, John Caradine, Frank Pugli, Adrian Rosley, C. Aubrey Smith.	Shooting
"Last of the Mohicans"	From the novel by James Fenimore Cooper. Screen play, Philip Dunne, Ralph Block. Director: George B. Seitz.	Randolph Scott, Henry Wilcoxon, Binnie Barnes, Heather Angel, Bruce Cabot, Robert Barrat, Phillip Reed, Hugh Buckler, Willard Robertson, Frank McGlynn, Sr., Will Stanton, Lionel Belmore.	Shooting.
UNIVERSAL			
"Two in a Crowd"	Story, Louis R. Foster. Screen play, Samuel Hoffenstein, Doris Malloy, E. E. Paramore. Director: Alfred E. Green.	Joel McCrea, Joan Bennett, Elisha Cooke, Jr., Andy Clyde, Frank Elliott, Paul Porcasi. Edward Gargan, Donald Meek, Alison Skipworth, Reginald Denny, Henry Armetta, Nat Pendleton.	Editing
"Ride 'Em Cowboy"	Original, Buck Jones. Screen play, Frances Guihan. Director: Les Selander.	Buck Jones, George Cooper, Luana Walters, Donald Kirke, J. P. LeMaire, William Lawrence.	Shooting
"My Man Godfrey"	Novel, Eric Hatch. Screen play, Morrie Ryskind, Eric Hatch, Greogory LaCava. Director: Gregory LaCava.	William Powell, Carole Lombard, Alice Brady, Alan Mowbray, Eugene Pallette, Gail Patrick, Mischa Auer, Pat Flaherty.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Cain and Mabel"	Story, H. C. Witwer. Screen play, Laird Doyle. Director: Lloyd Bacon.	Marion Davies, Clark Gable, Roscoe Karns, Hobart Cavanaugh, Allen Jenkins, James Melton, Ruth Donnelly, William Collier, Sr.	Shooting
"Give Me Your Heart"	From the play by Jay Mallory. Screen play, Casey Robinson. Director: Archie Mayo.	Kay Francis, George Brent, Roland Young, Patric Knowles, Frieda Inescort, Helen Flint, Zeffi Tilbury.	Shooting

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

Chesterfield

CIRCUMSTANTIAL EVIDENCE: Chick Chandler, Shirley Grey—Pretty good picture but did not draw at the box office. Running time, 65 minutes.—P. G. Held, New Strand Theatre Griswold, Iowa. General patronage.

Columbia

FIGHTING MARSHAL, THE: SHOT GUN PASS: ONE WAY TRAIL: FIGHTING FOOL, THE: DARING DANGER: Tim McCoy—All Tim McCoy re-issues and with exception of "The Fighting Marshal," sound has been O. K. If you need westerns, you'll make no mistake on these.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—A new face in westerns is always welcome. This has usual amount of action and does not go overboard on singing like so many recent westerns.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family trade.

JUSTICE OF THE RANGE: Tim McCoy—A real, honest-to-goodness business getter. O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LAWLESS RIDERS: Ken Maynard, Geneva Mitchell—Times must be changing. Westerns used to be the mortgage raisers, but no more in our situation. There is still a good outlet for good outdoor pictures, but I think the cheapness and repetition of the old plots of cattle rustlers, hero, villain or bandits that goes with all westerns, as I have stated before, is not accepted any more. The public, I think, is getting educated away from them or that is the experience that we are having. They seem to be in a rut and can't get out of it on this type picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MUSIC GOES 'ROUND, THE: Harry Richman, Rochelle Hudson—Good picture, the title brought them in to better than average business by 40 per cent. I played it March 20; would have done even better if they had released it earlier while the song was more popular.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

First National

CAPTAIN BLOOD: Errol Flynn, Olivia De Haviland—Better than "Mutiny," but didn't do nearly as well at the box office. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GO INTO YOUR DANCE: Al Jolson. Ruby Keeler—Played it as a revival, but did no extra business. Jolson no box office attraction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GB Pictures

CHU CHIN CHOW: George Robey, Fritz Kortner, Anna May Wong—Here is a picture that is wonderful. The British can make a great picture when they are given the type of story to work on that they like. No company could have made this picture well except one company, and that is Gaumont British. We did a very good business on this picture and everybody enjoyed it. It was the famous story of "Ali Baba and the Forty Thieves." A great fairy story brought to life, and it was a real treat to have a picture that was done in a true foreign style and all of the real talking and no poor English used. It was perfect English and well pronounced. Play this picture and you will do business on it as everybody knows of this famous Arabian Nights fairy tale. Running time, 100 minutes. Played May 7-8.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

MAN WHO KNEW TOO MUCH, THE: Leslie Banks, Edna Best, Peter Lorre—Drew a little extra business, but not much comment either way.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MISTER HOBO: George Arliss—Very slow and sad. Running time, 79 minutes. Played April 15-16.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

MISTER HOBO: George Arliss—Not a bad story, though rather improbable and rather difficult to follow. But we failed to get good sound. It seems quite variable in quality and from considerable of it we could not get clear tones. Our present opinion is that those films are not up to Hollywood standards. Running time, 80 minutes. Played May 7-8.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Lionel Barrymore, Wallace Beery--Good. All cast admirably portrayed. Beery as the drunken Uncle Sid exceedingly funny. Eric Linden too communistic. Played this on a Friday-Saturday and business fair. Small towns better double feature this. Running time, 96 minutes. Played May 15-16.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Very good, but really did not satisfy our patrons. Really think these stories of thirty years ago are hard for our young folks to appreciate. And aren't our audiences now made up principally of people from 10 to 30 years of age? Running time, 98 minutes. Played May 10-11.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore, Aline MacMahon—The comments on this were nearly all favorable, and personally thought this was an exceptional picture, but the box office take was the poorest in months. Played May 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

AH, WILDERNES!: Wallace Beery, Lionel Barrymore, Eric Linden—Here is a picture of unusual merit. One that an exhibitor can take pride in showing. The work of the big cast was perfect, which means that the direction was also perfect. The weather was cool after a hot spell, but the best we could do on this fine picture was a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GARDEN MURDER CASE, THE: Edmund Lowe, Virginia Bruce, Benita Hume—Philo Vance doing his stuff again. Picture carries the plot through with plenty of suspense until the solution. Good murder mystery.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LAST OF THE PAGANS: Mala, Lotus Long—Good picture but no draw at the box office. Played April 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—A dandy, clever mystery murder picture that did make film rental, I don't know why.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Can. General patronage.

MURDER MAN, THE: Spencer Tracy. Virginia Bruce—A real good murder picture which did average business: no fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—And weren't these characters riffraff? We hate to see Harlow and Tracy in such low characterizations. Both of them are sterling players and can do so much with better roles. Running time, 90 minutes. Played May 13-14.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

RIFF RAFF: Jean Harlow, Spencer Tracy—Rough and rowdy, but it kept them interested. The remarks of Spencer Tracy about her hair could easily have been omitted as it did not add to the merits of the play. We did a fair average on this and as a whole it satisfied.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Didn't draw as well as we expected, but I consider it good entertainment, though not better than a high-class program picture. Played May 15-16.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Charm and beauty is "Rose Marie." Perfect cast, fine direction and scenic beauty, the haunting melody of the "Indian Love Call," and the wild rhythm of the tom tom dance all add up into a top rank picture of the year. The cinema edition shades the stage show a long way due to the fact that the picture was taken out of doors into some of the grandest locations that they could have picked. Miss MacDonald gets better in every picture. She is getting that subtle touch of expression that puts the comedy over.--A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—The music in this is wonderful and was enjoyed by all. Did exceptional business on this. Played May 2:—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Good picture and good business, but not nearly as good as "Naughty Marietta." Running time, 113 minutes. Played April 19-20.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

SMILIN' THROUGH (Re-issue): Norma Shearer, Fredric March, Leslie Howard—One grand show, but as we played a return engagement on this one and the small town that we have it does not pay to play any picture the second time no matter how good it may be. Well it is over and we will know better next time. Play it if you didn't show it yet. It's a swell show. Running time, 10 reels. Played May 8-9.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SMILIN' THROUGH (Re-issue): Norma Shearer, Fredric March, Leslie Howard—Right up our alley. Everybody happy and good business. Nice remarks and a good cry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—This is a wonderful production, but no good at the box office. It seems the average movie patron just don't care for this type of picture. Running time, 126 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia--Good program picture that did better than average. Played April 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—This is a homely little picture with outdoor settings, and good story. It is a little too talky, but in a fox hunting country it would go big, I think, and even though we lack the foxes, the picture pleased, and except that it is a little slow tempoed, it is good entertainment. Dog lovers will like it and Bugle Ann certainly does her stuff as does the cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—A swell story and well played. We like Tracy here very much and Loy is always the tops around here. This was an interesting detective story with plenty of thrills. Running time, 82 minutes. Played May 8-9.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—As long as you can draw a crowd and please them with an ancient and decrepit story like this, there'll always be picture theatres. Running time, 89 minutes. Played April 29-30.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—Good program picture. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Only a good program picture. There's altogether too much fighting back and forth. That was one of the reasons it did not go over so good. Business only fair on this. Running time, 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CASE AGAINST MRS. AMES, THE: Madeleine Carroll, George Brent—Why do they make such tiresome pictures? Bunk detective story. Seen them for the past 20 years. Fifty thousand dollars invested here in my theatre and am forced to play such bunk pictures as this one. Running time, 10 reels.—George W. Odom, Dixie Theatre, Durant, Miss. General patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon —This one is a men killer for small town. Good show, but all the patrons go some place else. I am glad it's all over. Running time, 13 reels. Played May 3-4.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DESIRE: Marlene Dietrich, Gary Cooper — Very, very good, but no drawing power with us. Dietrich has almost passed out of the picture here on account of the many poor stories she has been given. Give her a series of good ones like this and she'll come back. Running time, 95 minutes. Played May 17-18.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DESIRE: Marlene Dietrich, Gary Cooper—A new Dietrich and a new Cooper in one of the finest comedy dramas to play this theatre. Those who came enjoyed it. Running time, 89 minutes. Played May 17-19.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

F MAN: Jack Haley, Adrienne Marden—Such tripe! Where did Paramount get the idea that they could make a feature out of such a story? And Haley cannot get over in feature length stories such as this. Never had so many adverse criticisms in months. Running time, 72 minutes. Played May 15-16.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen—For small situation like mine this picture would be better set on week-end. It is a fair picture and will get by, but never make picture history for the ones who produced it or for the box office. During the run of this picture, the usual stories of Mae West were current, but even this failed to bring 'em in.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MILKY WAY, THE: Harold Lloyd—The poorest Lloyd picture to date and our patrons stated so. A few smart wise cracks but that's about all. Running time, 88 minutes. Played May 15-16.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Very wonderful. Haven't had a picture in months which gave any more general satisfaction than this one did. The comedy antics of these two stars were grand. Played May 6-7.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

NEVADA: Larry Crabbe, Kathleen Burke—Pretty good Zane Grey western. Nothing outstanding. It seems these Zane Greys have lost most of their drawing power on account of the stories not being good enough. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Republic

LEATHERNECKS HAVE LANDED, THE: Lew Ayres, Isabel Jewell—Good with the average, but no special. Running time, 67 minutes. Played May 5-6.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

RED RIVER VALLEY; Gcne Autry, Frances Grant —Up to the usual average of this star which have been coming through very good. This combined with "Stars Over Broadway" more than satisfied and gave us an above average Sunday and Monday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A very good picture, favorable comments by patrons. Average business as it did not have much drawing power, but pleased them after they got in.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

FARMER IN THE DELL, THE: Fred Stone, Jean Parker—Only fair. Most of our patrons did not care for this. Some told me they thought it was terrible. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FARMER IN THE DELL, THE: Fred Stone, Jean Parker—Very good picture; not much drawing power. Fred Stone could possibly become a second Bill Rogers if they give him a better supporting cast and a chance to get off a little dry humor such as Will was famous for. This picture drew good comments.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—Pretty good program picture that only done fair at the box office. Ginger alone don't mean much at the box office. It takes Fred Astaire to make it draw. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IN PERSON: Ginger Rogers, George Brent—Good program picture which did better than average business by 20 per cent. Many said it was not as good as they expected after seeing "Top Hat"; not much dancing in it.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie, Helen Broderick—This is a very good comedy and was enjoyed by all. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—A very good comedy that got plenty of laughs and good comments. Business only average. Raymond and Barrie good, Broderick very good, but none of these are box office.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable —Didn't make film rental on this college musical, but should be idea for a college town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—Fair western. Nothing to it. Running time, 71 minutes. Played May 1-2.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Average Wheeler and Woolsey picture which pleased and did better than average business.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—Good program picture that done well at the box office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—It got by but that is all; too slow moving; no drawing power and business below average.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town business.

SHE: Helen Gahagan, Randolph Scott—May the Lord have mercy on our souls, RKO, for such a picture. Thank goodness we double billed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SILLY BILLIES: Wheeler and Woolsey—This comedy team still good box office, and this picture is fair entertainment. The same could have been even lots better than it is if the story had been brought out with more incidents; it lacks enough comedy situations. We almost broke house record of past six months.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—A very "nutty" picture which got plenty of laughs, but did not do average business at box office. —Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town business.

TOP HAT: Fred Astaire, Ginger Rogers—A great show from every angle even if the story was laid in foreign countries. Plenty of laughs, which so many musicals lack. Horton and Broderick did a lot to put it over. Did not do as much business as it should have.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

YELLOW DUST: Richard Dix, Leila Hyams—A very good western. Dix turns in a good performance, also Andy Clyde. Leila Hyams goes to town in this and if they must sing in talkies let Leila do it; her singing is more natural and human. Business fair three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

YELLOW DUST: Richard Dix, Leila Hyams—Pretty good program picture that did not mean a thing at the box office. Business below average. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—Cut along the same lines in a different setting, Chan always solves the mystery with his proverbs. The setting helped the picture and it did slightly more than the last one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt, Dorothy Peterson—Fox have made a good picture in this, thanks to the work of Jean Hersholt and Dorothy Peterson. Of course, the ballyhoo that has been rife with this multiple blessed event helped draw. It dragged a little towards the end; there was a little too much footage on the Quints. We noted some restlessness in the audience during that sequence, but as they were the reason for the picture, I suppose the footage was necessary. Slim Summerville carried the comedy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—Gilded youth; much ado about nothing; the only saving grace to the whole picture was the work of "Granny," Florence Roberts. Trite stuff, with gilded youth coming the usual cropper auto accident and all the usual heroics.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin, Anita Louise—Film and time wasted from producer to theatre janitor. Very poor as far as the box office. Running time, 85 minutes. Played May 10-11. —J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

JUDGE PRIEST: Will Rogers, Rochelle Hudson—This one is old, but it did good business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KING OF THE BURLESQUE, THE: Warner Baxter, Alice Faye, Jack Oakie—This is a great show. Good for Sunday and the entire cast does well to support Baxter and Oakie. Let the people know you got a swell entertainment. Played May 10-11.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Jack Holt—One of the best Shirley has made so far. This did not do quite as well at the box office as her previous ones. Little Shirley does not draw quite as good as she used to. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN WHO BROKE THE BANK AT MONTE CARLO, THE: Ronald Colman, Joan Bennett—Good show for any house. Colman is a perfect actor. Business very poor. Getting very warm and they most like to stay out for a spring tonic. Running time, seven reels. Played May 5-6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MY MARRIAGE: Claire Trevor, Kent Taylor, Paul Kelly—Not worth running; a poor title for one thing that beat the picture before it started. No business at all to speak of and one that should have been left in the can. My patrons cannot see this Paul Kelly at all; they ask what has he that he is continually used. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NAVY WIFE: Ralph Bellamy, Claire Trevor—Very nice program picture. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONG AND DANCE MAN: Paul Kelly, Claire Trevor—This picture has its moments, but they are few and far between. Slow and draggy. Cohan may have wowed 'em on Broadway, but something happened when Fox got hold of it. Fox's musical hits don't very often hit and this is one of them. My public must be getting hep to Fox's Musicals, for the two days it was the lowest gross since the depression. The story is trite and some parts of it are stupid. The phone girl's patter is the only bright spot in the picture. She was good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—All the Will Rogers fans turned out for this one. Both the crowd and the manager were satisfied.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Very good. Made a little money. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—No more of these for me. Foreign mysteries. Nothing to it. Running time, 67 minutes. Played May 8-10.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

United Artists

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—One of the few pictures that didn't register a single complaint. The portrayals by Bartholomew, Dolcres Costello Barrymore, C. Aubrey Smith and Guy Kibbee were outstanding. A production that will please the entire family. Running time, 100 minutes. Played May 10-12.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

SANDERS OF THE RIVER: Paul Robeson, Leslie Banks—Played this as a revival, but fails to get a click out of our box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THESE THREE: Merle Oberon, Miriam Hopkins, Joel McCrea—Personally, in every way, I think this the finest picture that I've seen or expect to see in many a day. However, it will not appeal to those who prefer the Pollyanna type of picture. Running time, 93 minutes. Played May 10-11.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

Universal

GIFT OF GAB: Edmund Lowe, Gloria Stuart—I don't know where the local Universal office dug up the print, but it was in good condition. Several of the players, Phil Baker especially, are better known now than when picture was released, thanks to radio, and it had a little extra draw for us.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Warner Bros.

COLLEEN: Ruby Keeler, Joan Blondell, Jack Oakie, Dick Powell—Not up to the usual Warner musical standing. Some good tunes which would have sold the picture via the radio if the restrictions were lifted. As a comedy team, Herbert and Blondell fail to make them laugh any more. General comment, 50-50. Running time, 89 minutes. Played May 3-5.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

DANGEROUS: Bette Davis, Franchot Tone—A very interesting drama. Bette Davis' work in this is outstanding. Franchot Tone is a close second. John Eldredge, even with the small footage he had in this, is worthy of special mention. We gave this unusual publicity, but the business on this was below average. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—Very good, but a little too much talk and a trifle over the heads of the average audience. Just fair business on this one. Played April 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton, Jane Froman—A good musical. While the plot has a familiar ring there is enough originality in it to entertain. This was doubled with Gene Autry in "Red River Valley," combined with good show weather gave us a good Sunday business. James Melton was very pleasing in this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Miscellaneous

OUTLAW RULE: Reb Russell—Played to biggest Friday and Saturday in months. Reb Russell played our town with a circus the previous Monday and sold himself so well that all we had to do was hang out the paper. This was a repeat booking for us and advertised as such. Try it if he plays in or near your town.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Short Features

Celebrity

SINBAD THE SAILOR: Comicolor Cartoons—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Columbia

"PATCH MAH BRITCHES": Barney Google—Very good colored cartoon.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

SPEED MAD: New World of Sport Series—In cleaning out the old files, Columbia has managed to take a group of old auto racing thrill shots and cleverly combined them into a swell short. The crack-ups had the women screaming, but they like it. Running time, 10 minutes.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

THREE LITTLE BEERS: 3 Stooges— **HOI POLLOI:** 3 Stooges—Low slapstick comedy, but they get the laughs.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

"TECHED IN TH' HAID": "PATCH MAH BRITCHES": Barney Google—Columbia could make this an outstanding series of cartoons if they followed the newspaper comic strip pattern. The color, music and characters are all O. K.; all it needs is a few good laughs.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Educational

BRAIN BUSTERS, THE: Vince Barnett—Lots of laughs and trouble on a traveling tour. Vince almost got stuck without gas, coasting into a gas station. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CIRCUS DAYS: Paul Terry-Toons—Very good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

E-FLAT MAN: Buster Keaton—Not as good as many of his previous ones Running time, 19 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FLICKER FEVER: Frolics of Youth—A good two-reel comedy with good imitations and songs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GIV'IM AIR: Joe Cook—They will need air on this one. The audience went down for the third time and no life belts. Don't worry, if they didn't wait for the feature they would have taken the air. Not a laugh in the two reels.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOLD BRICKS: Bert Lahr—They must have a funny sense of humor on the West Coast. We had him in a couple of pictures and then we saw him no more and his appearance in this comedy was too soon. I give up. The comedy producers don't know what it is all about when it comes to getting laughs into what are called comedies.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HILLBILLY LOVE: Song and Comedy Hits—An excellent Saturday night single reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IT NEVER RAINS: Frolics of Youth Series—Here's one slow and sad. Running time, 20 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

MANHATTAN TAPESTRY: Treasure Chest—Scenic. O. K. in color. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

MIXED POLICIES: Clara Barry—Very good comedy. Clara Barry sure put it over. Running time, two reels. Rudolf Duba, Royal Theatre, Kimball, S. D. Small town business.

WESTERN TRAIL, THE: Paul Terry-Toons—A fine black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WOLF IN CHEAP CLOTHING, A: Paul Terry-Toons—A good black and white cartoon. The story of the wolf and the five little sheep.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—Can't say anything about this. Running time, 10 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

BOTTLES: Harman-Ising—Very exciting color cartoon. Something different every moment and the music is just swell. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patrange.

BOTTLES: Harman-Ising—Mainly an ad for Absorbine and Listerine. We apologized for showing it. Running time, 10 minutes.—George F Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

FOUR STAR BOARDER: Charley Chase—Very good comedy—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

HISTORIC MEXICO CITY: FitzPatrick Travel Talks—Color excellent. Dialogue also good. These shorts will "dress up" any show. They "balance" any feature. Running time, 10 minutes.—Ken Higgins. Capitol Theatre, Harrisville, N. Y. Small town patronage.

HONEYLAND: Harman-Ising—One of the best color pictures we have had from Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HONEYLAND: Harman-Ising—Very fine color cartoon. The coloring in this is No. 1. Running time. eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOT MONEY: Todd-Kelly—A good Todd and Kelly two-reeler. Good laughs from start to finish. Played at New Liberty Theatre.—John Westland, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

IMPORTANT NEWS: M-G-M Miniatures—A very clever single reel about a country newspaper.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INFERNAL TRIANGLE: Charley Chase—If you can laugh at this, save the print and I'll eat it.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LITTLE SINGER: Our Gang—Has more laughs in the last half reel than most comedies have in a full two.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

OLD PLANTATION, THE—Harman-Ising—These Happy Harmonies cartoons cannot be beat. Their clever technique and tuneful rhythm are a good blend. Color very good.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

PINCH SINGER: Our Gang—One of the funniest of the Our Gang Comedies. Running time, 20 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

RAINBOW CANYON: FitzPatrick Travel Talks—Good. The scenes in this were great. Running time. nine minutes.—P. G. Held. New Strand Theatre, Griswold, Iowa. General patronage.

TIT FOR TAT: Laurel and Hardy—Not a bit of sense to it. Maybe that is why the audience laughed so much.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

TWO HEARTS IN WAX TIME: Musical Revue—A color musical review not quite up to the usual standard, but there is one girl that got no notice that had a very good voice; one of the best that we have heard for some time.—A. E. Hancock, Columbia Theatre, Columbia City, Inc. General patronage.

Paramount

ADVENTURES OF POPEYE, THE: Good cartoon and all is well. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimbali, S. D. Small town patronage.

CLEAN SHAVEN MAN, A: Popeye the Sailor—Another okay cartoon. Good for laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT'S EASY TO REMEMBER: Screen Songs—Just fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUDGE FOR A DAY: Betty Boop Cartoons—A funny cartoon with a good moral lesson.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE STRANGER: Color Classics—This Disney fellow better watch his step. These Color Classics make as big a hit here as the Symphonies. "Little

(*Continued on following page*)

For Close-up Service use Railway Express

They're all doing it: Hollywood's feature magnates, educational and short-subject producers, amateurs — yes, nearly the whole motion picture world—are using Railway Express for films and accessories. With 23,000 Railway Express offices spotting the continent, you can reach almost anybody in America, sure-fire and at top speed: Quick pick-up by fast Railway Express motor truck on your phone call, forwarding at passenger train speed, delivery promptly on arrival with double receipts to double the sureness and clinch the records. Merely telephone the nearest Railway Express office for service or information.

RAILWAY EXPRESS
AGENCY INC.
NATION-WIDE RAIL-AIR SERVICE

Stranger" is an excellent cartoon and the best of this series so far. Running time, 8 minutes.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

NO OTHER ONE: Screen Songs—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SIRENS OF SYNCOPATION: Headliners—No. 1 band act. The setting in this is excellent. Running time, nine reels.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SOCIETY NOTES: Headliners—Poor. No good. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

RKO Radio

EDGAR HAMLET: Edgar Kennedy Comedies—A funny Kennedy comedy. Wonder why so many exhibitors pan this series. Our folks like Kennedy a lot and always respond to his clever comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GASOLOONS: Edgar Kennedy Comedies—Not as good as past ones. Kennedy is slipping. Running time, 20 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

GENTLEMEN'S SPORTS: Sports with Bill Corum—Not so good. Only a filler. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR, NO. 2.: O. K. Will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MISMANAGED: Paula Stone—Paula Stone is going to be a future Eleanor Powell. This little two-reeler good and I can't say that about some of RKO's productions. Running time, 18 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

MISMANAGED: Radio Musical Comedies—Pretty good musical. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOLLY MOO COW: Cartoon in color— O. K. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

PARROTVILLE POST OFFICE: Rainbow Parade Cartoons—Only fair. R.K.O.'s short subjects are not so good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PATHE TOPIC, No. 2: A very good reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PICKLED PEPPERS: Blonde and Red Head Series—No good. Silly and time waster. Running time, 20 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

RADIO BARRED: Radio Flash Comedies—**TOO MANY SURPRISES:** Smart Set— **WEDTIME STORY, A:** Headliner Series—**RETURNED ENGAGEMENT, A:** Smart Set—None of these are very good comedies; they will get by and that is about all. RKO does not seem to have any good two-reel comedies.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

RAG DOG: Rainbow Parade Cartoons—This is a very good color cartoon. Good program filler. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

MOROCCO MIRAGE: Magic Carpet Series—Fair. Poor photography. Running time, 10 minutes.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

United Artists

ELMER THE ELEPHANT: Silly Symphonies—A great Silly Symphony. A riot for the kids from three years on and the grown ups ate it up. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MICKEY'S GRAND OPERA: Mickey Mouse—One of the best of the Mickey Mouse cartoons. Running time, 8 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

Universal

BARNYARD FIVE: Oswald Cartoons—One of the best of the black and white cartoons. The old duck has a blessed event and it is a riot. Audience is an uproar. Give this preferred time.—C. L. Niles, Niles Theatre. Anamosa. Iowa. General patronage.

GUS VAN'S MUSIC SHOPPE: Mentone Musical Comedies—Fair after it gets going. Running time, 20 minutes.—J. W. Lehrkind, Strand Theate, White Sulphur Springs, Mont. Local patronage.

UNIVERSAL NEWS: Still tops with me. Too bad John Q. Doph is going into features.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Vitaphone

SLIDE, NELLIE, SLIDE: Big V. Comedies—Something different and they liked it. Running time, 19 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

WASH YOUR STEP: Broadway Brevities—An excellent musical with Hal LeRoy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Miscellaneous

FLOWERS AT WORK: (University of Chicago)—A reel one should not miss showing how pollen is transported from one flower to another by bees and insects. Showing how the flower attracts the bees and one of the greatest features about this short is that it actually shows the flowers growing as a time camera is used in this work. Truly a masterpiece in the science of the motion picture. An education in itself. The camera can work for science just as well as the many other things which contribute their part. Movies will take their place as educational functions as well as entertainment.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

LES ENVELOPPES FLORALES: A picture done all in colors showing the workings of the flowers and showing the beautiful types in bloom. The talking was in French, but it was enjoyed by all, both French and English patrons. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

SEED DISPERSAL: (University of Chicago)—Very, very wonderful showing how seeds are transported from one flower to the ground and other places to take root. A picture that every school child should see. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

Serial

Regal

LOST CITY, THE: William Boyd, Claudia Dell—No doubt the dizziest plot ever filmed, but our patrons eat it up and keep coming back for more. If your crowd likes action pictures, you can't miss.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

FROM READERS

BLAMES PUBLICATION OF THEATRE RECEIPTS

To the Editor of the Herald:

It is my understanding that the columns of your magazine are open to independent theatres owners in which to express views pertaining to the general welfare and best interests of their business. For your consideration, therefore, I beg to submit the following very annoying and troublesome condition and situation with which I am confronted in the operation of my theatre. The following is a letter I received from the local representative of the Department of Commerce:

"The several enumerators that have called on you seem to have been unable to get a schedule from you. Knowing you as I do I feel that you have some reason and we have had several letters from Washington recently regarding the obtaining of these amusement schedules and we have obtained same for every theatre in the tenth district with the exception of yours, and as I wish to do a thorough job in Muncie *and will also make fifty cents more,* I will appreciate your filling out this schedule and as I feel that you may have some personal local reasons for your refusal I am enclosing addressed envelope direct to Washington which requires no postage, for your convenience. If you will send this in direct it will be very much appreciated by me."

Going back to my introduction into the theatre business, one of the first instructions I received, the first and most important and serious obligation that I assumed and the strictest lesson to be learned was, that under no consideration or circumstance whatever was I to divulge or make any insinuation as to the amount of business done, good or bad, on any day, and especially on holidays. The reason for this as any real showman will understand has its double purpose. If business was bad you didn't want to shout it from the house tops, and if good you didn't want to invite competition. It might be old fashioned logic, but I believe it still holds good if put into practice.

It has been my experience any number of times after some holiday when I had had a good day, for friends and neighboring business men to say: "Well Bennett, you certainly had a big day yesterday. How much did you take in?" What do you suppose would have been their answer had I asked them this same question?

Without exaggeration, numerous agencies representing everything, city, county, state, federal and all the insurance companies, and a dozen or more different departments, Democratic and Republican, not only take up my time making the most personal inquiries, but actually demand to know exactly how much money I take in, and itemized list of expenditures. Any number of these men who call on me are not entitled to receive the information they ask and demand, as they are not reliable or representative citizens, and in most instances I refuse to fill out their *so-called* confidential statements and reports. These men are with these bureaus for only a short time. To my certain knowledge four who have been in my office in recent weeks have now severed their connections with government projects and gone into different lines of work here in the city. The obligation of secrecy upon which so much stress is laid, would lay very lightly on the shoulders of any of these men, I am sure, thus allowing my affairs to become common knowledge and food for local conversation. Two of the numerous men asking this information of me are relatives and friends of my chain opposition.

In my opinion this condition may to some extent have been brought about by the weekly publication of theatre grosses in general throughout the country, the reaction from which certainly cannot but be harmful to the theatre owners and exhibitors. We will not go into this as you are thoroughly familiar with what it is all about.

Believing it to be within my just rights as an American citizen to take this stand, we will greatly appreciate your publication of this letter and your remarks on same, and may we hear from other exhibitors on the subject?—A. E. Bennett, Manager, Liberty Theatre, Muncie, Ind.

Fifth House for Youngclaus

Western Theatre Enterprises, headed by William Youngclaus and Lloyd Thompson, will take over the Pastime at Ravenna, Neb., operated by Gus Holub, but leased by Lou Heal. This is the fifth house to come under the operation of Youngclaus-Thompson.

Circuit Constructing Seven

Seven new theatres are under construction for the Columbus, Ga., Martin-Davis circuit, operating 50 theatres in Georgia, Alabama and Florida.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER HUSTON OBSERVES

Among other things to be noted on the recent Quigley Awards trip to the coast was the interest displayed by prominent stars in theatre exploitation. Quite a few of the topliners appeared eager to know how the boys were doing it in the field and queried the visiting theatremen at length on this score.

The importance of these boxoffice endeavors is spotlighted further in an article from last Sunday's New York *Times* which has to do with the experience of stage and screen star Walter Huston, recently returned from a long road tour in "Dodsworth."

Interviewed by Douglas Churchill, the star, among other things, stressed the value of the motion picture style of exploitation in reviving interest in road tours of legitimate plays and the following quoted from what Mr. Huston discovered in this direction is a strong indication of how the wind doth blow:

"But probably the most salient single force in reviving the stage is in motion-picture exploitation, Huston believes. Many of the theatres in which he appeared were picture houses used by the road company for a single night. The managers filled the lobby with pictures from some of his films; they resurrected old mats for publication in the local newspapers and they ballyhooed him in true Hollywood fashion. His advance man always made arrangements with the local radio station for ten days' advertising, for which Huston paid with a broadcast from one scene from the play early in the evening of the performance. Ticket sales jumped $500 to $600 after every broadcast."

How Mr. Huston has profited by these exploitations is to be recommended for further observation by Hollywood generally. The star's experiences might also be studied without loss by exhibitors who underestimate the dollars and cents potentialities of consistent advertising and exploitation in selling their own product at the boxoffice.

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ALMOST FOR THE ASKING

One pertinent thought this pen directs at those who see no good reason for making vacations possible for their managers—that theatremen given a few weeks to get away from the grind come back with a whole lot more on the ball than the fellow who has to stand by 52 weeks in the year. The manager turned loose for a spell to visit his folks, go fishin' or what have you, returns a new man brimming with that old pepperino, clear-eyed and invigorated, all set to round up a lot of extra grosses he might otherwise have missed.

Don't let us kid ourselves, friends, on how much the theatre depends upon the manager who delivers. The high-powered, high-stepping lad will in every case outscore the man who cannot for one reason or another stay up on his toes. That, in the last analysis, is often the difference between red and black on a date, between a small net and a fat profit.

But the smartest of showmen cannot keep at it week in and week out and still deliver unless he has a fair chance to grab himself a well-deserved breather.

The wise exhibitor really takes advantage of the vacation period to rest his willing worker and in so doing insures the ready flow of ideas that brings the folks to the ticket window. The exhibitor who demands 52 manager-weeks for a year's work is through his shortsightedness tossing aside the extra grosses he might as well have almost for the asking.

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PRESS BOOKS GET BETTER

Quite pleasing it is to note that for quite some time there has been little of the usual complaints against the press book. Used to be that the boys unloaded many direct hits at this home office target but of late the barrage is noticeable by its lack of intensity.

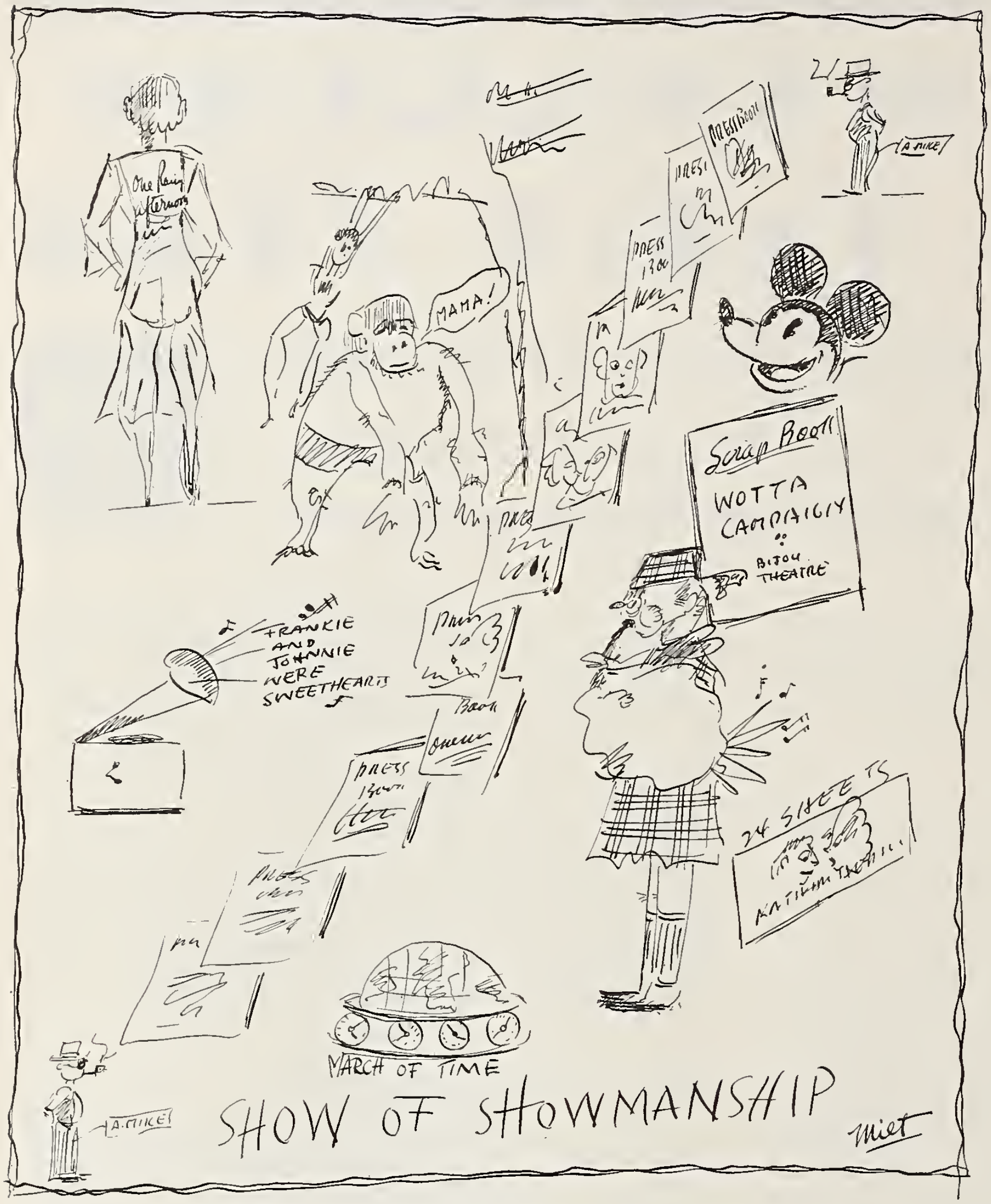
Which is all to the good and for which there is reason. More and more the makers of the press books are getting that boxoffice slant—are beginning to view the problems of advertising in the field eye to eye with the men who must depend so much upon this material from the home offices.

The new reaction is conveyed not only by the members themselves but is borne out by many of the campaigns submitted to this department wherein the press book is duly credited for numerous stunts put over by theatremen more than hard-boiled on the ideas they select for boxoffice exploitations.

The job of putting out one or more books a week and doing a satisfactory job that will please everyone is a lot of miles from being the world's easiest task. That the home office laddies are now taking bows instead of beatings for their endeavors is good enough news to be included in the next letter to the folks back home.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



WITH MILT ROSENFELD AT THE SHOW

Albertson Uses Teaser Window for "Times"

One of the highlights of Jack Albertson's "Modern Times" campaign at the Indiana Theatre, Indiana Harbor, Ind., was a five-day teaser window display in leading hat store. First day window contained nothing but three steps covered with black velvet; second day a pair of Chaplin shoes was added, next day a cane, following day the Derby and last, one day ahead of opening picture and playdate copy was added.

Tieup was made with main bus transportation company whereby posters were placed on all their coaches, buses covering nearby towns. For his lobby display, Chaplin impersonator was on duty week ahead in lobby, at no time did the stooge talk. Mechanical display was put in barber shop with mechanical wheel revolving, for street bally Albertson planted man in front of theatre four days ahead, man eating all his meals there with copy that he was waiting for the picture to open. And for his kids, ad was run in paper offering free admission to all coming dressed as Chaplin, cash prizes given.

Impersonation Contests Sells "Fleet" for Binstock

With outstanding radio shop cooperating, Paul Binstock, Republic Theatre, Brooklyn, for "Follow the Fleet" put on an impersonation contest offering musical instruments as prizes to winners. Merchant's ad contained copy on the contest and lobby was devoted to display of the prizes.

Through cooperation of two public schools in his neighborhood, Binstock arranged for an essay contest with English teachers acting as judges. Store contributed prizes and distributed heralds. Photos of Astaire were given patrons on opening day, entire cost paid for by merchant's ad on reverse side, dance heralds were placed in all dance halls and dancing schools, and outstanding window display was planted in large shoe shop which had six windows fronting on street.

For his street bally, Paul promoted two boys from Junior Naval Reserve with chest banners to march through main streets, reserves and school bands paraded throughout community opening day and entire staff wore imprinted gob hats during engagement.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

▽ ▽ ▽

ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Cycle Train Tied To "Frankie" Date

The popularity of the snow trains last winter has been taken up with the advent of spring weather by the New Haven railroad which already has in operation a series of "Cycle trains" leaving New York each Sunday for a day way up in the woods where the folks can pedal around in safety. Train carried bikes in specially mounted baggage car and for those without the wheels, rentals are provided.

First picture tieup made on the new idea is Republic's, credited to Harold Berg, with a "Frankie and Johnnie" day supposedly sponsored by stars Chester Morris and Helen Morgan wherein prizes for the most original gay-nineties costumes were given to members of the bicycling party. Railroad struck off a lot of broadsides with these illustrated by a cycle scene from the picture and carrying the date at the Globe Theatre for the metropolitan engagement of the attraction.

Prizes were promoted from Macy's which also publicized the stunt over their station WOR and at the store. Street bally on Broadway had an old-time bannered horse-drawn bus with driver and passengers in costume of the time of the picture.

"Are you prepared for summer?"

Local Girl Picture Welcomed by Weiss

Al Weiss, Loew's Oriental, Brooklyn, N. Y., got a raft of free publicity for "Robin Hood of El Dorado," cashing in on the fact that Ann Loring, featured in the picture, was a local girl who had clicked through M-G-M's screen test contests. Night parade was staged with six ballyhoo men dressed as Mexicans carrying signs and lighted torches. Afternoon parade consisted of Junior Naval Militia, fife and drum corps, bannered trucks and all the trimmings.

Entire lobby, interior and exterior was decorated with welcome valances, burgees, displays, etc. Fan photos of the star were distributed in five and ten with each purchase, and merchants entered into the "welcome" spirit, using streamers in their windows. Parents of Miss Loring were guested at the theatre, photo and stories running in papers, principal of school from which star graduated cooperated by permitting display and distribution of heralds. All advertising copy carried the "local girl makes good" line and a lucky number imprinted bag contest was planted with cooperating merchant.

Carl Fishman, publicist, worked with Weiss in putting over the campaign.

MIDNIGHT JUNE 6 IS MAY DEADLINE

Midnight of Saturday, June 6, is the deadline date for entries in the Quigley May Awards. So, please, have those campaigns at headquarters by that time.

The May judges are as follows: Jack Cohn, Columbia Pictures; John Hicks, Paramount International, and P. D. Cochrane, Universal Pictures.

Many, Many Thanks—

The second annual "Show of Showmanship" has come and gone, but the manner in which this event was received will long be remembered. The total of visitors was far above the attendance of last year what with the exhibitors, managers, publicists, home office heads, advertising executives and others affiliated with the industry who attended in great numbers—many more than once. They studied the Quigley Awards entries, the representative campaigns on display, the exhibits of the producing companies and from all quarters, it is pleasing to note, came the opinion that the 1936 Show was "bigger and better".

The splendid cooperation from every source remains highly gratifying and the thanks of this department are indeed in order to all those who so enthusiastically participated. To Columbia, Educational, March of Time, Metro-Goldwyn-Mayer, Loew's Theatres, Paramount, Republic, Radio, RKO Theatres, Twentieth Century-Fox, Universal, United Artists, Gaumont British, Warner Pictures and Warner Theatres, therefore—an extra bow.

And another to headmen Charles Casanave and Harry Samwick, of National Screen Accessories, to Duke Wellington and Paul Reynolds for the general planning and execution of the entire arrangement, and another thank-you to Messrs. Jackson and Lorraine, of the Jackson Mat Co., and also Morris Liberman for standing by so ably.

Additional camera shots taken during the "Show" will be found in the news section of this issue.

—A-MIKE

Students Receive Credits On "Fauntleroy" Show

Through the efforts of Carl Kruger, Grand Theatre, Topeka, Kan., high school students were given actual scholastic credit for attending showing of "Little Lord Fauntleroy."

Announcement was made by head of English department and stunt received reported expected attention from the press and public alike.

"Are you prepared for summer?"

Sings for Shut-ins On Roxy "Sing" Date

The world premiere of "Let's Sing Again" was ushered into the New York Roxy under the supervision of Morris Kinzler, publicity chief, with interviews and newspaper features on the eight-year-old Bobby Breen planted widely. Effective ad campaign was put on followed by announcement that Eddie Cantor would do a personal with the star on the Roxy stage.

Bobby sang for the benefit of shut-in kiddies at local hospital and Feg Murray of "Seein' Stars" fame covered the boy with interview and photographs.

"Are you prepared for summer?"

Creasey's Co-op Ad

To sell "Modern Times" at the Capitol in Kamloops, B. C., Harry Creasey promoted a co-op ad, each merchant's ad contained in side outline of a Chaplin derby. Clear down center of page, Harry carried theatre ad with cut of Chaplin head, cane and shoes.

Drug Association Ties In on "Pasteur"

Sid Blumenstock, advertising manager Warner's Theatres, Atlantic City, under supervision of Herb Copelan, tied up local drug store association for special window and counter displays on "Pasteur." Sid also promoted medical and other scientific material for lobby display week ahead, which created much interest.

An essay contest was arranged at local high school, cash and theatre tickets going to winners. On opening night members of science and French departments of schools were guests of the theatre, stunt breaking newspapers. Spot announcements were used daily over radio station and all hotels were covered with cards and heralds plugging the picture.

"Are you prepared for summer?"

TIEUPS READY FOR FLAG DAY

June 14 marks another annual celebration of Flag Day. Tieups may be made with schools, patriotic shorts booked, lobbies dressed for the occasion. The U. S. Flag Association of Washington, D. C., has booklets available devoted to all matters pertaining to flag display and flag etiquette for this occasion.

Refrigerator Dealer Ties In On "If You Could Only Cook"

E. Luedtke, Orpheum Theatre, Kenosha, Wis., for "If You Could Only Cook" arranged a tieup with local refrigerator dealer whereby free passes were given to ladies submitting best recipes. Accompanying photo shows attractive window display with card announcing that details of the contest were available inside the store. Various scene stills were planted around the window and it is reported the merchant received an excellent mailing list and some good prospects.

Harry G. Boisel, assistant manager aided on the promotion.

"Are you prepared for summer?"

Safety Campaign Helps "Modern Times"

Louis Fishkin, assisted by Harry Kriegsman, Commodore Theatre, Brooklyn, for "Modern Times" secured cooperation of police department on a safety campaign, department loaned unusual displays for lobby. Large boards with 24-sheet cutouts of Goddard and Chaplin were stationed about town, copy reading: "In these modern times, it is better to drive slowly," etc., etc.

Louie also tied up the New York Museum for a modern times exhibit consisting of streamlined train, early model locomotive, old fashioned and new telephones, etc., etc. Another lobby display consisted of a collection of Chaplin stills from his oldest up to present picture. Newspaper rave notices were planted on lobby easel.

"Are you prepared for summer?"

Judge Valin Aids Whitaker on "Doctor"

E. E. Whitaker, city manager Fox Theatre, Atlanta, Ga. secured plenty of newspaper space for his "Country Doctor" campaign by running box in newspaper asking readers opinions on whether the Quins should continue to be brought up away from their parents; whether they should be educated and trained "en bloc" or separately, etc., etc. Suggestions were mailed to Quins Editor of the Atlanta Georgian and later forwarded to Judge Valin of Ontario. Tickets were awarded those submitting best suggestions.

Special lobby was constructed simulating the Quins' room with crib, toys and five cutouts of the Dionnes planted in and around display.

"Are you prepared for summer?"

Vacant Store Windows Sell "Country Doctor"

An excellent flash was secured by Jack Markle, Coolidge Corner Theatre, Brookline, Mass., for "Country Doctor" (see photo) for which he utilized window panes of empty loft above theatre, each pane containing a letter from title of picture, extended clear across front of building.

Tying up with bowling alleys, Jack planted signs selling picture and offered tickets to bowlers with the best high single and best three string total scores for week.

For "Modern Times," Chaplin masks were distributed to kids, staff wore mustaches and derbies during run and trailer showing New York opening was used.

KENOSHA
See Jean Arthur ... General Electric Refrigerator
"IF YOU COULD ONLY COOK"
ORPHEUM
Ladies WIN FREE PASSES at ORPHEUM

Luedtke's "Cook" Window Display

CHAPLIN
MODERN TIMES

Adams' Contestants for "Times"

INTERIOR DECORATING
STYLES CREATED IN
Wife vs. Secretary
STATE THEATRE
CLARK GABLE
JEAN HARLOW
MYRNA LOY

Botwick's Ties into Home Show

Markle's Windows Sell "Country Doctor"

Jack grabbed a little extra publicity for both himself and the theatre by organizing the Coolidge Theatre bowling team for men and later started a women's five. With the beginning of the baseball season, Markle is sponsoring a team and has signed some of the best players in his locality. All of which crashed the papers with editorials.

Impersonation Contest Held by Adams

An impersonation contest for children, staged in the lobby of the Colonial Theatre, Brockton, Mass. was the highlight of Bill Adams' "Modern Times" campaign. Cash prizes were awarded and despite a heavy downpour, Bill reports the kids turned out en masse. Papers were generous with stories and photos on the stunt. Accompanying photo shows some of the contestants.

Adams further secured a co-op page, each ad containing a piece of a jigsaw puzzle of scene still, to those correctly assembling it, tickets were awarded. Names of winners were later run in paper with story. Chaplin masks and canes were distributed to kids, standees were planted in various windows throughout city and 6 sheet pasted to lobby floor week ahead.

"Are you prepared for summer?"

Alderman Sets Record For Airplane Flight

J. B. Alderman, Palace Theatre, Valdosta, Ga. crashed the papers in his town recently with front page stories on what is supposed to have been a world's record in time elapsed from his first plane lesson until he flew solo. According to Frank Ward, U. S. Army pilot, Alderman's instructions consumed all together two hours and forty-five minutes. Why not fly up to see us, "J. B."?

"Are you prepared for summer?"

Palace Presents Flowers On "Rose Marie" Date

Tying in with the FTDA, Manager Angie Ratto and Publicist Ray Bell, Loew's Palace, Washington, D. C. for "Rose Marie" presented guests with bouquets. Boys also arranged for presentation of flowers to bedridden kiddies in hospitals. Stories with cuts ran in papers.

Music store cooperated featuring window display of instruments and large photos of MacDonald and Eddy. Washington Times ran a jingle contest for which cash and tickets were awarded, and classified section offered ducats to all placing a four time ad. And last but not least was the offer of a twin stroller and a bank account for the first set of twins born during the run of picture.

"Are you prepared for summer?"

Novel Ad Sells "Annie" For Irwin at Lyceum

Giving a novel twist to his ad, George Irwin, Lyceum Theatre, Duluth, Minn. for "Klondike Annie" ran an outline of Mae's figure, minus the head, and copy reading "Annie doesn't live here any more . . . Call Mel. 2220 (theatre number) for attraction now playing at the Lyceum." George reports the ad drew plenty of comment.

"Are you prepared for summer?"

Botwick Plants Display

At the Home Beautiful Show at the Exposition Building in Portland, Maine, Harry Botwick at the State Theatre planted the display shown in accompanying photo. Tying in with gas company, Botwick set up an easel on which were scene stills of interior decorating styles created in "Wife Versus Secretary," with theatre credits.

Latin Influence Counted In Tampa Theatre Setup

Many Spanish Pictures Shown in Ybor City and West Tampa Houses

by SCOTT LESLIE
Tampa Correspondent

Interpreters who translated the English titles in the silent picture days for the information of the Spanish-speaking patrons at theatres in the Latin communities of Tampa inaugurated talking pictures of a sort before the screen became audible, says Scott Leslie, who, in this article that continues the Showmen's Travelogue series, discusses the influence of the "Latin Cities" upon the general theatre situation in the Florida cigar-manufacturing center.

Next stop in the Travelogue, now current in Managers' Round Table, will be Salt Lake City.

When Fernando De Soto sailed into Tampa Bay about 400 years ago, in 1539 to be exact, he was probably welcomed at the dock, if any, by the then population of Tampa, consisting principally of pelicans, alligators and Indians, with the latter getting an eye-full from the scrub palmettos.

Of course the boats of De Soto did not draw much water and so he had no difficulty in negotiating the channel, but, should he steam into Tampa harbor today he could make port in an ocean liner, for Tampa is now the greatest seaport on the West Coast, with a deep water channel to the blue waters of the Gulf of Mexico.

Tampa is mighty proud of the fact that De Soto found it, and plans are now being made for an exposition in 1939 to celebrate the 400th anniversary of the landing of De Soto.

Really Tampa is not an old city. The fact is that the "city" of Tampa was not organized until 1887, but she has done wonders in those 49 years, for the population of Tampa today exceeds a hundred thousand, inside the city limits, and better than fifty thousand in the suburbs, all of which is known as the "drawing area" in show business.

Probably Tampa is best known for its cigars. That is the greatest single industry and one that has carried the name to all sections of the country. More clear Havana cigars are made here than in any other city in the world, and through the fact that most all such cigars are made by the Spanish hand made system, it has brought to Tampa a great Latin population, for it is the Spanish, Italian and Cuban people who make up the bulk of those connected with the cigar industry.

Tampa Includes Latin Cities

Within the limits of Tampa are two Latin cities. One is called Ybor City, and was named for the founder of the cigar industry here. The other is just plain West Tampa. In these two sections many of the old Spanish customs prevail. There are many coffee shops, Spanish restaurants and clubs. One hears Spanish and Italian spoken everywhere, though all of the younger generation speaks English. The theatres in these sections play many Spanish pictures. Some of these films are brought here from Cuba and Spain. Some are prints of films made in this country for Latin-American trade.

Not more than a decade ago, when the silent films held the silver screen and titles were used to tell the story, the theatres in these Latin sections employed interpreters to translate the English titles. So, you see, the Latin sections of Tampa had "talkers" before the screen started talking.

About the first thing the tourists ask about, when they arrive in Tampa, is how to go about getting a "Spanish dinner," so let's start our tour of Tampa by visiting these Latin towns.

When Ybor founded the cigar industry and started the city to be known as Ybor City, he built a little narrow gauge dinky line to transport the people the three miles from Tampa proper, and a small steam engine furnished the motive power. West Tampa was founded later across the Hillsborough river west of Tampa. Both cities grew and today they are a part of Tampa, the city having grown up all around them. It is here the tourist comes for his Spanish dinner and his Cuban coffee. This "Cuban" style coffee, by the way, is of course just the regular coffee bean, but it is roasted so black that a chocolate drop is pale beside it. When brewed it is so strong that one could not drink it straight. So, when you order a "cuppa coffee" the waiter brings to your table two steaming pots. In one is the coffee, in the other milk. The waiter pours a little of the coffee in your cup, and if you know your coffee you will stop him when the cup is about one-quarter full. Then the cup is filled with hot milk. That is "Cuban" coffee.

"Are you prepared for summer?"

SHIP AHOY. Barrios Circuit, operating the Cecilia Theatre in Panama, constructed this 30-foot three-master sailing vessel which was planted atop marquee to sell "Captain Blood".

The Latin people go in for Clubs in a big way. The Italians have beautiful club houses in both Ybor and West Tampa. In each of these clubs are large modern theatres. The West Tampa theatre is used only for dramatic shows, but the one in Ybor City is leased by Butler Gore, who operates it under the moniker of "Broadway," named for the main street of the town.

The Broadway has been most successful under Gore's management. Price is a consideration everywhere, and Gore has the lowest prices in Tampa. Three days each week the scale is five cents and fifteen cents, the other four days the top price drops to a dime. At these prices Gore gives a full program of feature and shorts, and to top it off he usually has a contest of some kind in full swing.

The Spaniards have two clubs in the two cities known as "Centro Espanol." In the Ybor house the theatre is called the Casino, in West Tampa it is known as the Royal. Both of these houses are operated by a company as Casino Enterprises. This company also has another house in Ybor, the Ritz. This company does quite a little ballyhoo advertising, and of course carries advertising in the Spanish papers. They also go in strong for Bank Night and contest stunts.

There is another Spanish club, the Centro Asturiano, with a large theatre, and it is in this theatre that all of the plays presented by the WPA are staged. The WPA has two companies, one in which the language is Spanish and the other English. Their plays have been well attended and seem to be well liked. The Cuban club also have a large theatre in their building. Companies are brought in here from Cuba from time to time and local companies hold the boards now and then.

Sparks Controls Local Theatres

Well, now that we have visited the Latin sections, let's go over and see the big town. We don't have to ride the dummy line now, but grab one of the fast little "one man" cars, and the fare is only a nickel. Tampa is mighty proud of the fact that the electric company has never jacked up the fare, and it is one of the very few cities where the fare is only five cents and universal transfers are issued. Then the school fare is but half that, with the kids going to school and returning home for a single jitney.

There is plenty of transportation in Tampa, for besides the street cars there are bus lines to all suburbs. The bus fare is a dime for a single ride, but weekly tickets are issued at a dollar a week. With one of these tickets a man can not only go to his work each day, but journey to the business

(Continued on following page)

MORE ON TAMPA THEATRES SETUP

(Continued from preceding page)

section for his amusement. Then there are a flock of "dime cabs" that pick you up and carry you anywhere in the city for a dime. There are so many of these dime cabs that they get in your hair, but it furnishes cheap transportation and of course that is a great help to show business, especially so as the parking problem is more than a problem here, as it is in most cities.

In Tampa proper both the "down-town" and neighborhood sections, the Sparks company control all of the houses but one small shop, the Orpheum, on upper Franklin street. The District Manager, Jesse Clark, is an old timer in the show game and one of the best liked men in town.

Jesse knows the value of cooperation and he is always ready to play ball with the civic organizations and all bodies. He, and many of his managers, belong to the Chamber of Commerce and other societies. He knows the value of getting good managers for the different houses and then giving them a free rein to go ahead and put things over.

The Sparks circuit, the big boss and the local managers all deserve great praise for the way the theatres are operated and cared for. All the theatres are perfection in cleanliness, sound and projection. The Tampa is the ace house here. It cost a million and a quarter, and is worth it. This house is air-conditioned, as are some of the others, and has everything to be had for the comfort and convenience of its patrons. This house gets the pick of the pictures and plays them all at a set price, 35 cents top to six P. M., and 40 cents on to closing. A single feature with several short subjects and organ concerts make up the programs.

The Victory comes next, operating on the same scale and with selected pictures. This house also sticks to the single feature and shorts, but vaudeville acts are brought in occasionally as this house has a full sized stage and can and does play some road attractions.

All the other downtown houses are operated on a double feature basis. Some first runs are shown at these houses but usually there is a second run in addition. Prices at the downtown houses go as high as 35 cents at night and 25 cents is the lowest price, but out in the neighborhoods the prices never top 20 cents.

Managers Given Exploitation Latitude

The managers of the different houses are allowed to go pretty much on their own in the way of ballyhoo and special exploitation stunts, but the newspaper advertising is all prepared by an advertising manager. Good sized space is used daily by the circuit, hardly ever less than quarter page. Artistic designs are used, giving each house a display. In this advertising many pieces of the mats furnished by the producers are worked in. The advertising is always attractive.

The local newspapers are very friendly and all have amusement pages on which there are syndicated columns and stories. All films that are shown three days or more are reviewed by the paper's own writers. Special tie-ups with the papers are worked from time to time and quite often with merchants. The theatres get along well with the broadcasting stations too. The organist of the Tampa puts on a 15-minute program each noon over Tampa station WDAE. Then each Monday night there is a "Radio Discovery" program given at the Tampa and this is broadcast over WDAE. This amateur hour has been conducted by the station and the theatre for over a year now.

The circuit also maintains a special art department. Beautiful and elaborate lobby displays are built here for each picture. Parts of these displays are given to the second-run houses for their use when the films play the subsequent runs. The managers of the different houses also work out special lobbies and ballyhoo and then quite often they hit on a special merchant tie-up which they put over for the benefit of their house. Sound trucks are used for ballyhoo. The Tampa has one that is on duty daily, covering all sections of the city once or twice each week.

Theatre Attendance Called Stable

As a show town one could not class Tampa as a wow, still the attendance is pretty stable. The fans are wise to the pictures and one of the sure-fire kind will find a line up at the box office for the opening. The winter business is helped a lot by the tourists who come to spend the winter in the climate that made Florida famous. Still the home folks keep the cash register ringing even in the "heated term," and the Victory is the only house that is darkened during the hot months.

Of course the show business has plenty of competition. Here we have two broadcasting stations, one with the NBC program and the other the CBS. This free entertainment keeps a host of people away from the theatres. During the winter there is dog racing, band concerts and all kinds of special entertainment to attract the crowds. Many night clubs, cocktail rooms, with dancing, and the regular ballrooms have their regulars who might be dropping in for a whirl of screen entertainment but for these.

"Are you prepared for summer?"

MOTHER'S DAY. This attractive floral display was promoted by John Tucker, Park Theatre, Roselle Park, N. J. Center of the effective flash contained large card with Mother's Day poetry.

Slot Machines Tough Competition

Slot machines, which were legalized at the last session of the legislature, are getting a great play. Bolita, a kind of numbers game, is a great favorite here, as is the playing of Cuba, the Cuban lottery. Of course it is "agin' the law" to gamble on these games, but nobody seems able to stop it and the yearly take is estimated to run into the millions. All these nickel, dime and quarter catchers put a certain nick into theatre grosses.

Tampa has quite a large negro population and there are now two theatres that cater exclusively to this trade. There was a time when four theatres were devoted to negroes, but the depression took a wallop at unskilled labor first, so two houses are sufficient, and quite often more so, to provide entertainment for the colored folks.

To sum up the amusement situation in Tampa, your orator can remember away back 25 years ago when Tampa had less than one-third the present population, there were 22 theatres. Today there are but 14 houses playing pictures.

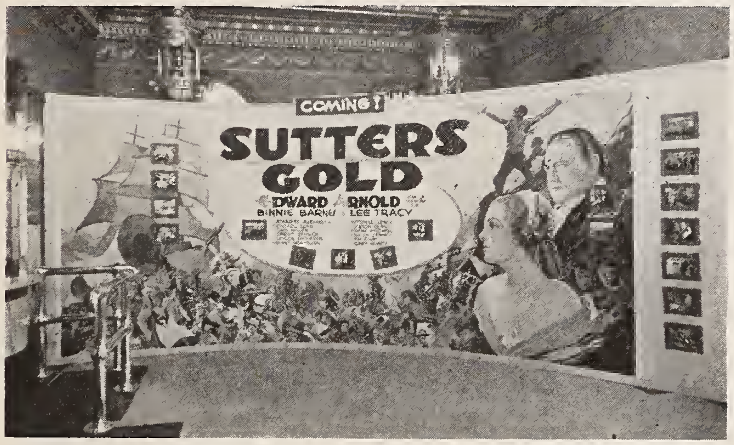
Let's analyze the thing. A quarter of a century ago was the hey-day of the Nickelodeon and of the 22 theatres mentioned, 20 of them were nickelodeons, or "store shows." These houses bought their shows, three reels of fillum and three one-sheet posters, all in one can, a complete change of program daily, seven days a week, at $21.00. The standard price for the fillum shows was five cents, but some of the houses charged a dime and these houses had to bolster up their show with two or more acts of vodvil.

The seating capacity of these store shows was around 200. So, to get down to figures we find that three of our largest houses today would comfortably seat as many people as could be packed into 20 of the store shows of yesteryear. That leaves us 11 houses to go, and as most all of our houses now seat around 1,000, we find that Tampa has more than twice as many seats per capita as she had back yonder.

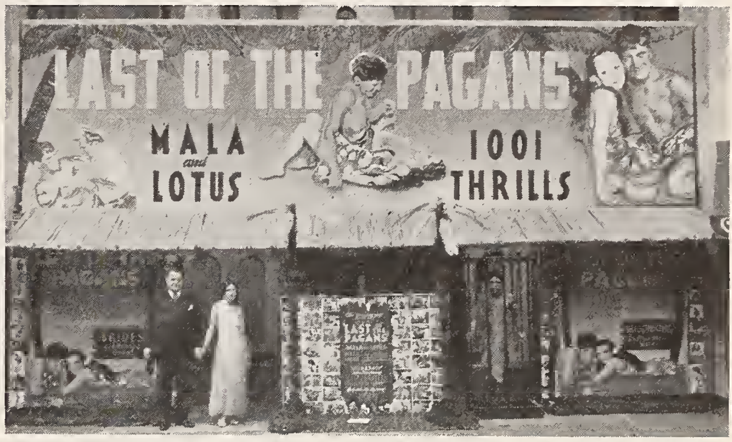
25 Years Ago and Today

Twenty-five years ago Tampa paid the jitney, or dime, flopped down on a "hardwood" seat, got 30 minutes of flicker and called it a day. Now he steps up to the box office, paying only 25 cents average, enters a glittering palace, walks on carpets that are as soft as a mattress, sinks into a comfortable upholstered seat, sees and hears the world's greatest artists do their stuff. Two full hours of entertainment, a thousand times the comfort and but five times the price of his jitney ticket of yesteryear. As far superior as the modern auto is over the ox cart. Yeah; and what has ——— got that Tampa hasn't? Still, you know how it is, we all look back lovingly to the time when, "Mutual Movies—Make Time Fly," if you get what we mean.

STUNTS, FRONTS AND OTHERWISE

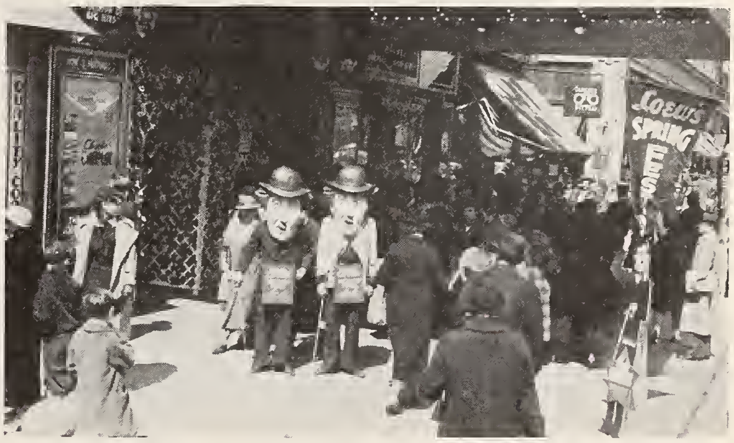


LOBBY ENLARGEMENT. Almost automatic in drawing attention was the giant board used for lobby display in advance of "Sutter's Gold" at the Lafayette, Buffalo. Manager George MacKenna and publicist Dick Walsh handled the campaign.

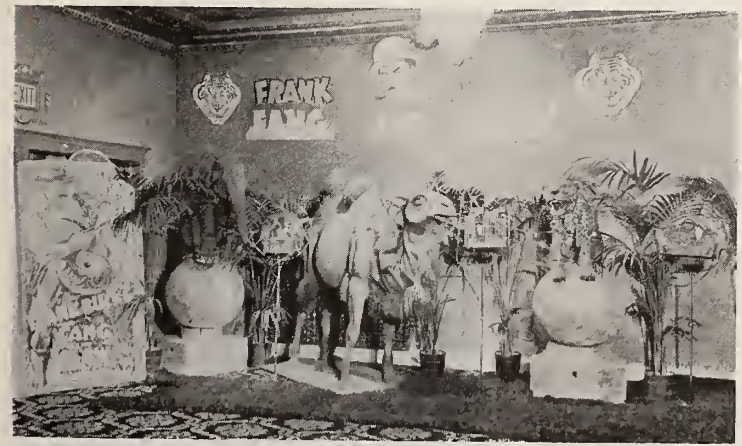


HAND HOLDER. That's Louie Charninsky, of the Capitol, Dallas, introducing to the camera the gal who did a lobby hula as buildup on "Last of the Pagans." Rest of the decorations and imprisoned "native" were in keeping.

STREET PARADE. Organized in Wilkes Barre, Pa., by Manager John J. Galvin for the date on "Rhodes" at the Penn, was the street parade led by the GB traveling advertising unit. Ford dealer cooperated with a fleet of bannered cars.



BIG HEAD BALLY. Standout in Al Lippe's compaign on "Modern Times" at Loew's State, Newark, N. J., was the two-man street bally of Chaplin impersonators wearing the giant star heads. Lippe did a bit of traffic-entangling with the stunt.



CAMEL AND CANARIES. Tour of the city by Julius Lamm netted a flock of stuffed animals for lobby flash on "Fang and Claw" date at the Uptown, Cleveland. Tiger, camel and elephant displays were divided by cages of singing birds.

STUNNING WINDOW. For the date on "Desire" at the New York Paramount, Manager Bob Weitman arranged for exclusive Fifth Avenue jeweler's window display on diamonds. Tied in neatly was enlargement of braceleted star in background.

THE APRIL "FIRSTS" CAMPAIGNS

Highlights of Four Entries Voted Quigley "First Mentions" by the April Awards Judging Group

That "local boy" angle was plenty hot in Fairmont, W. Va., when Manager R. E. Knight tied in his famous brother "Fuzzy," who appeared in "Trail of the Lonesome Pine" to the campaign on the date at the Warner Fairmont in that spot.

First shot in the barrage was letter from the mayor changing Main Street to the title of the picture for the duration of the date and allowed Knight to plant the new name along the chief artery. Then the drama class of the state normal school where "Fuzzy" attended got behind it solidly with contests for prizes of guest tickets and did a lot of house-to-house work as part of the class work in selling the all-color angles of the picture. Another similar tiein was parade to the theatre by the band of the high school from which "Fuzzy" graduated.

Newspaper coverage was very big with three contests featured, a coloring slant getting much space with a co-op idea also clicking. This last was started four days ahead with the paper breaking free two-column ads announcing that on the fifth day a co-op page would be run, readers asked to select from these ads merchandise to make up a costume for Sylvia Sydney to cost not over $50. Four hundred replies were received.

Two press book contests, the quilting and drawing ideas were also put across in different papers and in addition the daily running the serialization brought advance attention to this feature with frequent house ads. Reported by Knight as another "first time" in quite a few years was an editorial in the Fairmont Times urging readers to see the picture and there was much more than the usual publicity on the date.

The opening was a Hollywood premiere with everything that goes with it and top feature of the front exploitation was a hill billy band atop marquee and an especially effective display was made more so with pine trees on the sidewalk. Windows too played a prominent part in the campaign.

As to be expected, Knight made much of the local star slant, distributing over 700 autographed photos of his brother sent on from the Coast by Fuzzy. Inaugurated weeks ahead was a "Fuzzy Knight Juvenile Club," and members who attended for four consecutive weeks were given free star photos. For this purpose, membership cards were distributed and properly punched. Giant greetings post card addressed to Fuzzy in Hollywood and carried about town for signatures was also effective.

MOVIE REPORTER

Madge Evans Reads Warners' Paper

"Are You Pixilated," Jones Asks on 'Deeds' Date

Three smart contests marked the campaign for "Mr. Deeds" put on by ad chief Dave Jones, at the Senate, Springfield, Ill., one especially bringing a lot of replies on the question—"Are you pixilated?" This was tied in with local daily and for $10 in cash and some tickets received a number of sweet story breaks and a flock of answers from readers.

The "What would you do with 20 million?" slant was also worked for a lot of returns, as was a radio jingle contest with entrants asked to send in a four-line jingle along the lines of those written by Deeds in the picture. Best were given tickets, read on the theatre's daily air program.

Another smart slant was a co-op page contest to find "Mr. Deeds" impersonated by Bill Parker, Columbia Picture representative, who went from store to store during the day. His identity was established when approached with: "You are Mr. Deeds, for whose capture this store offers a reward of $25 in merchandise." Person making the capture was required to carry copy of the co-op page to win.

Streamer across top of page read "Find Mr. Deeds and collect $25 in merchandise," with rest of page given over to ads of participating stores and rules. When Mr. Deeds was finally captured, the merchant concerned was given the money and in turn presented the winner with credit for the same amount, making the stunt easy to sell.

Bus lines and street cars were tied in to carry cards reading: "Mr. Deeds Goes to Town on a Weekly Pass" (see photo), a first time this was put over locally, according to Jones. Same slant was carried out with the Lincoln-Zephyr dealer.

"Exclusive Story" Campaign Helps Warner Soften Newspaper Resistance

For some time, the Bison Theatre, Shawnee, Okla., was not getting its share of newspaper cooperation and theatre publicity, says publicist Dick Warner, who credits his campaign on "Exclusive Story" for correcting this condition. One of the top features was a co-op page, the conception of which makes an interesting story. Warner had the house artist make the page topped with the line "the exclusive story of special bargains." Also spotted prominently were two shots of Tone and Madge Evans reading copies of the local paper—this of course arranged at the studios. Full-page cut was made up and proof shown to publisher who was sufficiently impressed to pay cost of the cut and help round up ads for insertions in morning and evening paper. And editorial on the date was also forthcoming.

Warner also gets out a monthly house program with a circulation of over 4,000 and paid for by merchants' ads. Issue on the picture was raised to 10 pages and carried shots of the stars posing with the program (see photo). Additional publicity break in local paper was a two-column ad stating that for anyone paying $25 to be donated to local charities, an exclusive preview of the picture would be given.

Further breaks were obtained with tiein of Sub-Deb Club, composed of top socialites who put on a Hollywood Impersonation Revue at the theatre.

Reported as highly successful, too, was tieup with bus company to promote business whereby bus line offered round trip local tickets and theatre admission for price of regular theatre ticket. Warner made a slight concession to transportation company to put this over and in return had all buses bannered and mention in newspaper advertising.

Tie Date On "Petticoat Fever" To Jack Benny Personal Date

That was a lot of work put in by Manager Ev Steinbuch and publicist Milt Harris, on a combination date for "Petticoat Fever" and personal of Jack Benny at Loew's State, Cleveland, in which the radio star helped to plug the picture in all his local activities. These included special reception at the terminal by newspapers, heads of coming Exposition committee, key to the city by mayor and police escort to City Hall.

Tiein with railroads and bus lines obtained posters in all stations and ticket offices in 150-mile radius to plug special week-end excursion and date was publicized further in local paper's popularity contest for letter carriers, bus drivers, policemen, etc.

Amusing was a novelty herald called a "Very Old Labrador Love Test." At the top was a red heart and to discover whether one's sweetheart was true, readers were requested to rub noses on the spot and if color did not change then everything was okey-dokey. Gag was tied into the picture cleverly.

Mr. Deeds Rides Springfield Street Cars

personalities

LEONARD CAMARATA
has been promoted and is now managing the State Theatre in Baltimore, Md.

▽

RAY KELSALL
is managing the San Jose Theatre, San Jose, Cal.

▽

KARL KRUGER
is now at the Lincoln in Oakland, Cal., replacing A. G. BAKER, resigned.

▽

MILTON H. KRESS
has left Middletown, Ohio, and is now managing the Ritz Theatre in Tifton, Ga.

▽

GEORGE BARBER
formerly in Herrin, Ill., has taken over the Star in Villa Grove, Ill.

▽

C. A. BESSIER
of Eldorado, Kan., has taken over the Humboldt in Kansas.

▽

GLENN GENNOWAY
former manager of the Capitol, in Seattle, Wash., is now managing the Kiva in Grand Junction, Colo.

▽

ROBERT MURRAY
formerly at the Music Box in Seattle is now promoting athletic contests.

▽

STEWART MARTIN
formerly at the Amityville Theatre, Amityville, L. I., is now managing the Academy of Music in Newburgh, N. Y.

▽

BILL BURKE
is now managing the Transit Theatre in Allentown, Penna.

▽

MAUD HILL BASSERMAN
has been made publicity director for the Park Theatre, Bridgeport, Conn.

▽

CLAUDIA ROOLEY
has reopened the Roxy, Columbia, Ala.

▽

CARL EDWARDS
former manager of the Fenkell Theatre, Detroit, Mich., passed away.

▽

CLEM POPE
manager of the RKO Downtown, Detroit, is taking over the management of the Mainstreet in Kansas City, Mo.

▽

ROBERT HUNTER
has taken over the Dickinson at Macon, Mo., and renamed it the Macon.

▽

WILLIAM JOHNSON
formerly manager of the Rialto, Atlanta, Ga., has resigned to accept a post as manager of a house in Dallas, Tex. He is succeeded by VERNON JOHNSON, formerly manager of the Rialto, Columbus, Ga.

▽

JOE ABERCROMBIE
manager of the Ritz in Tifton, Ga., has been promoted to an executive post in the Martin home offices in Atlanta, Ga.

▽

JOSEPH MAHONEY
is now managing the Ritz Theatre in Brooklyn, N. Y.

HOPKINS
TODAY
TODAY
JEFFERSON
JEFFERSON
JEFFERSON
JEFFERSON
JEFFERSON
JEFFERSON
JEFFERSON

BASKETBALL CLUB. To keep the name of the Jefferson Theatre, Lafayette, La., before the public, Manager L. D. Guidry has formed a crack basketball team. Front row, left to right we find: service staff members Duncan, Bourque and Cowart. Back row: Perrin, Naquin, Donald, Lindsay and Martin. Guidry was not present when the photo was taken.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Al Fourmet
William Fowers, Jr.
George Fox
George Fraenkle
Victor Frank
Irwin R. Franklyn
Merle Fraser
George Frantz
Q. K. Frazier
H. M. Francisco
Normand L. French
Harold Friary
Samuel Friedman
Sidney Friedman
W. F. Freiday
Jacob C. Friesen
Robert C. Frost
Joseph W. Frunk
W. D. Fulton
Edward Furni
E. O. Gabriel
William F. Gabriel
Harold Gabrilove
L. Hayes Garbarino
Frank V. Garcia
Allen E. Gardner
Paul H. Garns
Bert Garrett
Walter B. Garver
Bob Gary
Dick Gaston
Homer Gaun
James P. Gelston
Ned Gerber
F. M. Gere
Germain Germain
Arthur B. Gibson
Raymond W. Gilbert
M. J. Gilfillan
Dan Gilhula
L. O. Gill
G. Gilliam
E. W. Gilmore
Harry Glazier
James Gleason
Andrew J. Goldberg
Joseph Goldberg
E. J. Golden
Lew Goldreyer
A. S. Goldsmith
C. W. Goodell
Edward Goodman
Mike Goodman
George Goodwin
Frank Gordon
Harry A. Goren

ROBERT HUNTER
will reopen the old Logan Theatre at Macon, Mo.

▽

C. A. LEIGHTON
who formerly operated it, will reopen the City Hall at Nortonville, Kansas.

▽

H. VERNON JOHNSON
has been appointed manager of the Rialto in Macon, Ga., succeeding BILL JOHNSON, resigned.

▽

DAVID PERKINS
formerly of the publicity department of the M & P Theatres, Boston, has resigned to devote himself to writing.

▽

LEON BACK
former manager of the Broadway, Baltimore, Md., has been promoted to the head offce in the Capitol Theatre Bldg., becoming shorts booker and supervising manager of the Broadway, Cameo, Apollo and Preston Theatres. GEORGE LANG succeeds Back as manager of the Broadway.

▽

WILBUR BRIZANDINE
leaves the Cameo to manage the Preston in Baltimore and LEO McGREEVY goes to the Cameo.

▽

CHARLES LOEWENBERG
has been appointed special state representative and advertising head of Fox Theatres in Wisconsin, JIM KEEFE succeeding Loewenberg as advertising head of Fox first run theatres in Milwaukee.

MEET UP WITH SOME MEMBERS

Irving Berman
(above)
Division Manager
Randforce Circuit
Brooklyn, N. Y.

Les Bowser
Harris-Warren
Warren, Ohio

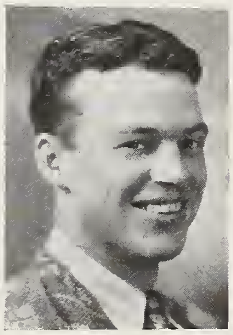
Harry Briggs
Egyptian Theatre
Long Beach, Cal.

E. E. Crabtree
Palace Theatre
Peoria, Ill.

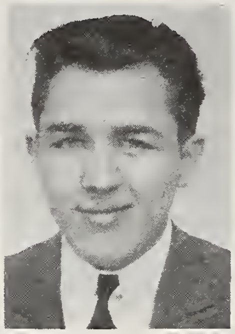
Edwin Dalton
(below)
Dawn Theatre
Flushing, Mich.

Jim Daugherty
Apollo Theatre
Peoria, Ill.

Claude Davis
Nomar Theatre
Wichita, Kan.



George Davis
Division Manager
Randforce Circuit
Brooklyn, N. Y.



Jack Day
(above)
Dillsburg Theatre
Dillsburg, Pa.

William Degenhart
Peru Theatre
Peru, Ill.

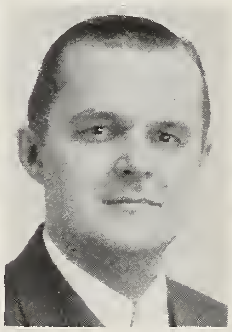
Irwin Gold
Division Manager
Randforce Circuit
Brooklyn, N. Y.

Albert Johnson
Harris-Warren
Theatre
Warren, Ohio

Fordyce Kaiser
(below)
State Theatre
Winona, Minn.

F. P. Kanga
Regal Theatre
Lahore, India

Frank V. King
Colonial Theatre
Akron, Ohio



K. K. King
Melba Theatre
Batesville, Ark.

Monty Maclevy
(above)
Publicity Director
Randforce Circuit
Brooklyn, N. Y.

John Newkirk
Granada Theatre
Cleveland, Ohio

Cary A. Reeves
Hippodrome Theatre
Cleveland, Ohio

Elie J. Saul
Ritz Theatre
Brussels, Belgium

Sid Scott
(below)
Tivoli Theatre
Hamilton, Ont.

Sammy Siegel
Publicity Manager
Hamrick Circuit
Seattle, Wash.

Carl Steinmetz
Broadway Theatre
Woodcliff, N. J.

Alfred Wolf
Gar-Tex Theatre
Garland, Texas

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Dct. 5		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Valley of Wanted Men	Frankie Darro-Grant Withers	Dct. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		July 15,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36†		
Robin Hood, Jr.		Aug. 1,'36†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marlan Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		July 15,'36†		
Phantom of Santa Fe, The	Nina Quartaro- Norman Kerry	June 1,'36†		
Tundra		June 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Dct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Dct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin D'Brien-Moore - Donald Cook	Dec. 15†	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Cecilia Parker-Russell Hopton			
Sophisticated Lady				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 16,'36
Avenging Waters	Ken Maynard-Beth Marlon	May 8,'36†	56	
Blackmailer	William Gargan-Florence Rice	May 8,'36†		
(See "In the Cutting Room," Mar. 26,'36.)				
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Dct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	May 25,'36†		
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	75	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	58	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather In Her Hat, A	Pauline Lord-Louis Hayward	Dct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Dct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Dnly Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Dut, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86	May 23,'36
Lady of Secrets	Ruth Chatterton-Dtto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 26†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	*68	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
Dne Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
She Couln't Take It (G)	George Raft-Joan Bennett	Dct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
(Exploitation: Feb. 15,'36, p. 83.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fugitive Sheriff, The	Ken Maynard-Beth Marlon	June 1,'36†	58	
I Promised to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe	Edward Arnold-Joan Perry			
(See "Fer de Lance," "In the Cutting Room, May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Night Wire	Lew Ayres-Joan Perry			
Purple and Fine Linen	Jean Arthur			
San Francisco Nights	Marguerite Churchill-Ralph Bellamy	June 30,'36†		
Stampede	Charles Starrett-Finis Barton	June 8,'36†		
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†		
(See "In the Cutting Room," May 23,'36.)				

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Dct. 28†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Dct. 26
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream In the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Until Death	Csortos-Deveny		90	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Notre Dame			56	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 16,'36†	67	Jan. 25,'36
Bright Lights (G) 665	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 655	Errol Flynn-Olivia De Havilland	Dec. 26†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 66; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 16,'36, p. 82.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 6,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 68.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
(Exploitation: May 16,'36, p. 85)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 67; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	61	May 23,'36
Case of the Velvet Claws, The (G)	Warren William-Claire Dodd		*62	May 23,'36
China Clipper	Pat O'Brien-Beverly Roberts			
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Hearts Divided 955	Marion Davies-Dick Powell	June 20,'36†		
(See "In the Cutting Room," Mar. 14,'36.)				
Let's Pretend				
Love Begins at Twenty	Warren Hull-Patricia Ellis			
(See "In the Cutting Room,' May 2,'36.)				
Mountain Justice	Bette Davis			
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	*62	Apr. 4,'36
Nowhere	Ross Alexander-Beverly Roberts			
Shrinking Violet	Ross Alexander-June Travis			
Stage Struck	Joan Blondell-Dick Powell			
Two Against the World (G)	Humphrey Bogart-Beverly Roberts	July 18,'36†	57	May 23,'36
White Angel, The 960	Kay Francis-Ian Hunter	July 4,'36†		

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosme	Athena Olympia	Nov. 16†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 15†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Oct. 1†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 16,'38, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 63.)				
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct. 15	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	Constance Bennett-O. Homolka			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre		85	May 23,'36
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rest Cure (G)	Reginald Denny-Esther Ralston	May 7,'36	64	Feb. 15,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	June 7,'38	66	
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Song of the Andes				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	June 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Jean Marsh-Ray Walker	Mar. 25,'36†	62½	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athel	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 6†	76	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'38†		
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†		
Riding Avenger	Hoot Gibson	June 15,'36†		
She-Devil Island	C. Guerro-J. J. Martinez Casado	June 1,'36†	63	
West of Nevada	Rex Bell	June 22,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36†	83	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36†	65	Oct. 14,'33
Song of the Scarlet Flower	Swedish	June 15,'36†	80	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Terzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Hat	Frank Luther-Dorothy Dare	June 1,'36†		
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A)	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
(Reviewed and released in New York territory under the title, "The Criminal Within.))				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Money	Onslow Stevens-Kay Linaker			
Murder Will Out				
Three of a Kind	Chick Chandler-Evalyn Knapp			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,36
Ah, Wilderness† (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Bishop Misbehaves, The (G) 613	Edmund Gwenn-Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
China Seas (G) 602	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16†	89	Aug. 3
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,36, p. 83.)				
It's In the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'38
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
O'Shaughnessey's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'38, p. 78.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'38†	81	Mar. 21,'38
(Exploitation: Apr. 18,'36, p. 79.)				
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	98	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'38†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'38, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'38†	86	
(See "In the Cutting Room," Mar. 7,'38.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'38
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14, '36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'38
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan.25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'38
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'38
Tough Guy (G) 620	Jackie Cooper-Joseph Callela	Jan. 24,'36†	77	Feb. 8,'38
Trouble for Two 646	Robert Montgomery-Rosalind Russell	May 29,'36†	75	
(See "Suicide Club," "In the Cutting Room," May 2,'36.)				
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. ,Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil Doll, The	Lionel Barrymore-M. O'Sullivan	June 26,'36†		
Fury 610	Sylvia Sidney-Spencer Tracy	June 5,'36†		
(See "In the Cutting Room," May 9,'36.)				
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart			
Great Ziegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Our Relations	Laurel and Hardy			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 12,'36†		
(See "In the Cutting Room," April 4,'36.)				
Suzy	Jean Harlow-Franchot Tone	July 3,'36†		
Tarzan Escapes	Johnny Weismuller -Maureen O'Sullivan			
We Went to College	Walter Abel-Edith Atwater	June 19,'36†		
Women Are Trouble	Stuart Erwin-Florence Rice			

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'38
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1938, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'38†	78	Apr. 11,'36
Border Flight (G)	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'38†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 8,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A)	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36; p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Lorettta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Pictorial: June 29,'35. p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3548	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'38
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Fatal Lady (G)	Mary Ellis-Walter Pidgeon	May 15,'36†	*72	May 23,'36
Florida Special (G)	Jack Oakie-Sally Eilers	May 1,'36†	*68	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G)	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'38, p. 18.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(see news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Mary Burns, Fugutive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G)	C. Lombard-Fred MacMurray	May 22,'36†	*75	May 16,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'38
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death	Randolph Scott-Frances Drake	June 19,'36†		
(See "In the Cutting Room," May 16,'36.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
Chinese Gold	Gary Cooper-Madeleine Carroll			
Count of Arizona, The	Francis Lederer-Ann Sothern			
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Girl of the Ozarks, The	Virginia Weidler-G. Erickson	June 12,'36†		
(See "In the Cutting Room," May 9,'36.)				
Palm Springs	Frances Langford-Smith Ballew	June 5,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Peppy	W. C. Fields-Rochelle Hudson	June 26,'36		
(See "In the Cutting Room," May 9,'36.)				
Return of Sophie Lang, The	Gertrude Michael-Ray Milland			
Rhythm on the Range	Bing Crosby-Frances Farmer			
Spendthrift	Henry Fonda - Pat Paterson			
Texas Rangers, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 26,'36†		
Yours for the Asking	George Raft-Dolores Costello Barrymore			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy- Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Tim McCoy-Joan Woodbury	Jan. 27,'38†	76	
Lightnin' Bill Carson	Ralph Forbes-Marion Schilling	Apr. 15,'38†		
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luana Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Fighting Fury	Kazan, Wonder Dog - John King	Sept. 1†	61	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36†	66	May 23,'36
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65	Apr. 25,'36
Hearts in Bondage 3508	James Dunn-Mae Clarke	May 20,'36†		
(See "The Glory Parade," "In the Cutting Room," Apr. 25,'36.)				
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'38
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68	Jan. 11,'36
Lonely Trail, The 3561	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'38
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beneath the Sea	Russell Hardie-Ann Rutherford			
Follow Your Heart 3509	Marion Talley-Michael Bartlett			
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars 3573	Gene Autry-Dorothy Dix	June 22,'36†		
(See "In the Cutting Room," May 16,'36.)				
Navy Born 3516	William Gargan-Claire Dodd	June 15,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Ticket to Paradise 3533	Roger Pryor-Wendy Barrie	July 10,'36†		
Winds of the Wasteland 3562	John Wayne-Phyllis Fraser	July 6,'36†		
(See "In the Cutting Room," May 23.'36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36†	85	May 18,'36
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36†	81	May 2,'36
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'38†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'38
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 6,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 6†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bunker Bean	Owen Davis, Jr.-Louise Latimer			
Last Outlaw, The	Harry Carey-Hoot Gibson			
(See "The Last of the Bad Men," "In the Cutting Room," Apr. 18,'36.)				
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36
Marry the Girl	Gene Raymond-Barbara Stanwyck			
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36. p. 16.)				
M'Liss	Anne Shirley-John Beal			
(See "In the Cutting Room," May 23,'36.)				
Never Gonna Dance	Fred Astaire-Ginger Rogers			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room." Sept. 28.)				
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 26,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp.87, 95.)				
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 6,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	*75	Apr. 16,'36
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	*65	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'38†	62	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	88	Aug. 31
Human Cargo* (G)	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'38
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'38, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36. p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Professional Soldier (G) 626	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'38
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 27
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 3
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 6,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36. o. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 16†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'38†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Aisle*	Michael Whalen-Gloria Stuart	July 24,'36†		
Border Patrolman, The* 650	Geo. O'Brien-Polly Ann Young	July 3,'36†		
Charlie Chan at the Race Track*	Warner Oland-Helen Wood			
Crime of Dr. Forbes, The*	Gloria Stuart-Robert Kent	July 17,'36†		
Dimples*	Shirley Temple-Frank Morgan			
Educating Father*	Jed Prouty-Shirley Deane	July 10,'36		
(See "In the Cutting Room," May 23,'36.)				
Girls' Dormitory	Ruth Chatterton-Herbert Marshall-Simone Simon			
High Tension	Brian Donlevy-Glenda Farrell	June 26,'36†		
Little Miss Nobody* (G)	Jane Withers-Ralph Morgan	June 12,'36†	*72	Mar. 28,'36
(See "In the Cutting Room," May 23,'36.)				
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†	79	
(See "In the Cutting Room," May 16,'36.)				
Private Number* 645	Loretta Young-Robert Taylor	June 5,'36†		
(See "In the Cutting Room," Apr. 18,'36.)				
Public Nuisance, No. 1	Jane Withers-Irvin S. Cobb			
Ramona	Loretta Young-Don Ameche			
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sing, Baby, Sing	Alice Faye-Adolphe Menjou			
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19,'36†	*85	May 16,'36
To Mary—With Love	Warner Baxter-Myrna Loy			
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room.' May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36. p. 63; Feb. 6,'36. p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80.)				
Melody Lingers On, The (G)	Josephine Hutchinson-George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, oo. pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36. p. 94; May 16,'36, p. 82.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feh. 29,'36, p. 78.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Strike Me Pink (G)	Eddie Canter-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97: Apr. 4,'36, p. 87.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
Last of the Mohicans, The	Randolph Scott-Heather Angel	June 19,'36†		
Man Who Could Work Miracles, The	Roland Young			
Moscow Nights (A)	H. Baeur-Penelope Dudley Ward	July 10,'36†	76	Nov. 30

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	*72	May 9,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G)9007	Carole Lombard-Presten Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84: Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83: Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	*115	May 9,'36
(See musical analysis, May 9,'36, p. 65.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crash Donovan 9031	Jack Holt-Nan Gray	June 28,'36†		
My Man Godfrey	William Powell-Carole Lombard			
Nobody's Fool	Edward Everett Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole!	Ann Preston-Henry Hunter	June 14,'36†		
(See "In the Cutting Room," May 9,'36.)				
Phantom Rider	Buck Jones-Maria Shelton	July 6,'36†		
Ride 'Em, Cowboy	Buck Jones-Luana Walters			
Two in a Crowd	Joel McCrea-Joan Bennett			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				
Parole	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'38, p. 66: Feb. 8,'36, pp. 83, 86; Apr. 25,'36, p. 96.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov.
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Sons O'Guns 911	Joe E. Brown-Joan Blondell	May 30,'36†	*85	May 2,'38
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G)	Fredric March-O. De Havilland		*138	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Killer, The	Barton MacLane-June Travis			
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	*60	Apr. 25,'38
Blood Lines	Patricia Ellis-Dennis Moore			
Cain and Mabel	Marion Davies-Clark Gable			
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Give Me Your Heart	Kay Francis-George Brent			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram	July 25,'36†	91	
(See production article, May 2,'36, p. 16.)				
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Hot Money	Ross Alexander-Beverly Roberts			
(See "In the Cutting Room, May 2,'36.)				
Jailbreak (G)	Craig Reynolds-June Travis		60	May 16,'36
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Lone Star Ranger	Dick Foran-Ann Nagel			
Make Way for a Pirate	Guy Kibbee-Sybil Jason			
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35. p. 15; exploitation: Apr. 11,'36, p. 94.)				
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay	July 11,'36†		
Trailin' West	Dick Foran-Paula Stone			
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz(G)	Lilian Harvey	Assoc. British		80	Nov. 18
Lady Jane Grey (G)	Nova Pilbeam	Gaumont-British		78	May 16,'36
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'38
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, The (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'38	70	Apr. 25,'36
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
Two Hearts in Harmony(G)	Bernice Claire	Assoc. British		55	Nov. 30
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 18,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30',36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Teched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google		7
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)		
Disorder in the Court (3 Stooges)		
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Half Shot Shooters (3 Stooges)		
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	8
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)		
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		8
Glee Worms		
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	8
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm		
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	10
Tomorrow's Champions	July 23	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics		
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	10
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'36†	19
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	2 rls.
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	18
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Busy Bee, The	May 29,'36†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May .1,'36†	6
Sailors' Home, The	June 12,'36†	1 rl.
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	1 rl.
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	1 rl.
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	11
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	2 rls.
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. [illegible],'36†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING (Happy Harmonies)		
14—Old Plantation, The	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'38†	10
Aquatic Artistry	Apr. 11,'36†	9
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TODD-KELLY

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel	May 15,'36†	8
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Follow the Leader Isham Jones and His Orchestra	July 26	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	9
No. 10—	Apr. 24,'36†	10
No. 11—	May 22,'36†	
No. 12—	June 19,'36†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 28	10
Movie Milestones (No. 2)	Jan. 31,'38†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
Wimpy, the Waiter	May 29,'36†	

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	

SCREEN SONGS

Title	Rel. Date	Min.
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—Neptune's Scholars	June 5,'36†	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'38†	21
No. 5—Bad Medicine	May 22,'36†	15

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'36†	9

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 18†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½

[1938]

Title	Rel. Date	Min.
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'38	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	18½
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'38†	9
Winter Sport	Mar. 13,'38†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Wholesailing Along	May 29,'36†	17

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Quebec	Aug. 2	9½
Roumania	June 28	11

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'38†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		8

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		18

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

SACK
(National Pict.)

Title	Rel. Date	Min.
Tubal Cain		15

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves		10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 6)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	1 rl.
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	
BROADWAY BREVITIES		
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	2 rls.
When You're Single Cross and Dunn	May 16,'36†	2 rls.
Maid for a Day Grace Hayes	May 23,'36†	2 rls.
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	
LOONEY TUNES		
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16 Phantom Ship, The	Feb. 1,'36†	7
No. 17 Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	1 rl.
MELODY MASTERS		
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	1 rl.
Vincent Lopez and Orchestra	June 6,'36†	
MERRIE MELODIES (In Color)		
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	1 rl.
No. 20—I'd Love to Take Orders from You	May 16,'36†	1 rl.
No. 21—Bingo Crosbyana	May 30,'36†	
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
PEPPER POT		
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Pictorial Review	June 13,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty	Aug. 27†	2 rls. (each)
Rex, King of Wild Horses-Rin Tin Tin, Jr.		
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The		

STAGE and SCREEN

Title	Rel. Date	Min.
Clutching Hand, The Jack Mulhall-Wm. Farnum (15 episodes)	Apr. 18,'36†	2 rls. (each) (also feature version)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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GUARANTEED RECONDITIONED PROJECTION equipment and theatre furnishings: Simplex projectors; Peerless and Strong low-intensity lamphouses, Hylo lamphouses; Hertner, Westinghouse and Roth motor generator sets; Forest rectifiers; ticket machines: public address system. Tell us your needs. AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th St., N. Y.

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BARGAINS RECONDITIONED ARCTIC NU-Air, Supreme, American blowers, noiseless drives, hydraulic variable speed pulleys. New air-washers. Catalog mailed. SOUTHERN FAN CO., 11 Elliott, Atlanta, Ga.

NEW 5,000 C. F. M. BLOWER AND VENTILATing fans only $49.50 less motor. Send for catalog. PROGRESSIVE REELTONE CORP., Grand Rapids, Mich.

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Never mind the horses

PUT YOUR MONEY ON MIRTH AND MELODY TO WIN IN JUNE

TOM HOWARD
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in
"RAIL BIRDS"
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A Tuxedo Comedy

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Nell Kelly
A Musical Comedy

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Educational Pictures
"THE SPICE OF THE PROGRAM"
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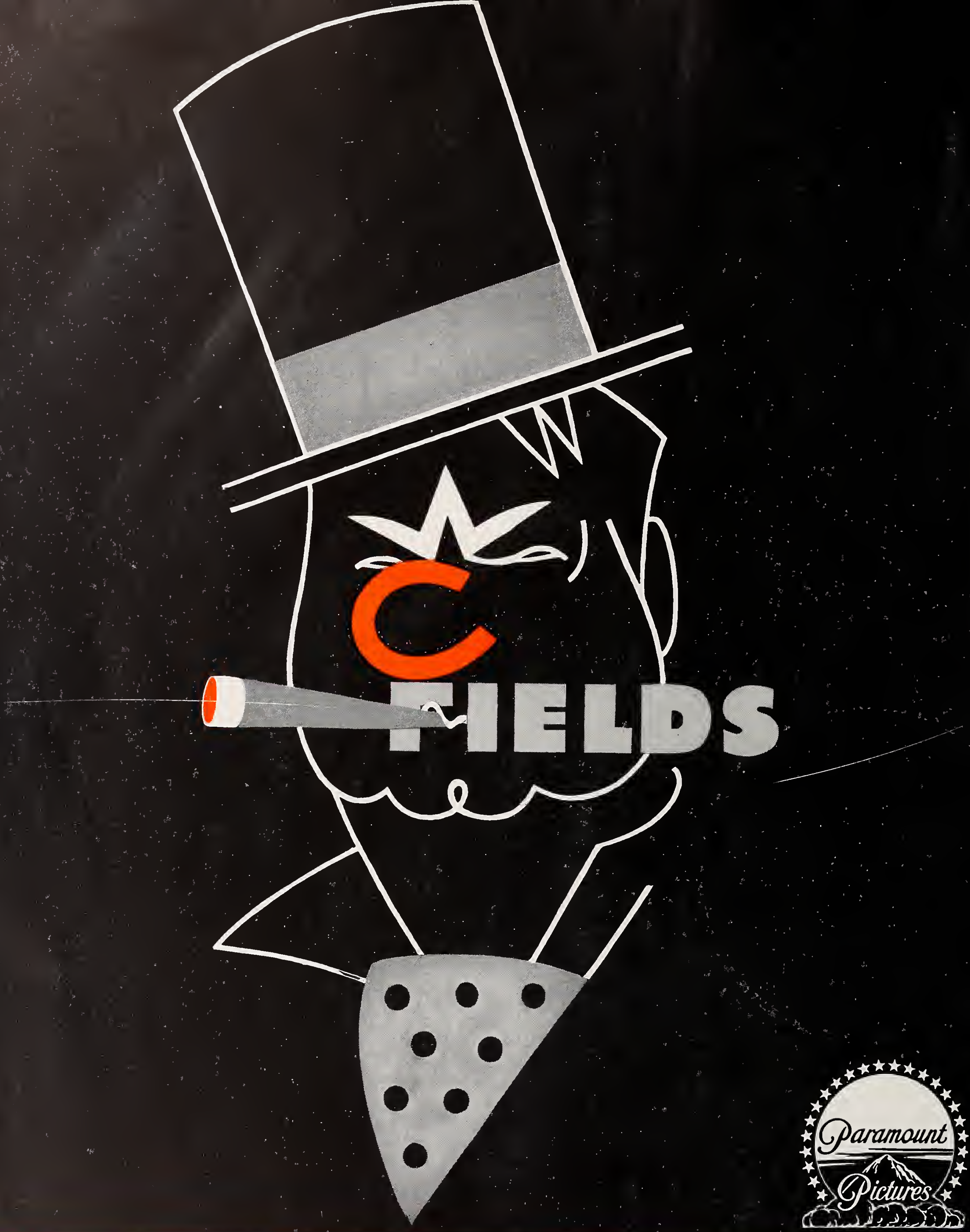
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C
FIELDS
Paramount
Pictures

PARAMOUNT brings you America's beloved comedian, **W. C. FIELDS,** as the one and only Professor Eustace McGargle in the musical comedy **"POPPY"** with Rochelle Hudson . . . Directed by A. Edward Sutherland

MOTION PICTURE HERALD

Better Theatres

J. T. KNIGHT, Jr., on

Air-Conditioning Controls

BEN SCHLANGER proposes

A European Seating Plan

TWO NOTEWORTHY THEATRES:

The Lincoln in Miami Beach, Fla.

The Earl in New York City

MAY 30, 1936

In Two Sections — Section 2

Announcing . . .

The NEW NATIONAL 13.6 mm x 22-inch Super High Intensity Projector Carbon

for operation at arc currents of

140 to 190 Amperes

ABUNDANT LIGHT FOR THE LARGEST SCREEN
AMPLE POWER FOR THE LONGEST THROW

This new carbon makes available a much higher intensity of illumination on the screen than can be obtained from the regular 13.6 mm high intensity carbon operated at 130 amperes. It is adapted to steady operation over an unusually wide range of arc current—140 to 190 amperes. The exceptionally uniform field of brilliancy at the crater face assures excellent distribution of light intensity on the screen.

NATIONAL

PROJECTOR CARBONS

FOR EVERY TYPE OF PROJECTION LAMP

NATIONAL CARBON COMPANY, INC.
Carbon Sales Division, Cleveland, Ohio
Unit of Union Carbide UCC and Carbon Corporation
Branch Sales Offices
New York ❖ Pittsburgh ❖ Chicago ❖ San Francisco

This picture shows how the Criterion Theatre, in Charlotte, N. C., achieved greater eye appeal and patron-drawing power by means of a Pittco Theatre Front. This is just one of the many theatres throughout the country which have discovered the wisdom of Pittco-modernization.

At your service... OUR WIDE STORE FRONT EXPERIENCE IN YOUR FIELD

ONE of the best assurances you can have that remodeling your theatre with a new Pittco Theatre Front will be successful and profitable, is the fact that we have had such wide experience in installing Pittco Fronts in the *theatre field*. Our experience has taught us the color schemes, the arrangement of theatre-front elements which are best able to suggest to your potential patrons a high class house offering good programs . . . and to attract their patronage.

This is the fourteenth in a series of advertisements directed to theatre operators and featuring photographs of actual Pittco Theatre Front installations. And these are only a few of the many theatre installations of Pittco Fronts we have made. We invite you to send the coupon below for our free booklet on Pittco Fronts and interior painting, which contains further information. And remember, our staff of store front experts will gladly discuss with you and your architect the best type of front to fit your needs and pocketbook.

PITTSBURGH TIME PAYMENT PLAN

Take 2 years to pay for your new Pittco Front! Merely make a 20% down payment, and then pay the balance in easy monthly installments at low F. H. A. rates.

CARRARA STRUCTURAL GLASS
PITTCO STORE FRONT METAL
PITTSBURGH MIRRORS

PITTCO
STORE FRONTS
glass... metal... paint

PITTSBURGH PAINT PRODUCTS
POLISHED PLATE GLASS
TAPESTRY GLASS

PRODUCTS OF
Paint { PITTSBURGH PLATE GLASS COMPANY } Glass

Pittsburgh Plate Glass Company,
2178A Grant Bldg., Pittsburgh, Pa.

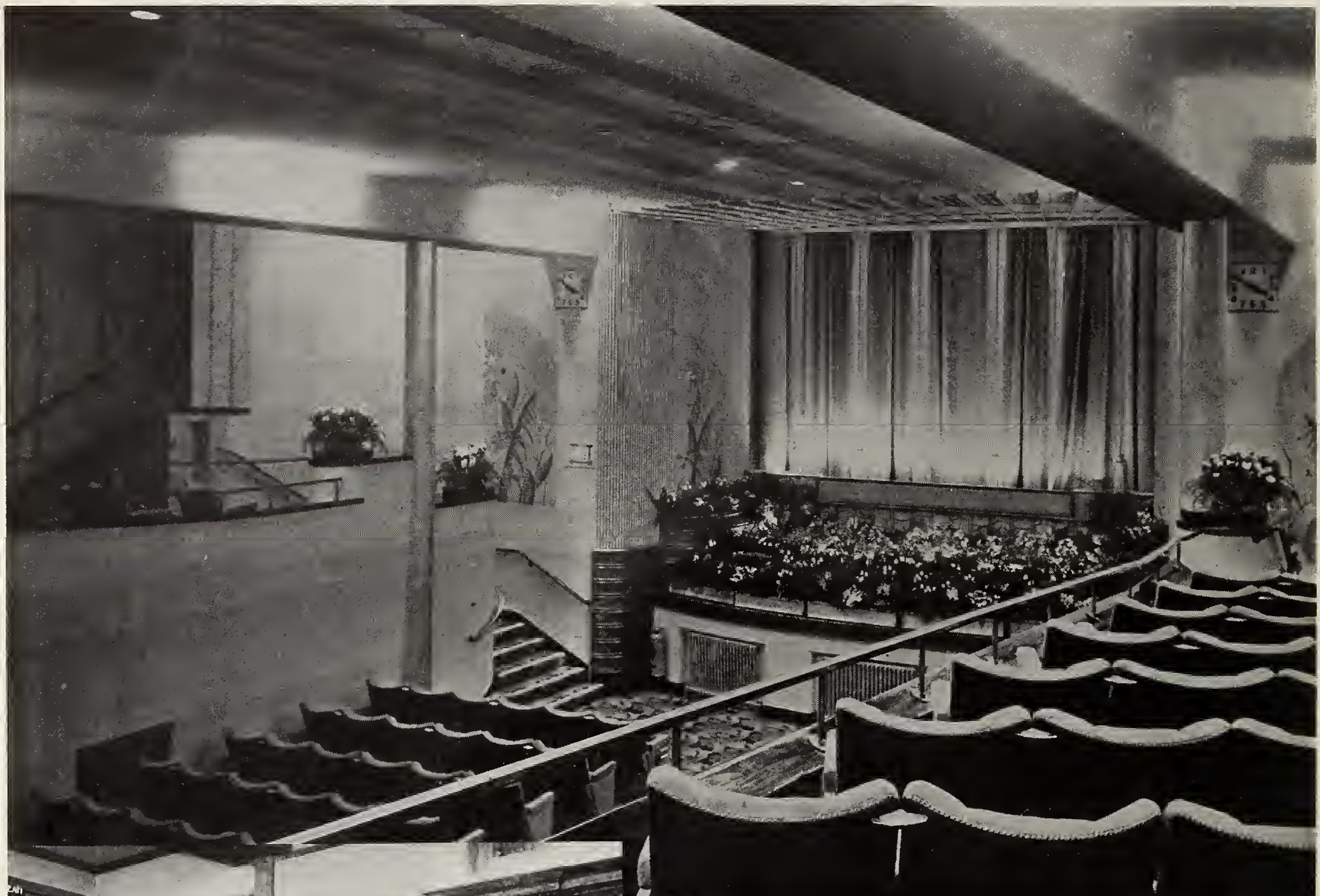
Please enter my name on your list of architects who will receive your store front "Design of the Month" suggestion regularly each month during 1936.

Name..

Street..

City.......................... State..........................

DOUBLE AUDITORIUMS SERVING TWO POLICIES



■ These are views of the two auditoriums of the former Cinema House, Oxford Circus, London, representing a scheme which, while not absolutely new, is of infrequent occurrence. The second auditorium, recently added in the remodeling of Cinema House, one of the oldest screen theatres in London, is located in basement area, with the original auditorium above. A similar arrangement is that of the Symphony-Thalia theatres in New York City. The latter, however, are really separate houses, served by different box offices and lobbies, while in the English scheme, both auditoriums are served by the same entrance and lobby. The basement auditorium (above), called Studio No. 2, is devoted to the presentation of newsreels. Stairs lead to it from the lobby, giving access to a deep well, wherein is the main seating section, and to galleries, which extend along the sides as well as the rear of the seating area below. The total capacity of Studio No. 2 is 408. Studio No. 1 (left), is treated with oak panelling in Georgian style. Presentation of special Continental attractions is the policy for this auditorium. It seats 750. The architects were Kemp & Tasker. D. J. James is the owner.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 123 MAY 30, 1936 NUMBER NINE

Independent Dealers Convening in Chicago

TO EXAMINE recent developments in equipment at first-hand, and to discuss a year's collection of issues concerning technical standards, trade practices and prices, members of the Independent Theatre Supply Dealers Association, their exhibitor guests and manufacturers are to convene June 5 at the Edgewater Beach Hotel in Chicago in the sixth annual convention of the association. The meeting will continue four days.

In addition to engineers and other manufacturers' representatives, a number of addresses on non-technical and general subjects are scheduled. Among these speakers will be J. B. Kleckner, president of Motiograph, Inc., who will talk on installment payment plans and credit problems; E. A. Williford of the National Carbon Company, S. N. Zinner, who will discuss sales financing; and N. D. Golden of the Motion Picture Division of the U. S. Department of Commerce.

The equipment exhibit this year will display the product of 35 manufacturers, requiring space in two lounges of the hotel. All but a few, however, will be located in the East Lounge. There space has been provided for the following manufacturers:

Golde Manufacturing Company, Chicago; Universal Electric Welding Company, Long Island City; Forest Manufacturing Company, Belleville, N. J.; General Register Corporation, New York; Da-Lite Screen Corporation, Chicago; Weber Machine Company, Rochester; International Seating Corporation, Union City, Ind.; Ideal Seating Company, Grand Rapids, Mich.; Edward H. Wolk, Chicago; Baldor Electric Company, St. Louis.

Also in the East Lounge will be the Continental Electric Company, St. Charles, Ill.; Le Roy Sound Equipment Corporation, Rochester; Operadio Manufacturing Company, St. Charles, Ill.; Century Electric Company, St. Louis; Wenzel Company, Chicago; Universal Stamping & Manufacturing Company, Chicago; G-M Laboratories, Chicago; Best Devices Company, Cleveland; Air Controls, Inc., Cleveland; Sam Kaplan Manufacturing Company, New York; Goldberg Brothers, Denver; Chicago Cinema Products Company, Chicago.

Others in the East Lounge will be Motiograph, Inc., Chicago; Brenkert Light Projection Company, Detroit; National Carbon Company, Cleveland; C. S. Ashcraft Manufacturing Company, Long Island City; Telo-Radio Corporation, Newark; Peabody Seating Company, North Manchester, Ind.

Displays in the West Lounge will be those of the Neumade Products Company, New York; Lloyd Manufacturing Company, Menominee, Mich.; Imperial Electric Company, Akron; and Eastern Indicator Company, Newark.

PROGRAM

Friday, the opening day, will be devoted especially to examination of the new equipment, following an informal luncheon for member dealers and manufacturers' representatives.

The convention will be called to order by B. F. Shearer, president of the association, at 11 o'clock Friday, and a closed session will ensue until 1 o'clock. During this session a minute of silence will be observed in memory of Clem Rizzo and E. E. Oliver, former members and officers now deceased.

Friday evening will be devoted to an open forum in the Grand Ballroom of the hotel. This session will be addressed by N. D. Golden, A. Wienke, who will talk on a new model Motiograph projector; by Charles R. Schatten, whose topic is "The Silent Salesman"; O. F. Neu, "What the Manufacturer Expects from His Dealer Representative"; A. J. Levin, "Accounting for the Theatre Supply Dealer," and J. J. Finn, who will discuss the relationship of supply dealer and projectionist.

At 8 o'clock Saturday members and manufacturers will meet for individual conferences, with the regular business session opening at 10. At this session will be heard the addresses of E. A. Williford and S. M. Zinner.

At an open session Saturday afternoon, beginning at 1:30, Capt. John W. Gorby will give an address on standards and the value of a testing bureau. He will be followed by J. B. Kleckner, after whose talk the meeting will be closed for a business session.

On Saturday evening will be held the regular annual banquet and entertainment. It will take place in the Michigan Room of the hotel and will be informal.

The hours from 11 o'clock to 1 o'clock Sunday morning will be devoted to hearing reports of committees and new business. In the afternoon will occur the annual election of officers and report of directors. No evening sessions are scheduled.

The program for the final day, Monday, calls for a closed business session from 10 o'clock to noon. The hours immediately after luncheon have been set aside for further visits to the equipment exhibits, following which a final business session will be held, at which the 1937 convention city will be decided. The convention will adjourn at 6 o'clock.

Assisting the president in conduction of the convention will be J. E. Robin, executive secretary; and K. R. Douglass, vice president. Members of the various committees are given below.

LIST OF COMMITTEES, ITSDA CONVENTION

Banquet and Entertainment
Ray Colvin
Joe Goldberg
James Guercio
W. C. Kunzmann
Lillian Craig, hostess

Ways and Means
J. C. Hornstein
C. B. Paden
Ray Smith

Manufacturers' Conference
J. P. Filbert
E. H. Forbes
V. Harwell
B. Perse

By-Laws & Resolutions
J. E. Bobin
J. C. Hornstein
K. R. Douglass
A. F. Morrone
F. A. Van Husan
R. W. Graham

Trade Show
W. J. Katz
O. F. Neu
J. E. Peck
Ralph Ruben

Membership
George McArthur
H. W. Graham
K. R. Dougless

Grievance
Ray Colvin
O. J. Hazen
I. W. Linden
Gordon Thornburg

Publicity
Charles R. Schatten
C. H. Badger
A. E. Thiele

Honorary
C. B. O'Neill
J. Harry Toler
James J. Finn

Sergeant-at-Arms
A. Mortensen

Seek More Efficient Type of Exciter Lamp

RESEARCH BEING conducted by the incandescent lamp department of General Electric at Nela Park on exciter lamp design, is now being pointed toward the introduction of a more efficient type by fall, according to F. E. Carlson, research engineer of that department. In response to inquiry, he states:

"It is my hope that much of the research work we are doing on the application of incandescent lamps to the reproduction of sound from film, will be sufficiently far along to provide the basis for a technical paper at the fall convention of the Society of Motion Picture Engineers.

"It seems to be generally true that since comparatively pure direct current is essential for the operation of the exciter lamp to reduce hum, reductions in current and wattage for such lamps make for economies and simplifications in the rectifier and filter systems required. We are therefore inquiring into ways and means for producing light sources which will be more effectively utilized by sound reproducer optical systems in order that wattage or current or both may be reduced without sacrificing photocell response or acceptable lamp life.

"Also, by means of rather elaborate test equipments which we have assembled, we are studying quite carefully the distribution of illumination in the scanning beam itself and the causes of uniformity in scanning-beam illumination, which is so common. Such conformity appears to be attributable to both the lamps and the optical systems employed."

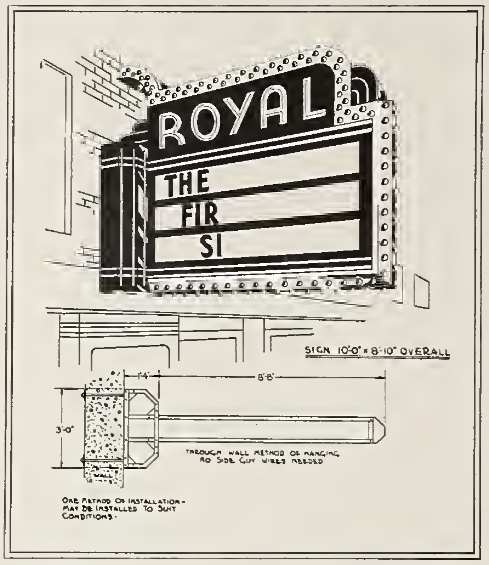
Microphone of Dual Impedance Input Type

AN AMPLIFIER designed for application directly with either a high- or low-impedance input has been added to the line of microphones manufactured by the Amperite Corporation of New York. The dual impedance characteristic is accomplished by using a specially designed transformer and a shielded four-conductor microphone cable. The cable is terminated with a five-prong female plug.

This microphone is changed to low (200-ohm) or high impedance automatically by plugging in the proper female plug, and no dead windings are left in the microphone transformer. The type was developed for use where both low and high impedance inputs might be encountered. For only high impedance inputs, of course, the regular high-impedance type is used.

Central Attraction Board Unit Developed

AN ATTRACTION board unit, complete in itself but adaptable to the addition of side wings at any later time, and providing for suspension without side guys or overhead supporting elements, has been brought out by the Artkraft Sign Company of Lima, Ohio. A new addition to the line of "Zephyr" marquees and attraction boards, all characterized by unit construction, it is called the "Zephyr Special."


ROYAL
THE
FIR
SI
SIGN 10'-0" x 8'-10" OVERALL
1'4"
8'-8"
3'-0"
WALL
THROUGH WALL METHOD OF HANGING
NO SIDE GUY WIRES NEEDED
ONE METHOD OF INSTALLATION - MAY BE INSTALLED TO SUIT CONDITIONS -

It is designed to carry the name of the theatre in neon and for two lines of attraction copy in silhouette changeable letters. It is decorated with a travelling striplight, a travelling lamp border starting from the building across the top becoming a "V" down the front and across the bottom toward the box office. It can be painted in any colors desired.

In hanging, anchorage at the top is provided by two through wall bolts with two wall plates. Four expansion bolts and shields are used for holding the lower part to the wall. In addition, if necessary, overhead attachment may be accomplished through the top border that runs to the building.

The lamping of the changeable letter section is provided for by outlets for twenty-seven 25-watt lamps, although 15-watt lamps may be used in darker locations. The travelling border and striplight call for 178 lamps of 6 watts.

Construction is of galvanized iron with enamelling throughout. The frame is designed to withstand 30 pounds of wind pressure without side guys or overhead guys.

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT — Physical Operation
BEN SCHLANGER — Architectural Form

Council Passes Severe Theatre Regulations

THE CITY COUNCIL of Wilmington, Del., has passed the new municipal building code recently proposed and containing drastic regulations for theatres reported in the March 7th issue. The new requirements have been vigorously protested by theatre interests.

One of the provisions of the code requires that the minimum width of a seat shall be 20 inches. A number of houses at present have seats measuring 17, 18 and 19 inches. Rows shall not be less than 32 inches apart, with not more than 14 seats to a row and not more than seven seats to a wall bank. Every aisle shall lead to an exit door, or to a cross-aisle—that is, an aisle running parallel with the seat rows and leading to an exit door.

The fireproof curtain shall have a rigid framework of steel, covered with asbestos cloth on both sides and shall in no case have a thickness of less than 4 inches. In regard to the projection room, the rewinding must be done in a separate room, and vaults for the storage of films shall not communicate with the projection room proper.

Emphasis on Screen Illumination Grows

THE VISUAL character and pictorial quality of the screen image is getting an increased measure of organized attention. It was one of the principal topics at the convention of the Society of Motion Picture Engineers in Chicago last month, it represents one of the newer activities of the Academy of Motion Picture Arts and Sciences, which ordinarily concerns itself with production, and it is being concentrated upon in the current researches and standardization work of the Projection Practice Committee.

It has also become the concern of the recently organized Motion Picture Screen Manufacturers' Association, which, while dealing also with trade practices and matters of the market, is seeking to establish classifications and technical refinements with respect to the screen itself.

All of these efforts, whatever the differences in procedure, represent recognition of poor visual conditions in the average theatre, and they look toward the development of standards for screen types, projection light intensity and quality, seating area dimensions in relation to image dimensions and other factors, some of which bear upon the form of the auditorium itself.

In discussing the screen as a lighting problem before the SMPE and its spring convention, M. Luckiesh and F. K. Moss of the General Electric Company, Nela Park, referred to the task of determining standards as a visual one, to be undertaken as essentially a problem of *light,* involving both the screen and environmental light levels, rather than as one of localized lighting, which, they said, has been the case.

At the last meeting of the screen manufacturers, held in New York May 18, attention was directed to failure of screen makers themselves to form standards for types of screen that would facilitate the specification of specific types for specific auditoriums with accuracy.

At the same meeting it was announced that tests had demonstrated that contrary to an original belief, the beaded type of screen was entirely adaptable to the characteristics of light projected from a surprex arc. According to Maj. Robert T. Rassmussen, secretary of the association, a beaded screen has been developed for use in conjunction with the suprex arc that is definitely superior to the diffusive type.

Among the matters associated with screen illumination and vision discussed before the SMPE convention was a new 13.6-millimeter carbon developed by the National Carbon Company. This was reported by D. B. Joy, who said that this carbon will burn currents as high as 190 amperes and provide a higher intrinsic brilliancy and a more uniform distribution of light across the crater face than the regular 13.6-millimeter carbon rated at from 120 to 130 amperes, with the result, as proved in tests, that an increase of 30% is obtainable in the available light at the screen. The lamp mechanism must be specially designed for this new carbon, which calls for an increase in both current and carbon consumption.

A new monitoring telephone receiver was also reported to the spring convention of the SMPE by Harry F. Olson of RCA. The receiver is designed for uniform response over the full obtainable frequency range of the sound system.

New Rectifier with Special Current Control

A PROJECTION ARC current rectifier of copper oxide type, providing for instantaneous arc current selection, has been developed by the C. S. Ashcraft Manufacturing Company of Long Island City. The rectifier is of course designed to meet the characteristics of the suprex arc.

The current manipulation device, called a double rotary current control, is so designed that pressure on the wheel (see accompanying illustration) locks the control on one arc, leaving the other undisturbed. The latter is similarly subject to control. Also, both arcs can be controlled simultaneously by locking the wheel cap into position.

The capacity of the rectification medium is adapted to the operation of two arcs at from 30 to 50 amperes, and one arc at from 50 to 100 amperes. Both combinations are controllable by dial switch operations. A 50-ampere carbon arc spotlight may also be used with the first combination.

The banks of the copper oxide shells are mounted in a rigid frame constructed of aluminum castings and channel iron, insulated and designed to provide ventilation by means of free passage of air under pressure provided by a Propellaire six-blade, aero type fan of 800 cubic feet per minute capacity. The motor is equipped throughout with ball bearings, requiring no lubrication.

The transformer is of 3-phase core type. Asbestos-covered wire is used throughout for control panel connections. The panel, which is of heavy constructions, is mounted integrally with the transformer. At the upper portion is the arc current control, while at the lower part are four sets of contact posts for various line voltages, 210, 220, 230 and 240. At each side are the coarse adjustments for the arc currents, low, medium and high. Casing finish is of black crackle enamel, with the bright work in polished chromium and aluminum. Overall dimensions are: height, 30 inches, depth, 19 inches, width, 19 inches.

New Projector for Standard Attachments

THE LINE of Motiograph projection and sound systems will be augmented this fall by a new model projector designed for the attachment of any standard types of lamps and soundheads. Details of the design are withheld by the company pending determination of a definite date for deliveries.

This company will continue, however, to manufacture its unit sound-projection equipment, combing all the elements of a projection and sound system.

New Supply Dealer Group Sets Meeting

THE PROJECTED organization called the Associated Theatre Supply Dealers, Inc., expected to be headed by George de Kruif, former executive of the National Theatre Supply Company, has definitely set its initial meeting for June 8 and 9 at the Medinah Athletic Club in Chicago. The convention will be attended by at least 20 dealers, according to Rudolph Eisenberg, who will be general counsel of the organization. In addition, he said, there will be present representatives of 70 equipment manufacturers.

No exhibits or displays are planned for this first meeting, which will concern exclusively with the formulation of the methods of operation of the organization. It is expected that the new group will begin to function actively during the summer. Mr. De Kruif, who has been in Chicago for several weeks, will preside at the two-day session. Any further meetings will be decided upon at that time.

New Booklets On Variety of Equipment

THOSE THEATRES which have workshops for general repairs and also the construction of stage sets and lobby displays, will be interested in several new booklets issued by the South Bend Lathe Works of South Bend, Ind. One, being also a catalog of this company's lathes and workshop equipment, is free, but it has also been prepared for purposes of instruction in woodwork and use of workshop implements. Two others are available at 10c each. They are handbooks of instruction, non-technical in language and well illustrated. One is entitled "How to Cut Screw Threads," and the other "How to Grind Lathe Cutter Bits."

Public address systems and all equipment elements that go into them form the subject of an illustrated 48-page catalog issued by the Wholesale Radio Service Company of New York. Amplifiers listed range in power output from 3½ to 100 watts. A full line of microphones for every type of theatre work is also described.

A 48-page booklet issued by the Da-Lite Screen Company of Chicago, combines descriptions of this company's screens with general information on the selection and installation of screens. Separate articles discuss the auditorium plan in relation to screen types and sizes, sound transmission, and screen maintenance, while lens charts indicating screen sizes according to focal length and distance of throw are also given.

Applying the "Continental Plan" To American Theatre Seating

● The first of a group of articles on aisle and chair arrangements, beginning with a specific adaptation of a seating method used in Europe

By BEN SCHLANGER

AISLE POSITION in a seating arrangement is a fundamental factor which largely controls the physical form of the theatre. Accessibility, minimum annoyance to patrons already seated by those entering rows, safe and rapid egress and space efficiency are considerations to be dealt with in determining aisle positions.

Building codes usually dictate aisle planning. Whether the requirements of the various codes are justified and whether these requirements are based on practical and scientific investigation are therefore matters to be dealt with in this and others to follow in a group of discussions of the various interlocking auditorium plan factors as influenced by aisle positions.

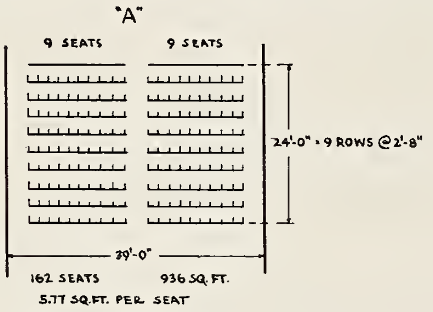

"A"
9 SEATS
9 SEATS
24'-0" • 9 ROWS @ 2'-8"
39'-0"
162 SEATS
936 SQ. FT.
5.77 SQ. FT. PER SEAT

Figure 1.

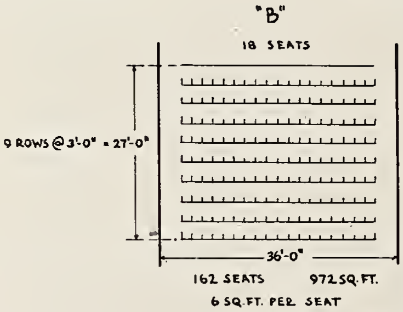

"B"
18 SEATS
9 ROWS @ 3'-0" = 27'-0"
36'-0"
162 SEATS
972 SQ. FT.
6 SQ. FT. PER SEAT

Figure 2.

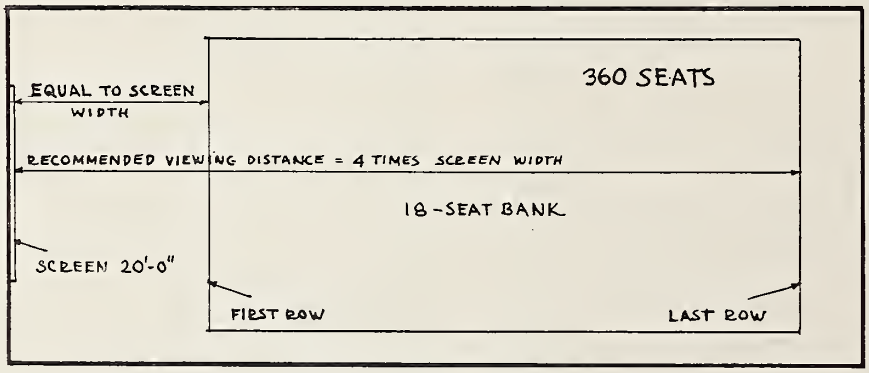
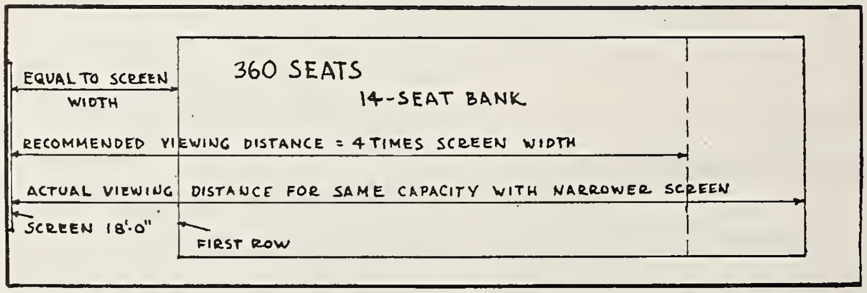

360 SEATS
EQUAL TO SCREEN WIDTH
RECOMMENDED VIEWING DISTANCE = 4 TIMES SCREEN WIDTH
18-SEAT BANK
SCREEN 20'-0"
FIRST ROW
LAST ROW

Figure 3. Two diagrams illustrating the effect of width of auditorium on viewing distance. In the lower sketch the screen width was reduced to 18 feet to give necessary room at the sides. If this were a 20-foot screen, the correct viewing distance would be still greater.


360 SEATS
14-SEAT BANK
EQUAL TO SCREEN WIDTH
RECOMMENDED VIEWING DISTANCE = 4 TIMES SCREEN WIDTH
ACTUAL VIEWING DISTANCE FOR SAME CAPACITY WITH NARROWER SCREEN
SCREEN 18'-0"
FIRST ROW

The present study is limited, for a reason to be explained later, to the relatively small theatre of about 400 seats, having two or three scheduled showings daily. It is important that it be understood that the plan advocated here is not yet permitted by many building codes. However, similar seating has been in use for many years abroad and is now being provided for in building code revisions in New York City and in Chicago, which cities have substantial influence on codes elsewhere. Many small towns, moreover, are not yet restricted by a building code.

Equally important to understand is the increased back-to-back distance between seating rows herein proposed. It is only by this means that the system will work and overcome a source of annoyance to the theatre-going public.

This particular discussion is devoted to the application of the so-called "Continental Seating" plan. Briefly, this is a seating plan which has an unlimited number of seats between aisles. This is made safe and comfortable by an increased back-to-back distance, which is a necessary feature of the arrangement. However, in the plan here suggested, the intention is to limit the number of seats between aisles to 18, four seats more than the usual building code limit. It is here considered that the ratio of 2 feet, 8 inches back-to-back, with 14 seats between aisles, and 3 feet back-to-back, with 18 seats, are the same with respect to the requirements of accessibility to seats, and to emergency circulation.

EGRESS FACTORS

Conservative building codes and building officials have long avoided this method despite proved records of easy egress. The Prinz-Regenten theatre in Munich, built in 1901, offers a notable example of the Continental Seating plan. A test made there soon after the theatre was built proved the safety of its plan. This house seats 1,106, with 78 chairs in loges at the back of a rather sharply sloped auditorium. In a timed test before skeptical German fire officials a capacity audience was emptied into the foyers in 90 seconds. And this house has rows of from 50 to 60 seats! No such width, of course, is suggested in this study.

In this country there are at least two examples, the Goodman Memorial theatre in Chicago, where a similar test surprised building and fire officials, and the new Peristyle in the Toledo Museum of Art. The first of these is a legitimate house, the other primarily a concert hall. An aisle arrange-

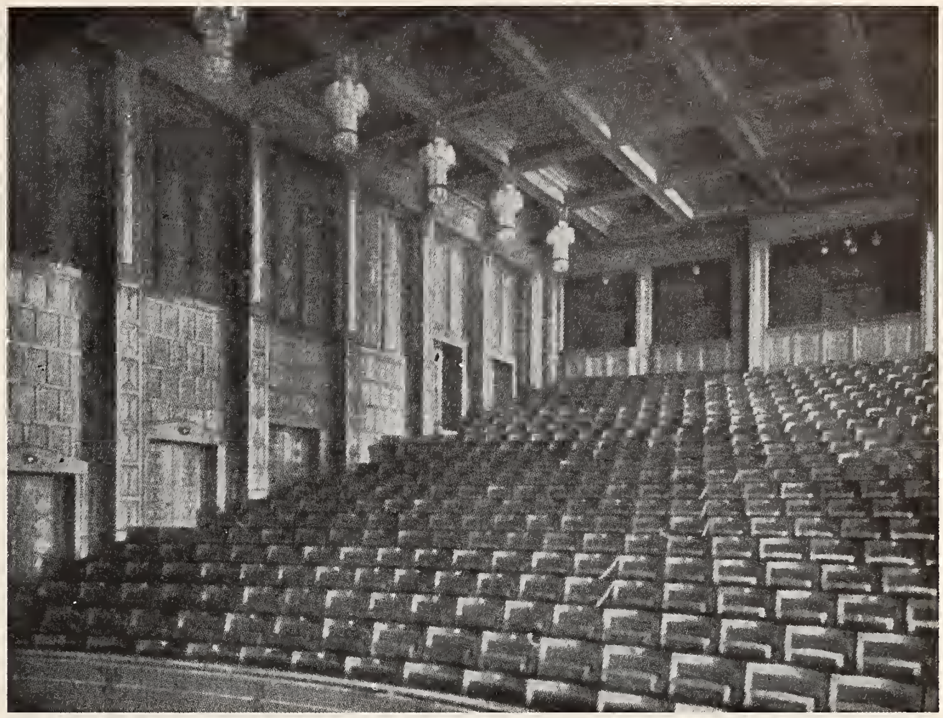


Figure 4. View of the auditorium of the Kunstlertheater in Munich, by Max Littmann. This theatre is about 30 seats wide with side exits giving into wide corridors. There are no aisles through the seating. A rope runs down the counterline in accordance with European practice.

ment problem *for a scheduled performance* is the same whatever the attraction, but a *continuous* performance causes too much movement across the house in front of seated patrons to make Continental Seating practical for such use.

This is the reason for the limitation of this first study to the small town house with scheduled showings. Yet by reason of the increased backto-back dimension to 3 feet for an 18-seat bank, it is reasonable to believe that the plan here discussed might even be used for continuous performance without serious difficulty. Actual practical application would of course test this point further, and might prove the difference to be negligible.

THE PLAN APPLIED

Let us analyze the plan possibilities of this small town theatre type, which I feel without doubt meets all practical requirements within the seating capacities mentioned. We shall assume the local code permits the use of 18 seats between aisles, or 9 seats between aisle and wall (instead of the usual 14 and 7 for these conditions), or that local authorities can be convinced that the addition of 4 inches to the back-to-back distance makes the 18-seat bank a safe scheme. Now we have 3 feet back-to-back and a bank of 18 seats from aisle to aisle.

"Outlandishly wasteful!" shouts Mr. Exhibitor. "What! Four inches more a row! That will cut down my seating capacity too much. These theory guys will kill this business yet!"

The amazing fact about all this is that the additional area needed for this plan is so slight as to be entirely offset by practical economies and superior exhibition. Greater comfort for the patron has been proved a box office asset. Finally, wasteful aisles will *no longer cut a swath through the best seating areas in the house* and *increase the width which must be spanned with expensive steel overhead.* And here is proof in a few simple diagrams and calculations.

In *Scheme A, Figure* 1, the rows are divided into two banks of nine seats each by a central aisle. This wasteful plan is required by the usual building code for a house 18 seats wide. (Note that these diagrams illustrate only a part of their respective theatres.)

Scheme B, Figure 2 shows a section with exactly the same number of seats. Although an additional 3 feet is required in depth for this number of seats because of the increased back-to-back distance, the area per seat is not increased as rapidly as might be expected. It is less than a quarter of a square foot per seat more. In addition, and more important, the valuable central area is filled with comfortable, paying seats resulting in satisfied and regular patronage. Furthermore, the steel span carrying the auditorium roof is less than in *Scheme A.*

The reason for limiting the capacity to about 400 is illustrated in Figure 3. For a house 18 seats wide the effective vision limit of four times the width of the screen results in approximately this number of seats.

It should be emphasized that this is not a radically experimental scheme. *Figures* 4 and 5 show two extreme examples which may be termed radical design of actual theatres. In one case, *Figure* 4, we have the Continental Seating arrangement in its ultimate development for a larger house requiring wide exit corridors at the sides and an annoying amount of passing in front of seated patrons. At the other extreme lies a plan developed by S. Charles Lee, Los Angeles theatre architect, in the Los Angeles theatre (*Figure* 5).

In the Los Angeles there are only six seats between aisles, the theory being that for continuous performance this would cause less annoyance to those seated. This is basically correct, but the waste of best seating areas and the expense of increased structural span is thereby aggravated. Somewhere between these two is the *Scheme B* here advocated.

Probably this scheme is not for the large theatre, or for the continuous performance. For the theatre type selected, however, it presents an entirely logical and practical solution. It has those extra advantages which make a competing exhibitor "sit up and take notice," without presenting any of the difficulties created by the extreme examples noted.

In the following in the group of seating plan studies begun with this discussion, an examination will be made of aisle arrangements for the 14-seat row maximum fixed by most building codes.

[*The author is a New York theatre architect whose researches in the planning of theatres specifically for motion pictures have been frequently reported before the Society of Motion Picture Engineers as well as in the pages of this publication. He is a contributing consultant to* BETTER THEATRES *on architectural form.*]

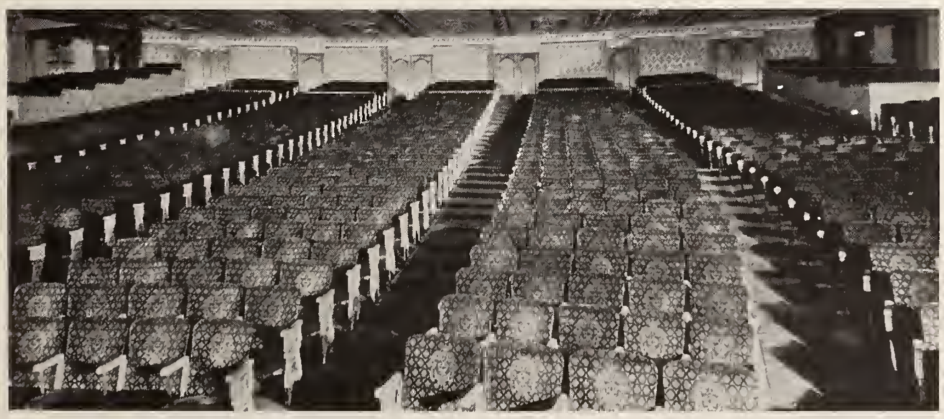
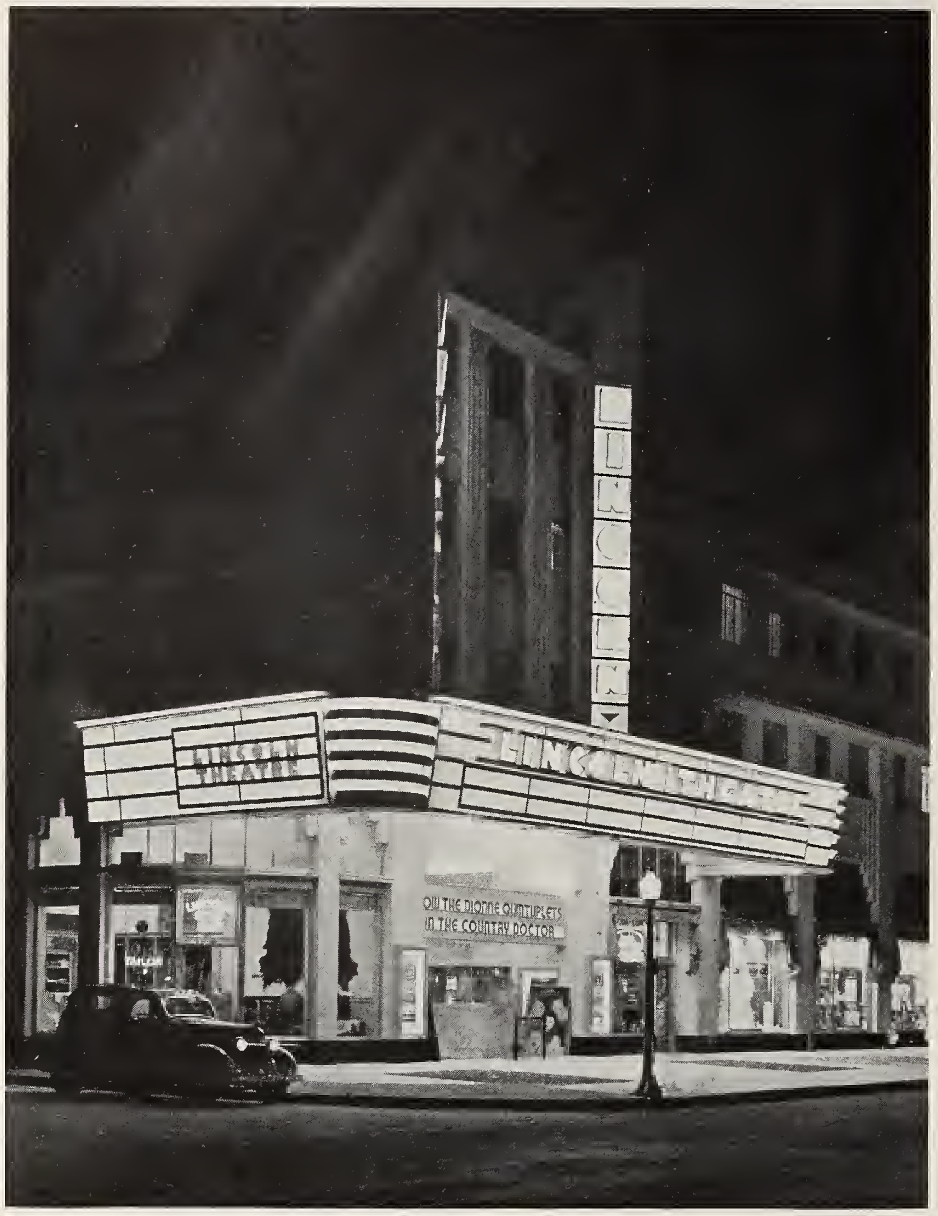


Figure 5. Main floor of the Los Angeles theatre in Los Angeles, Cal. Banks of only five or six seats to the row were adopted to make all seats more conveniently reached. This, however, necessitated two aisles in the most valuable seating area.

An Auditorium Painted With Light

[ALL PHOTOS BY SAMUEL H. GOTTSCHO, N. Y.]



The theatre facade at night.

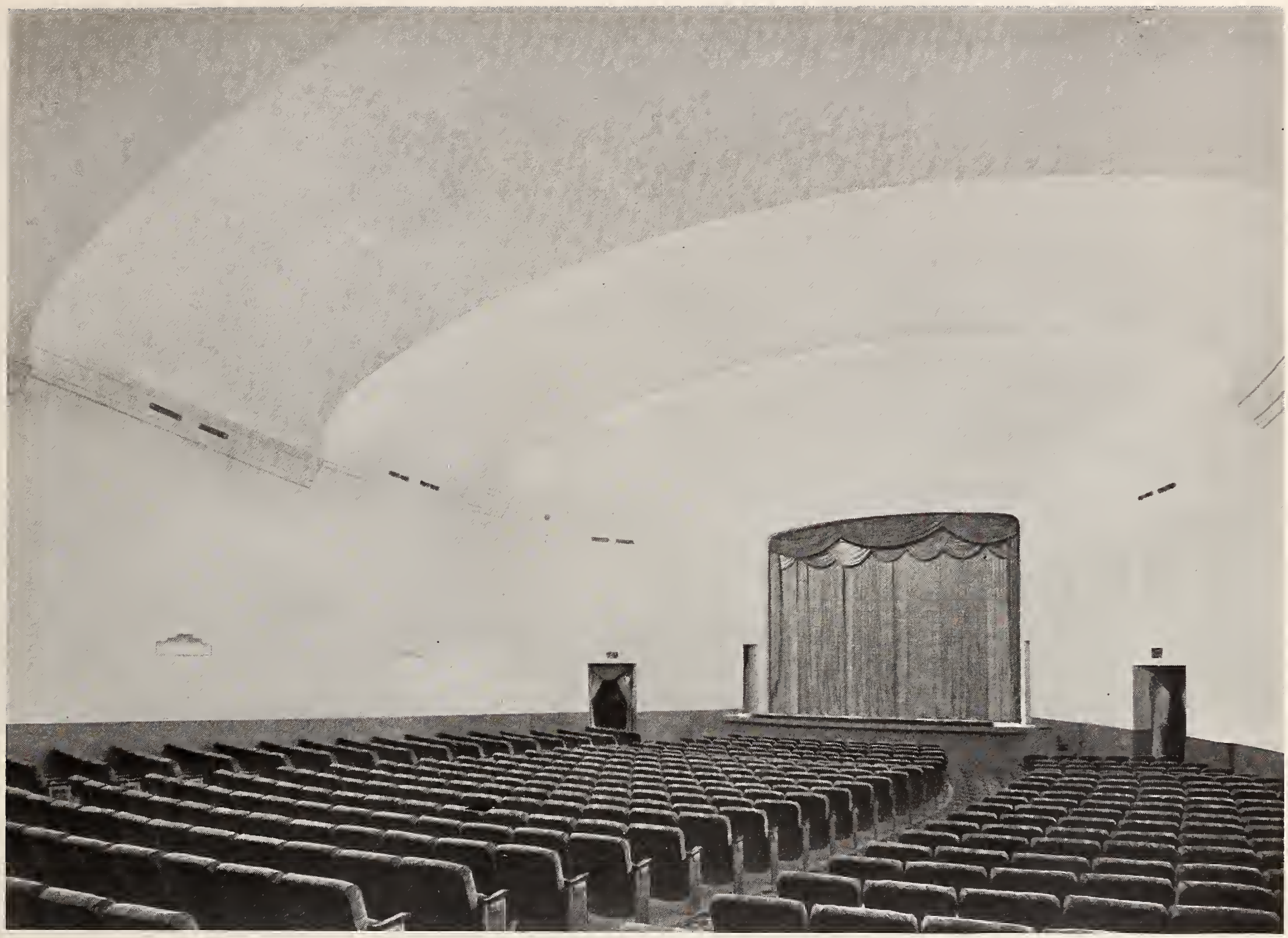
● Describing the Lincoln theatre, recently completed Wometco house in Miami Beach, Fla., designed in modern patterns with light a decorative feature

THE LINCOLN THEATRE in Miami Beach, new Wometco house, is a part of a $400,000 medical building, the first floor being devoted to shops and the other three to offices. Practically the entire space is being taken by doctors. Robert E. Collins was the architect, with Thomas W. Lamb as associate.

The theatre is given expression at the Lincoln Road entrance by the introduction of a high arched portal, protected and enriched by a marquee of polished metal and glass, denoting the name of the theatre and culminating in a crowning feature of sculptured stone which at night will be flooded with light.

The entrance portal of imitation stone leads into the lobby, a long, high room with walls of polished Florida key stone. Tall mirrors framed with moulded glass and enhanced by fluted surfaces in which are recessed bright metal and glass display frames announcing coming attractions. The floor, ramping slightly upward, is covered with a woven rubber rug laid within borders of Florida key stone.

The lounge is oval and is entered through a curving vestibule. It is about this lounge that all activity of the theatre will revolve. It is a quiet, restful room, the principal feature of which is a great picture



The auditorium, with walls and ceiling a great screen for the play of colored light.

window in the west wall and facing it on the east a large mirror in which is recessed an aquarium of tropical fish. Moulded glass with concealed lighting fixtures frames the mirror. Tropical plants fill the window and spaces around the mirror. The furniture is contemporary in design and planned especially for the contour of the room. Walls are seaweed green key stone, with floor covering of tile-red thick-pile carpet. Upholstering is in lemon-yellow leather. The tops of the odd-shaped coffee tables are of mirrored glass with aluminum ash trays on each. The china service is a deeper shade of the sea-weed green of the walls, and was made specially for this room. It is a part of the theatre service to serve tea in the afternoon to patrons who are using the lounge, and in the evening coffee is available. The tiny kitchenette is finished in golden yellow. Maids wear smart black and white uniforms.

The women's cosmetic powder room, opening from the lounge, is gayly colored with lemon yellow fixtures and orchid vitrolite walls, and the smoking room has a rubber dado in ultramarine blue over which life-size monkeys are scrambling.

Opening off the lounge are finely appointed telephone booths, men's room and an unusual drinking fountain. This is a "photo-electric-cell' controlled fountain.

Specially designed overstuffed streamlined, chromium-framed chairs were made for the Lincoln. About 800 are on the main floor, and 211 in a loge. In the main floor the 32 rows are so spaced as to allow ample room to pass those already seated. In the loge, where smoking is permitted, there are nine rows of seats similarly placed. Seats were designed and made by the American Seating Company.

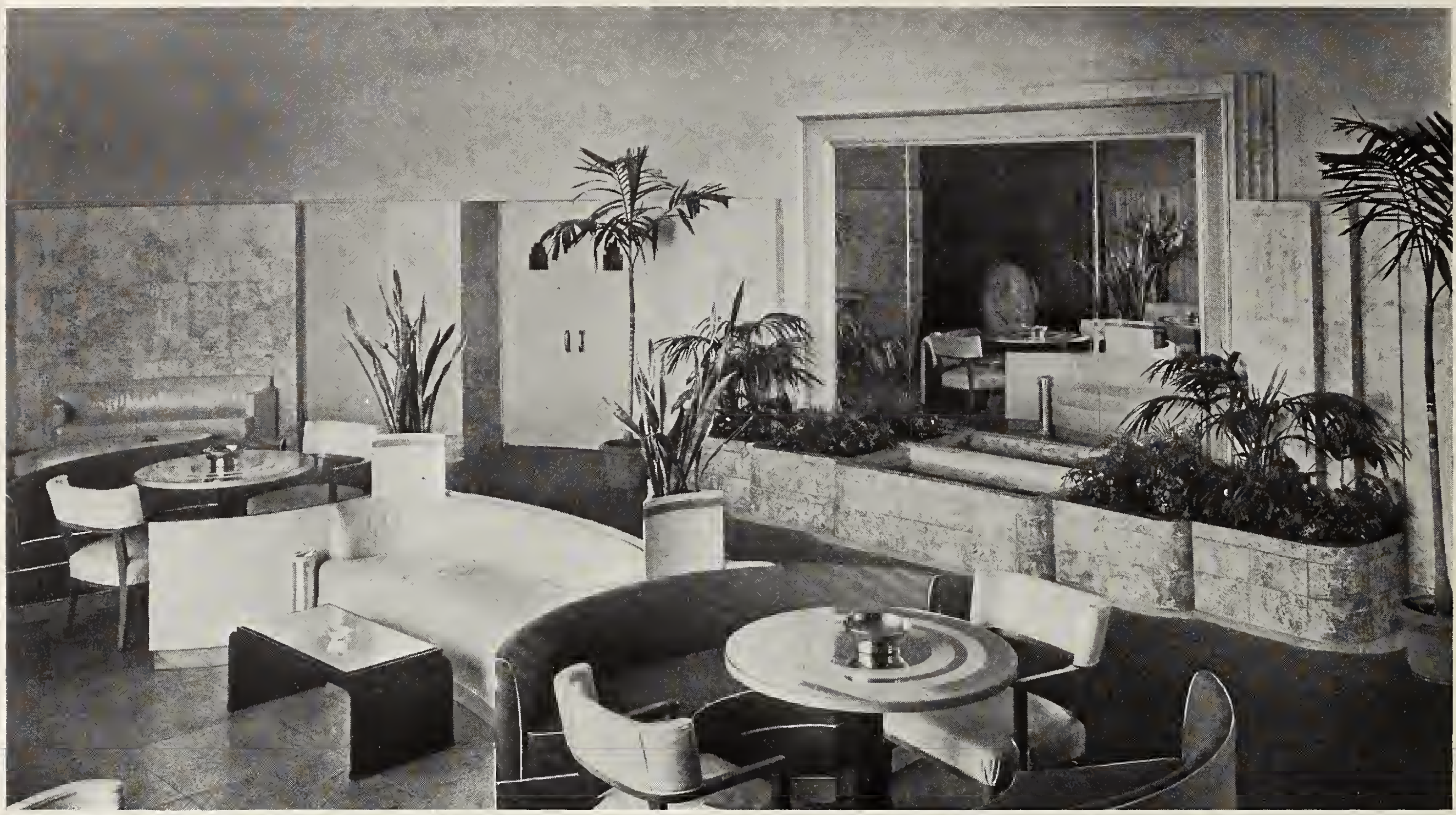
Auxiliary rooms containing a motor-generator, dressing rooms, offices and storage are off the second floor loge. In the projection room the walls have been painted rather deep brown with the ceiling in a lighter shade. Two projectors have been provided, with one spot and one effect machine. Western Electric Sound equipment is used. The maximum screen width obtainable is 13 feet 6 inches. The distance between the screen and the front row of seats is 23 feet.

The air-conditioning system is automatically controlled. The three plants necessary to supply the theatre are of 150 tons capacity and provide 720 tons of air a day. A remote valve controls the ventilation, air-conditioning and the heating of the equipment. A special gauge is set for room temperature. All the equipment is installed on a trembar spring base, the same as Radio City's broadcasting studios, which reduces the vibration. The entire ceiling in the roof is insulated with spun-glass. Brass pipes are used throughout. The installation was made at a cost of between $40,000 and $50,000.

The auditorium is acoustically treated according to specifications given by Western Electric Company, using acoustical plaster.

The auditorium decorative treatment is confined essentially to the lighting scheme. The wall and ceiling surfaces are white, and upon them light is both spilled and projected. The entire lighting scheme, designed by Kliegl Brothers of New York, is related functionally to the contours and fascias of the auditorium, and it is thus that certain "moulding effects," as at the proscenium arch, are created (see accompanying photograph).

The illumination scheme consists in two systems, each operating on its own dimmer system, with control from the projection room. One is a system of ceiling troughs, each 66 feet in length. The other is composed of twelve groups of down-lights, of three projectors each, located in the ceiling and so focused that each effects a sharply defined area of light on a fixed part of the



The foyer-lounge, which leads directly into the auditorium.

wall. With the dimmers preset, a series of color changes are effected in red, blue and amber.

The trough light sources have indirect reflectors and glass roundels. Each trough contains 44 ambers, 44 reds and 44 blues. The same color combination is used for the down-lights, in groups of three lamps, each 500 watts. The fixture for the down-lights is of the Klieglight type, with ceiling cones.

Illumination beneath the balcony is provided by trough lights in the soffit, which are also arranged in amber, red and blue lamping, being arranged in intricate patterns and coordinated with the electric sign work to give an artistic harmony in the maquee and facade.

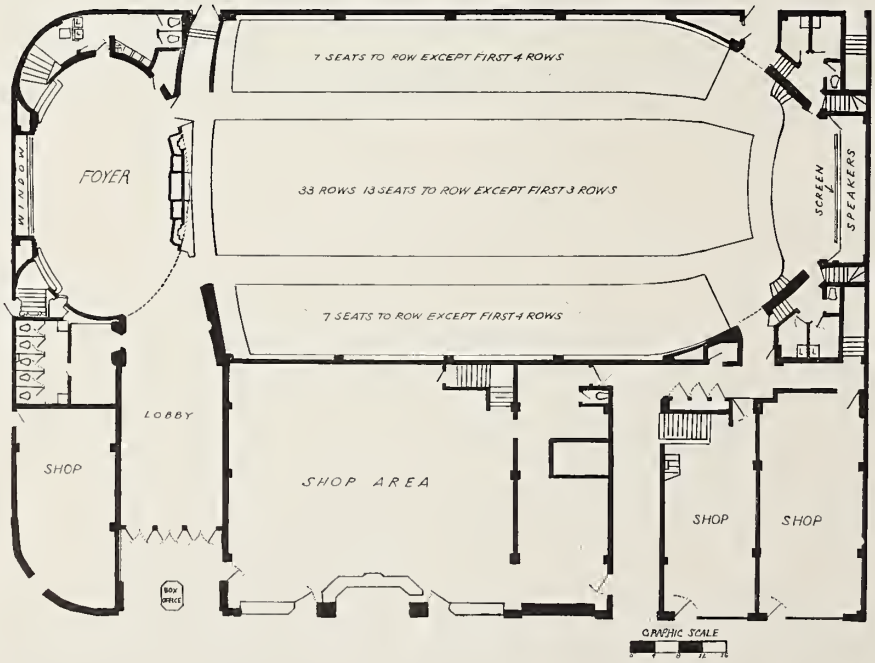
Winding stairways lead from the lounge to the loge, and opening from this passageway are the offices and ushers' rooms. The proscenium opening is 19 feet high by 25 feet wide.

In designing the interior of the theatre all efforts were toward the creation of a setting that interferes in no way with the picture. There is absolutely no ornamentation. Walls and ceiling are simple plain surfaces made interesting through the right proportion and contour and beautified by means of "painting" with hues from hidden lights. Frederick T. Rank of Chicago, was interior decorator.

Ushers wear cream and maroon uniforms in the afternoon, exchanging the short braided jacket for formal tails in the evening.

Miami Beach, and its sister communities which comprise the greater Miami area, have a fluctuating population. Normally it runs around 125,000 but during the winter season this number is more than doubled by visitors and winter residents. Lincoln Road, on which the new theatre is located, is a smart shopping district. The theatre is in the heart of this district.

The building, which was erected under a general contractor, represents an investment of approximately $400,000, of which the theatre investment is about $135,000. The Lincoln is managed by Sonny Shepherd.


7 SEATS TO ROW EXCEPT FIRST 4 ROWS
FOYER
WINDOW
33 ROWS 13 SEATS TO ROW EXCEPT FIRST 3 ROWS
SCREEN
SPEAKERS
7 SEATS TO ROW EXCEPT FIRST 4 ROWS
LOBBY
SHOP
SHOP AREA
SHOP
SHOP
BOX OFFICE
GRAPHIC SCALE
0
4
8
12
16

FLOOR PLAN, LINCOLN THEATRE, MIAMI BEACH, FLA.
ROBERT E. COLLINS, Architect

A CHAT WITH AN INTERESTING PERSON OF THE THEATRE WORLD

JOHN HERTNER, who says:

Television Will Lack Quality of Theatre

IN AN INTERVIEW BY F. H. RICHARDSON

IN THE INDUSTRY of the motion picture there are many men whom the thousands who have heard of them, or who have used their products, would like to know personally, but unable to do that, they at least would like to know something *about* these gentlemen who have served them long and faithfully. And John Hertner's is a name that long has been associated with affairs of the motion picture.

Since the year 1903, when the motion picture was still in its swaddling clothes, the Hertner Electric Company in Cleveland has been turning out motor-generators, and the theatre man has found them good. They have done their work, which means that John Hertner has contributed his mite to the solution of technical problems around which the success of the motion picture continually turns.

Through most of these many years I have known John Hertner personally, and there has been none more ready and willing to give unstintingly of his time in forwarding information concerning current rectification apparatus, in solving problems having to do with current rectification.

John Hertner was born in Williams County, Ohio, in 1877. As a young man, shortly after leaving college, he drifted into Cleveland, and finally turned up with a job with the Lincoln Electric Company. There he met another youngster, D. C. Cookingham, and not so long after they went into business together. Thus was the Hertner Electric Company formed.

Starting in this small way, John Hertner has built up a business which supplies motor-generator sets—Hertner Transverters—to theatres all over the world. Indeed, during the depression, he advised me, the foreign business often exceeded the domestic business. However, today that is no longer true. The total production of Hertner Transverters exceeds 6,000 (the company now manufactures other appliances as well). One customer in a single year purchased almost a quarter of a million dollars worth of Hertner Transverters—and that was during the depression!

And the faith of John Hertner in the motor-generator set for rectification of projection arc current is unshaken. In fact, he is quite willing to talk about this, and we did. He believes firmly that the motor-generator supplies a smoother current—that is, it causes less ripple—and that it delivers a steadier volume of output where line voltage fluctuation is present, than rectification mediums of other types.

But I did not confine my questions to current rectification. The experience of John Hertner goes back to the beginnings of the motion picture and from such we may expect a broad point of view. I asked him:

"In your opinion, will the future trend be toward a greater or smaller number of theatres?"

"I am inclined to think that the number of theatres now in evidence will not sharply increase or decrease," he responded. "There will be probably some increase, due to the fact there will be new centers of population—new towns springing up in country sections. There will be undoubtedly changes in present industry which will be a cause for remodeling completely or possible rebuilding. The total number of houses have a seating capacity that is well in line with the present population. I don't think it will change a great deal, either up or down."

I asked, "What is your opinion as to the possibility of television when it enters into the theatre situation?"

"I am not a prophet and don't like to make guesses," he laughed. "However, I don't believe that television lends itself to the general purpose of the theatre as much as may be anticipated. I imagine that the idea is to have a group of actors play at some theatre at a center such as New York and to have that play transmitted to various theatres simultaneously through the country. There may be something to that. As for current events, television is of course out. We can't have things all happen at 8 o'clock in time for the show.

"The ordinary picture is presented on the screen, I believe, much more perfectly than the ordinary show is presented by the actors in person in the theatre, as the result of countless repetition in the way of rehearsing and preparation. Perfection also is the result of a lot of labor in cutting film, splicing up things and finally getting a result that is again submitted to criticism for some more editing. That can't be done with television. If you have a group of actors who are presenting a show on the stage you have something that you cannot get from a picture because the actors are before you. You hear and view directly. On the other hand, if you have it transmitted by wire it comes down to the so-called 'canned' effect and lacks the perfection of detail that is possible in the standard picture on account of the toning-up and touching-up that it gets after it has been produced."

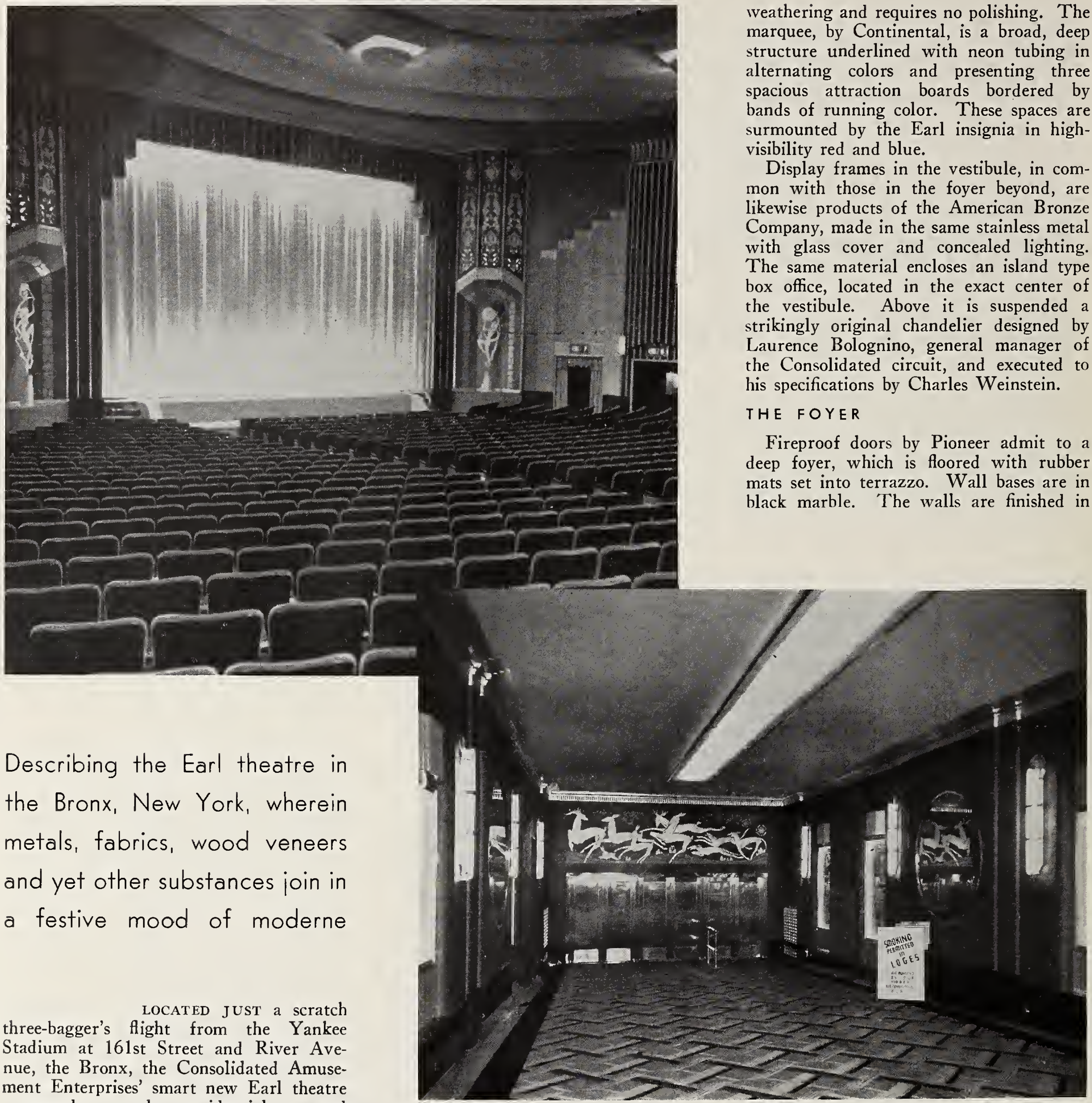
"Do you think," I asked, "it is possible to illuminate a theatre screen adequately by the television methods?"

"My experience," he replied, "is so limited in my connection with that phase that I am not prepared to state, but I would say from what little I do know that it would be impossible to get the proper amount of illumination."

Though the years behind him are many, John Hertner is still developing new solutions to rectification problems.

A Gay Blend of the New Materials

ALL PHOTOS BY COSMO-SILEO, N. Y.



Forward view of the auditorium, and the foyer toward auditorium doors.

Describing the Earl theatre in the Bronx, New York, wherein metals, fabrics, wood veneers and yet other substances join in a festive mood of moderne

LOCATED JUST a scratch three-bagger's flight from the Yankee Stadium at 161st Street and River Avenue, the Bronx, the Consolidated Amusement Enterprises' smart new Earl theatre commands a populous residential area and suavely serves cream-of-the-crop screen fare in the clean-cut manner of Clement Perry, its manager, in an exhibition setting as modern as this year's pennant race.

To study the Earl theatre layout, appointments, equipment and policies have come exhibitors from many States, from Canada and the British Isles. The building is fireproof throughout, constructed of brick, concrete and steel, and includes seven store spaces fronting on River Avenue. The building measures 125x115 feet overall. The auditorium is 80x115 feet. The Earl was built at a cost of approximately $150,000, exclusive of land, and was equipped at an additional cost of $45,000. Eugene DeRosa of New York, was the architect.

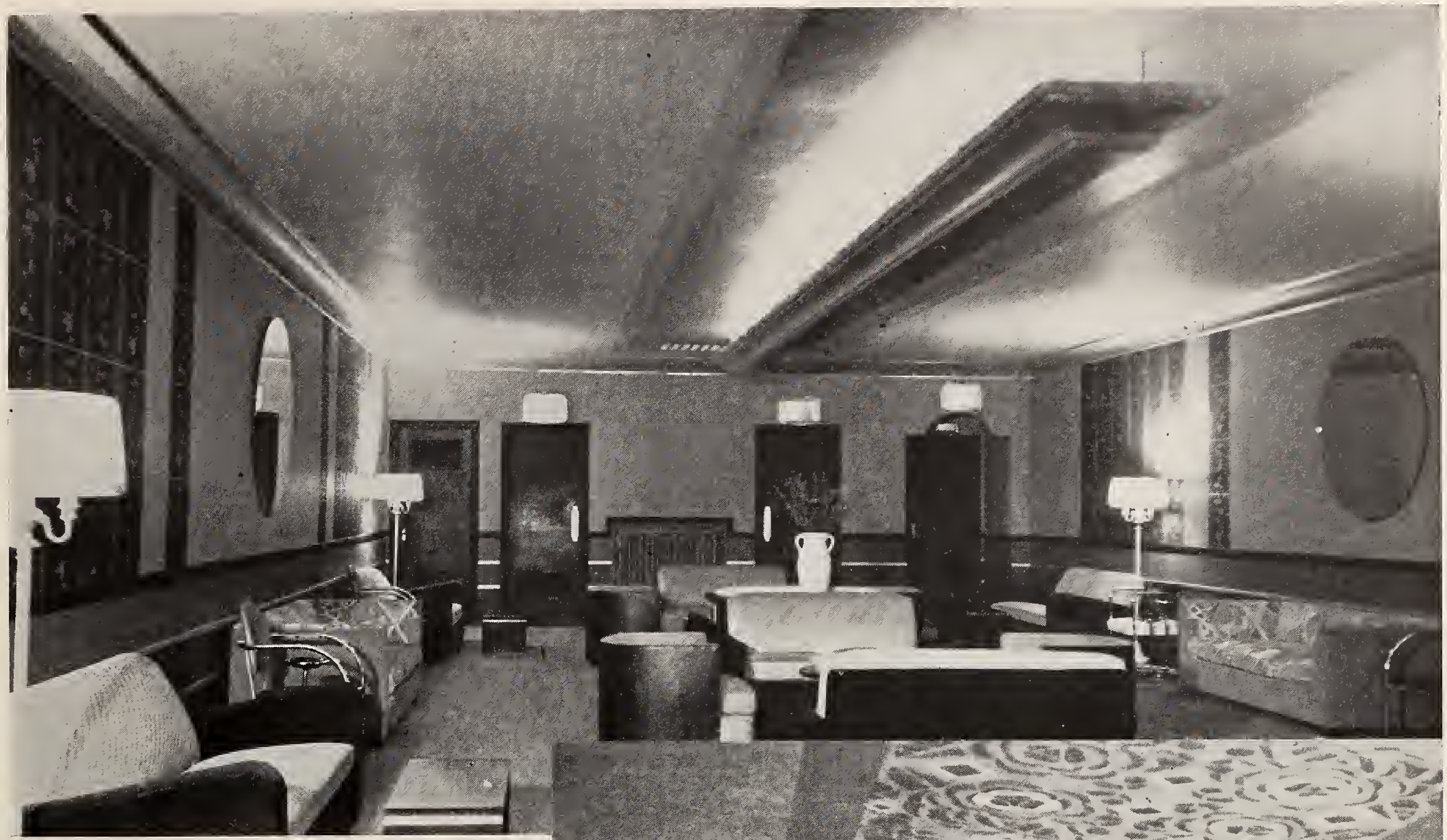
FRONT AND VESTIBULE

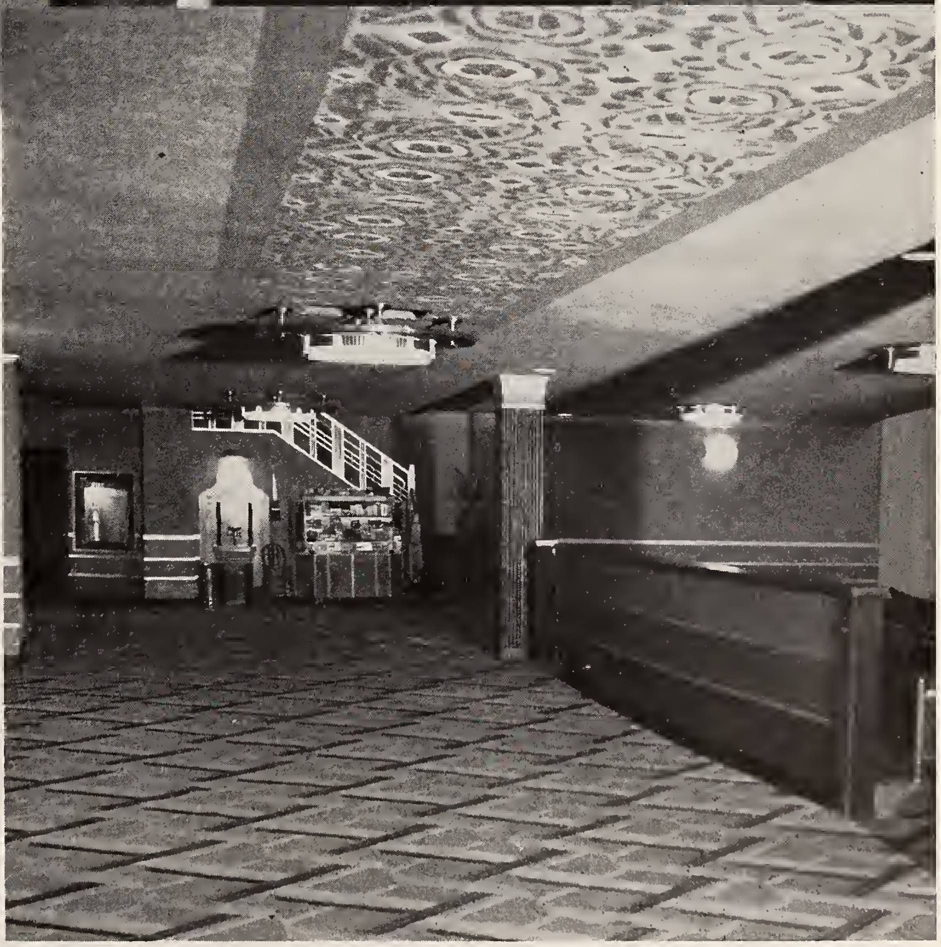
The front is made of enamelled steel and aluminum with a vertical fluted surface design and is a product of the American Bronze Company. It is impervious to weathering and requires no polishing. The marquee, by Continental, is a broad, deep structure underlined with neon tubing in alternating colors and presenting three spacious attraction boards bordered by bands of running color. These spaces are surmounted by the Earl insignia in high-visibility red and blue.

Display frames in the vestibule, in common with those in the foyer beyond, are likewise products of the American Bronze Company, made in the same stainless metal with glass cover and concealed lighting. The same material encloses an island type box office, located in the exact center of the vestibule. Above it is suspended a strikingly original chandelier designed by Laurence Bolognino, general manager of the Consolidated circuit, and executed to his specifications by Charles Weinstein.

THE FOYER

Fireproof doors by Pioneer admit to a deep foyer, which is floored with rubber mats set into terrazzo. Wall bases are in black marble. The walls are finished in walnut colored Flexwood laid over fireproof backing and are broken at intervals by vertical panels in aluminum and red Verona marble. Large round mirrors are sheerly mounted along each side of the foyer wall. A classical frieze surmounting the Pioneer fireproof doors leading into the auditorium pleasantly engages the eye and leads it to the plaster ceiling, running down the center of which a glass light fixture of





The main lounge (upper view) on the mezzanine level, and the mezzanine promenade.

suspended trough type combines its utilitarian illumination function with an effective knitting together of the decorative design. Interior decoration of the theatre throughout is by the Rambusch Decorating Company of New York.

THE AUDITORIUM

The auditorium is modern in character, with black, gold and red the predominant colors. Futed pilasters alternate with deep red tapestry panels. Illumination is indirect, with specially designed glass fixtures by Weinstein, casting light in a blue tone, during exhibition. Carpeting throughout the auditorium, stairs, lounges and retiring rooms is of cheerful, geometrical figure design in a color scheme of dull gold, rust red and black.

The average height of the auditorium is 38 feet. Wide aisles separate into three banks the 1,200 seats on the orchestra level. Two hundred seats in the balcony, which has the appearance of a mezzanine from the auditorium point of view, are similarly arranged. The chairs, upholstered in rust velour, are by the American Seating Company. Kalite acoustic plaster is used at the ceiling and behind the fabric wall coverings.

The promenade on the orchestra floor, like its equivalent in the balcony, is spacious and decorated in consonance with the foyer. Broad stairs at left lead to the second level and directly into a broad general lounge furnished by Modernage, Inc. Women's and men's toilet rooms are directly beyond. A powder parlor is furnished in the tubular type of modern metal chairs, with dressing tables, mirrors and individual lighting fixtures to match.

A steel stairway from the balcony promenade leads to the projection quarters. Projectionists' toilet and washbowls are off a brief corridor leading to a large room provided for lockers and reserve equipment. A somewhat smaller room between this and the projection room proper contains a Neumade sprinkler-system film vault and an enclosed automatic rewinder.

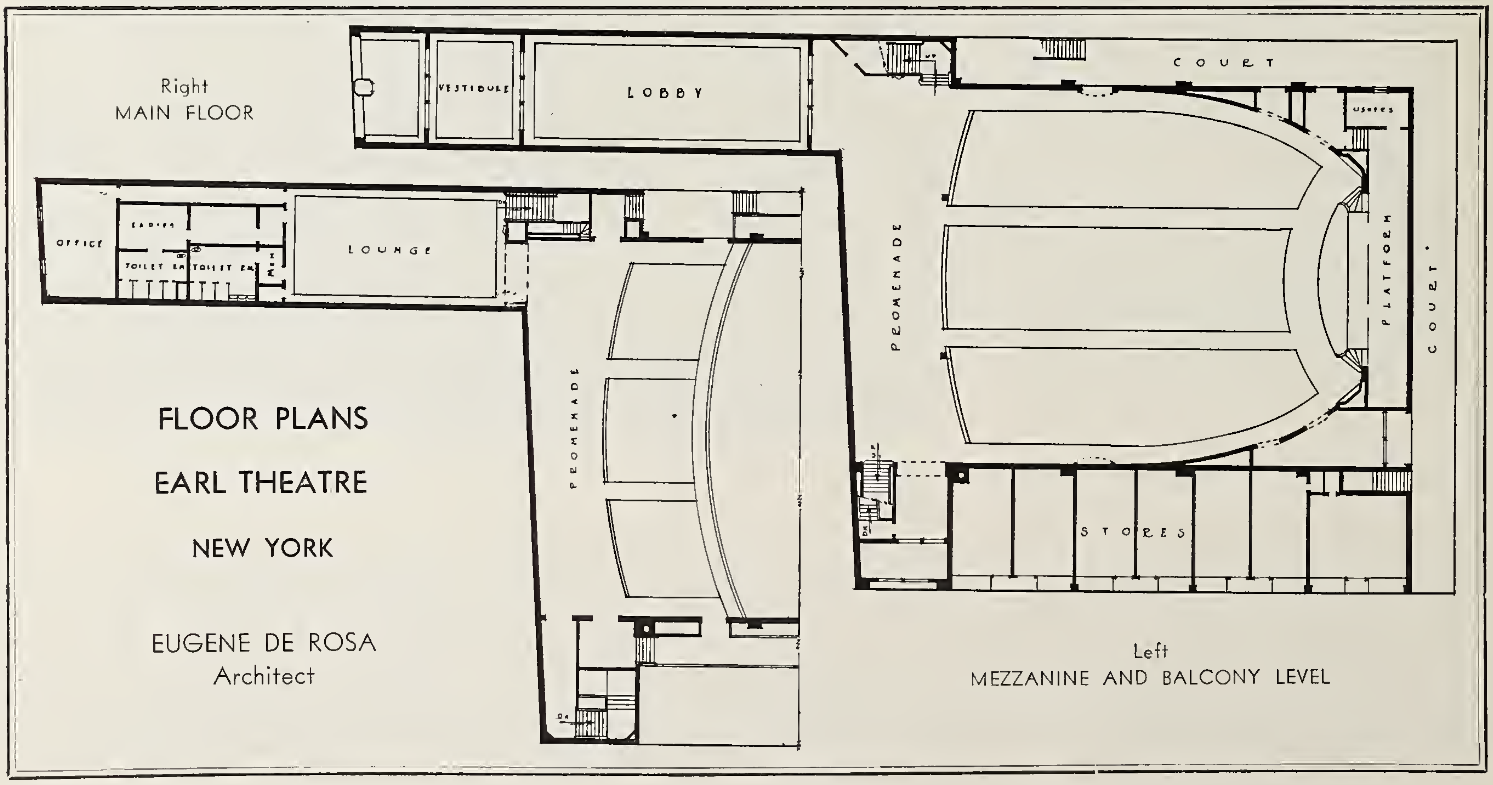
The projection room, together with the adjoining rooms, is of steel and concrete construction with terra cotta partitions. It is finished in gray. It is 24 feet wide by 12 feet deep. The projectors, of which there are two are Simplex. They are equipped with Brenkert Enarcs. Arc current rectification is by a Robins-Imperial

The indirect lighting at the ceiling, with opaque glass fixtures suspended beneath reflecting surfaces.

motor-generator. The sound system is RCA Photophone. The Earl screen image is 18x24 feet, projected from a 100-foot throw at an angle of 12°.

At right the projection room gives access to the intake and exhaust chambers of the ventilating system and to Powers thermostatic control dials governing theatre temperature with a maximum over-all differentiation of 3°. This equipment is intimately integrated with a Carrier-Brunswick heating and refrigerating ensemble installed in the basement.

Entrance to the basement is from the orchestra level promenade. The first of three commodious basement rooms houses a Spencer-Turbine vacuum cleaning unit powered by a Westinghouse motor, with inlets conveniently placed throughout the theatre. The second room contains oil-burning National Steel Boilers, which provides heat for the entire building; and the third contains the air-conditioning units.—William R. Weaver.



Right
MAIN FLOOR

FLOOR PLANS
EARL THEATRE
NEW YORK

EUGENE DE ROSA
Architect

Left
MEZZANINE AND BALCONY LEVEL

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Louis J. Starr, formerly in the Warner sales department, has been named a representative of the Condenser Service & Engineering Company of Hoboken. The company will install and repair theatre air-conditioning equipment.

Frank Mascato, head of Giylon Amusement Company, expects to open the Ditmars theatre in Astoria, L. I., by the end of May or early in June. The Amusement Supply Company of New York is supplying the equipment.

Sam Freedman is constructing a 600-seat theatre on Kings Highway, Brooklyn, N. Y., with opening scheduled for fall.

The Shaker theatre in Shaker Heights, Cleveland, has been opened by Sam Stecker, Myer Fine, Abe Kramer and their associates. This is the first motion picture theatre to be built in this suburban community. The house seats 1800.

R. J. Dawson has razed his Maple Leaf theatre in Vancouver, B. C., and will erect a new theatre, to seat 960, on the site. Thomas L. Kerr is the architect.

R. L. Smallwood, Sykes Haney, Bramlett Roberts and Theron Lyles plan to build a $25,000 theatre in Oxford,

C. Thomas of Grand Rapids, Mich., has plans for a 922-seat theatre in that city, to be leased to the Johnson-Butterfield circuit.

Ray Theatre, Inc., of Bells, Tenn., has been granted a charter. The incorporators are S. E. McDonald, R. F. Doffinger and E. M. Weeks.

The Jefferson Amusement Company, Texas operators, has plans for a new theatre at La Porte, Tex. It will cost $15,000 and seat 500.

S. W. Craver, T. A. Little and Carolyn P. Shuman have formed a company with the title, Dilworth Theatre, Inc., and will erect and operate a theatre in Charlotte, N. C.

Edward Ramsey of Mansfield, Ohio, who recently purchased the Plymouth at Plymouth, Ohio, after having operated it under lease for the past year, is closing the house for the summer. He expects to operate an open air theatre, sponsored by the Plymouth merchants.

D. M. Major is building a new 450-seat house at Paris, Mo., at a cost of approximately $10,000.

Death took one of the pioneers of the motion picture business and one of the industry's most prominent theatre supply dealers when Clem Rizzo, owner and operator of Clem's Independent Motion Picture Supply House in Philadelphia, died on April 27 in that city following an operation for appendicitis. He was only 45 years old.

Clem Rizzo entered the amusement business at the age of 13, at Verdi Hall in Philadelphia. When that playhouse began to present "moving pictures," young Rizzo shifted from back-stage tasks to projector operating. Projection remained his work for a number of years, even when, in 1908, he became owner of the Uptown Wonder nickelodeon in Philadelphia.

He either owned or managed a number of theatres in the ensuing years, and also operated a film delivery service between Philadelphia and Atlantic City. He remained a projectionist during most of this time, however, and from 1913 to 1917 was treasurer of Local Union 307. It was not until 1922 that he entered the theatre supply business. That year he became associated with Lew Swaab in his equipment establishment. In 1926 he opened his own supply store, and only about a year ago removed his business to larger quarters. He was one of the founders and at one time an official of the Independent Theatre Supply Dealers Association.

The E. J. Sparks interests will erect a theatre at Jacksonville Beach, Fla., at a cost of approximately $40,000. The new houe will have a seating capacity of about 800.

J. B. Gardner has taken over the management of the Rex theatre, Sandpoint, Ida.

Dale Green has been made manager of the recently reopened Family theatre in Endicott, Wash.

J. T. Whelan has purchased the Kiva theater at Santa Rosa, N. M., from R. L. Riddle. The house has been renamed the Pecos. Mr. Whelan also operates houses in Hobbs and Lovington, N. M.

R. E. Scarboro and H. L. Detgen have awarded contracts for the erection of a theatre at Chestnut and Scott streets, San Francisco, to cost about $40,000.

H. Muraki, H. Asano, S. Hattori and K. Yokoi, operating the Mission theatre in Sacramento, Cal., have transferred the business to Mission Theatres, Inc.

W. M. Nelson has been named manager of the Menlo theatre in Palo Alto, Cal., purchased recently by the Harvey Amusement Company. The theatre is to be reopened when alterations are completed.

Both RKO first-run theatres in Boston will be extensively modernized, according to Division Manager Charles Koerner. The Keith's Memorial, managed by George French, will be given new RCA sound equipment. The Boston, managed by Ben Domingo, will be reseated. Other minor improvements will be made at both houses.

The Alpine Circuit, with headquarters at Terra Alta, W. Va., has taken over the Nadine, at Middleborne, W. Va., formerly operated by M. G. McIntyre. Other houses in the West Virginia territory will be acquired in the near future, according to Charles Anderson, head of the circuit.

H. Vernon Johnson, formerly manager of the Rialto theatre in Columbus, Ga., has been transferred to Macon, Ga., as manager of the Rialto in that city. He succeeds Bill Johnson, who resigned to accept a position in Dallas, Tex.

George M. Mann and Morgan A. Walsh of San Francisco, have secured the use of the Dingle grammar school auditorium at Woodland, Cal., for the showing of motion pictures, pending the rebuilding of the National theatre, recently damaged by fire.

Frank Baumgart and Louis Kanstein will erect a theatre at Tehachapi, Calif.

Fox Salinas Theatres, Ltd., has taken a lease on the Crystal theatre at Salinas, Cal., owned by Elmer L. Brown.

J. L. Hatcher, now operating the Victoria in Baltimore, Ohio, will build a new 700-seat house at Xenia, Ohio. The construction will be financed by the Federal Savings & Loan Association, amounting to $75,000. Hatcher has taken a 20-year lease on the house, and will dispose of his interests at Baltimore.

The Golden Gate Theatre Company of San Francisco, is preparing to spend $50,000 in remodeling the Haight theatre in that city. Jorgensen & Deichmann are the architects.

Charles A. Thompson, owner of the Gem theatre in Pioche, Nev., is preparing to make alterations to that house.

Louis Gordon, independent operator, has bought out the interest of Arthur Lockwood in the State and Opera House in Waterville, Me. He and Mr. Lockwood acquired these situations from H. H. Paul some weeks ago.

James Hughes has taken full interest in the Sole theatre at Burlington, Colo. Mr. Hughes, who will now make his home in Burlington, also operates houses in Palisades, Neb., and Wray, Colo.

William Yaekle, assistant manager of the Paramount theatre in Hamilton, Ohio, has been named manager of the Gordon in Middletown, O., succeeding Milton Kress, who resigned. Marion Tasso, chief usher at the Paramount, succeeds Mr. Yaekle. Barney Moffett, assistant manager of the Paramount, at Middletown, has been made manager of the Gordon, replacing Bobb Gibbs, Jr., who takes Moffett's post. All houses are units of the Southio circuit, under jurisdiction of Tracy Barham, general manager, with headquarters at Hamilton.

The Penova Theatre Co., has been incorporated at Wellsville, Ohio, with capital of $25,000, by George Davis, C. J. Vogel and Walter B. Uhrling, associated with the Rex Theatre Company, Steubenville, Ohio.

Frank Weir has been appointed assistant manager at the Poli in New Haven, Conn.

Nat Williams, manager of the Rose theatre in Thomasville, Ga., twice arrested in connection with his attempt to operate the theatre on Sunday for a charity benefit, is being boomed for mayor. Mr. Williams is a former member of the city council.

T. & D. Theatres and Fox West Coast Theatres are planning alterations to the Capital theatre, Sacramento, Calif., at an estimated cost of $40,000. L. H. Niskian is the engineer.

Nasser Brothers of San Francisco, will remodel the Strand theatre in Alameda. F. F. Amandes of San Francisco, is the architect.

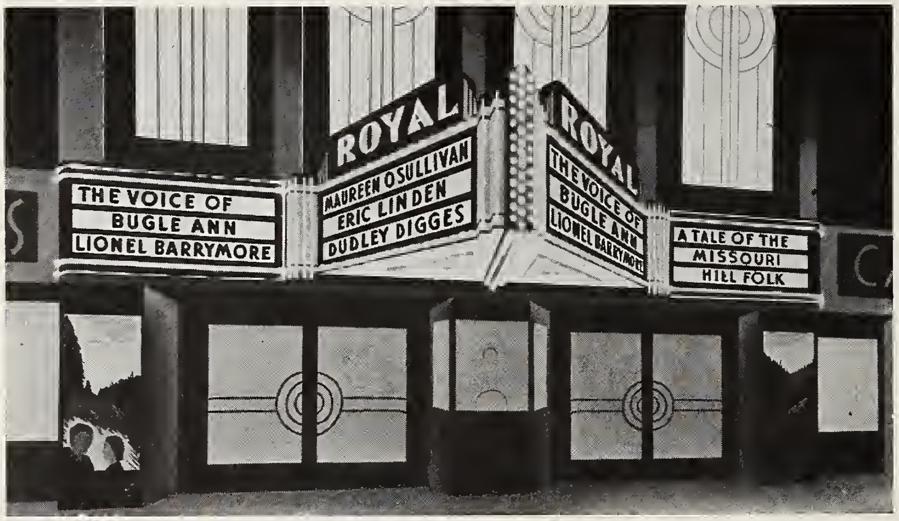
Benjamin T. Pitts, president of the Pitts Amusement Company, is completing arrangements for the constructon of a new theatre, to cost approximately $140,000, in Fredericksburg, Va. The new structure will be of Colonial architecture. Mr. Pitts is also planning to construct a new playhouse in Richmond, and is adding an $8,000 addition to his theatre at West Point.

The Rex Theatre Company, Steubenville, Ohio, of which W. B. Urling is head, has acquired the Kohler Building in Pomeroy, Ohio, and will convert the building into a 600-seat theatre.

Phil Chakeres, an executive of the State-Regent Corporation, operating a number of houses in Springfield, Ohio, and nearby towns, has returned from an extended visit to California.

Herman F. Jensen, formerly with Essaness Theatres Corporation of Chicago, in charge of maintenance, projection and construction, has become associated with Joe Goldberg, Inc., equipment dealers in Chicago.

Phil A. Frease, operator of theatres in Greater San Francisco, died at Redwood City, Cal., May 17, following a heart attack. He was 48 years old. He was stricken in the Redwood City theatre, which he owned. He also operated theatres at Vacaville and Albany. For years he booked shows for the navy post at Guam, and was formerly vaudeville director for Fanchon & Marco. Surviving are his wife, two daughters and a sister, Mrs. Jenny Blumenthal, who lives in Santa Maria.



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Essential Automatic Control In Air-Conditioning Systems

● How operating efficiency and economy depend upon the action of instruments, and what these instruments should be in a plant suited to theatres

IT IS GENERALLY conceded by all those who are in any way associated with the air-conditioning industry, that it is in a pretty unsettled state with few, if any, real standards as to design or methods or standards of practice. This is emphatically impressed on one when exactly the same set of design conditions are given out for a specific job to four or five of the leading companies and the proposals or bids are returned with a difference of six or seven thousand dollars in price in a cost range of fourteen or fifteen thousand dollars.

How is one to account for such a great difference between the high and low bidder? Is it because of greater ingenuity, lower overhead, a more favorable dealership on equipment, or a good engineer designing and competing against cheap, shoddy engineering? Well, I can propound these questions, but I have not yet found the answers that would apply in all cases. But one great difference I do know, and that can be generally found under the heading of controls.

By this time it should be established that controls are not only essential, but indispensable if economical, efficient and satisfactory results are to be obtained. It seems almost inconceivable that a company or individual will consider favorably the investment of from eighteen to twenty thousand dollars for air-conditioning a theatre and then hold back on nine hundred to a thousand dollars, or 5% of the job, for the proper controls. Yet this happens sufficiently often so that it becomes the rule rather than the exception. So frequently has it happened that a bidder on air-conditioning has lost jobs on the narrow margin of cost between the adequate control system and the inadequate, that bidders themselves are inclined to cheat on what they know is the proper system in order to compete on a price basis.

It should be thoroughly appreciated by theatre operators that no operating engineer, regardless of salary or his worth as an engineer, can possibly react and adjust himself to each change of load conditions as can automatic instruments. So when you hear the theatre man say, "I don't need such elaborate controls because I have to employ union engineers anyway," or "I want this plant to be completely automatic so that I won't have to employ an engineer," you know that he does not understand the principle of automatic control. Such statements, frequently heard, indicate a confusion of understanding between the true function of the engineer and the true function of automatic controls. The controls do a delicate job to a degree which cannot be performed by a human being. On the other hand, we all know that controls can't fill the oil reservoir or tighten a fitting.

INSTRUMENT TYPES AND WHAT THEY DO

THE MARKET today in electrical instruments presents one or more instruments which can be adapted to the control of almost any man-created piece of apparatus. Yet the air-conditioning industry, while fully cognizant of the foregoing facts, has not yet developed any standard system of controls which in general will meet the great majority of conditions in the theatre field. The air-conditioning industry and the manufacturers of control instruments are responsible for the viewpoint taken by most buyers of air-conditioning equipment, who look upon controls as a luxury, a necessary evil, an accessory to the job that might easily be dispensed with!

It is time that some of the larger buyers of air-conditioning equipment give serious thought to the correlation and coordination of the various functions of the integral parts of an air-conditioning installation, and endeavor to establish a yardstick for standard comparison.

REASONS FOR CONTROLS

The basic, primary reasons for automatic controls of an air-conditioning plant are:

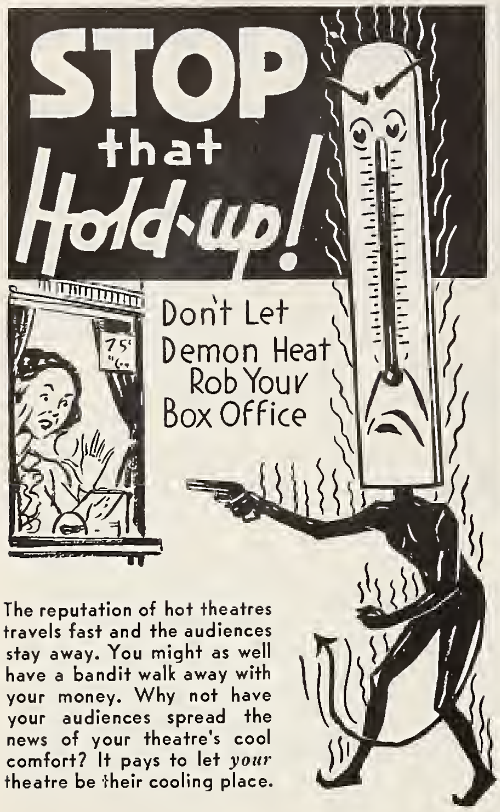
1. To have the entire system instantly respond to the momentary changing of load conditions, whether atmospheric or whether due to a sudden rise in temperature within the house caused by an influx, say, of five hundred people.
2. The buyer of air-conditioning is entitled to the maximum comfort for his patrons.
3. The necessity for economical operation.
4. The necessity for simplicity of operation.
5. The necessity for control from one point or one set of conditions at one key point.
6. The necessity for the plant to permit easy adjustment for seasonal changes.

In order that controls fulfill all six of these functions properly, the plan of control must be carefully thought out and the instruments themselves must be of unquestioned quality, workmanship and materials, and be designed with accuracy. These points and these only will insure dependable functioning and continuity of operation within the close range required.

CLASSES OF INSTRUMENTS

So that we may all become familiar with the names of some control instruments, the following brief definitions are here given (they really represent classes of instruments):

Thermostat—A device which by changes in dry bulb temperature causes some other mechanism to go into operation. Most thermostats depend upon the unequal expansion or contraction of two different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I would be interested in having one of your field engineers make an air conditioning survey of my theatre, without obligation to myself.

Name ....
Name of Theatre .... Capacity ....
Kind of Cooling System ....
Town and State ....

metals securely fastened together. Such instruments are said to be bi-metallic, or to operate on the bi-(two)metal principle.

Pressurestat—A device which by changes of pressure exerted upon a flat disc or bellows, will move, and by the use of springs, levers, and adjustments, put into motion or operation, another mechanism, or start or stop another function performed by another piece of apparatus. A pressurestat is frequently connected to the suction line of a compressor, and the pressure on the low side (in the expansion coils) can be used as a guide for starting or stopping the compressor.

Humidistat—A device which reacts to changes in the moisture content (humidity) of air and in turn will open or close valves which add more or reduce the content of the air, so that the instrument will return again to a normal or predetermined condition, resulting from the correcting of a wrong moisture condition of the air. Most humidistats operate by making or breaking a low voltage electric circuit and are generally accurate within a limit of 5% relative humidity.

Hygrostat—A device which reacts to the moisture content in the air. The element most generally used is human hair. Human hair is very sensitive to moisture, expanding and contracting according to the moisture content of the air surrounding it. Some cheaper hygrostats have been put on the market operating by an element that looks like a small ribbon of celephane. The function of the hygrostat is similar to that of the humidistat, but these instruments sense and record changes in atmosphere before the eye can or does detect them on wet bulb thermometers.

Psychrostat—Another device which reacts to changes in the moisture content of the air.

These last three instruments generally come under the head of *humidistats,* each operating upon a different principle, but all reacting to the moisture in air. In theatre air-conditioning, conditions have changed somewhat during the last few years: We used to attempt to air-condition not only the auditorium, but the lobbies, foyers, lounges, rest rooms and toilets. This is now considered a somewhat luxurious procedure—foyers and lobbies are somewhat cooled by *spilling a quantity of cooled air* equal in amount to the fresh air taken into the system through these spaces; and toilets, lounges and rest rooms are taken care of by *replacement of the air exhausted by the toilet exhaust fan with the cooler air of the auditorium.* In brief, our control problem is simplified, except in very large theatres, because our plants serve but a single space, the auditorium of the theatre.

ESSENTIALS OF AUTOMATIC CONTROL

IT IS NECESSARY to review the cycle through which the air travels in the summer time before discussing the necessary controls. First, a quantity of air is sucked or drawn in from the outside by the blower or fan. This quantity today is maximum 7½ cubic feet per minute per seat in the theatre (some air-conditioning contractors reduce this amount to 5½ cubic feet and once in a while to 3 cubic feet per seat, definitely cutting corners—a bad practice). This quantity of fresh air is mixed with about 12½ cubic feet per minute per seat, in the theatre, of air drawn from the theatre (some contractors will design plants to handle only a total of 12 to 15 cubic feet per minute per person, not standard practice). Then the whole quantity of air is filtered, and from the filter it passes (either all or part of it) through coils which cool or chill the air.

If part of the air was by-passed around the cooling coils, it is then mixed with the colder air and the mixture is then delivered to the aduitorium. The step described, of by-passing a portion of the air around the cooling coils, has up to within the past few weeks been covered by patents owned by one company, and any others using the idea have had to pay a royalty for its use. The supreme court of one of the States has recently ruled against these patent rights, thereby setting aside a decision of a lower court, and it is assumed that at this writing the by-pass principle is available for use by anybody. The use of extended (finned) surface direct expansion coils in the direct stream of air with the newer refrigerant has permitted simpler methods of control in most jobs.

INSTRUMENTS REQUIRED

In the above very briefly described central cooling system the following control system is about the minimum that could be installed:

A combination *temperature and humidity control* instrument should be located in the return air duct. This instrument would measure the temperature within the auditorium and start or stop the compressor, as the dry bulb temperature would rise above a predetermined temperature, or stop the compressor as the dry bulb fell below a predetermined temperature. The humidity control of this instrument would be set, and serve as the high limit of the humidity range, starting the compressor should the humidity in the auditorium exceed the predetermined high limit.

To refine this system somewhat we could install another *thermostat in the delivery duct,* which would become operative at the low limit of the dry bulb range and stop the compressor. The inclusion of a low dry bulb limit instrument is desirable even though the exact low temperature at which air may be delivered depends to some extent upon the size and shape of the auditorium, the location of delivery points, and the velocities at which the air is delivered.

Instead of having these instruments start and stop the compressor, it is good practice to have them operate a *pressure control* which in turn will operate a solenoid valve in the high pressure line to the coils, which will reduce the amount of refrigerant being expanded in the coils. In this way the refrigerating, or cooling, effect of the coil is reduced.

The *high-limit humidistat* is most necessary on direct expansion coil jobs on wet, damp or humid days. The elementary plan of control has at times in the past been considered an elaborate system. Of course it still functions today, but the more modern system is far more positive and over-shoots the predetermined conditions less frequently. The over-shooting in the elementary plan was largely caused by the fact that it was a two-position system, either off or on. In-between conditions were not satisfactorily met. This two-position objection could of course be cared for by a multispeed motor on the compressor, or by multiple compressor installations, both of which have in recent years been resorted to.

Now let's add the feature of operating the louvers on the fresh air intake and the return air intake, plus the operation of by-pass louvers to the above-described elementary system. These additions will definitely create a more flexible system.

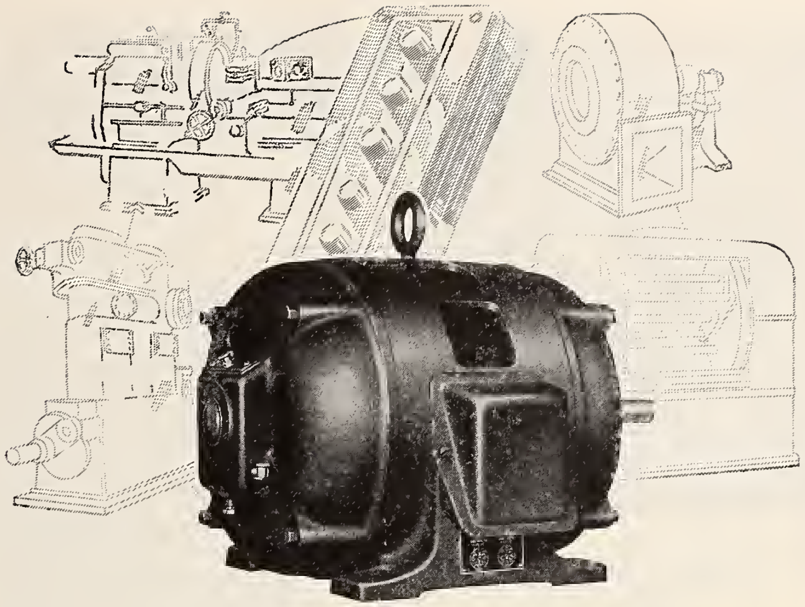
A *temperature control or thermostat* should be installed in the air stream as it leaves the cooling coil. As this temperature falls and reaches the lower limit, the thermostat operates a motor which opens the by-pass dampers, and a portion of the air will pass around the cooling coils and mix with the cooled air, thereby raising the temperature of the mixture to conform to the preset range on the thermostat.

Another *thermostat* should be located *in the fresh air duct* connected with a motor to operate the fresh air louvers. As the temperature of the outside air rises and becomes hotter, the thermostat causes the motor to operate and close the fresh air intake. If the outside temperature becomes colder, the thermostat will modulate the motor causing the fresh air louvers to open.

The above briefly describes the simplest set of controls and then shows how that set of controls can be added to.

Suffice it to say, for the time being, that with the increasing complexity of air-conditioning installations, and the insistance of the buyers of air-conditioning that real results be accomplished in terms of comfort, efficiency and at the lowest operating cost, more and more dependence must be placed on automatic controls. Due to the ability of automatic controls to coordinate and interlock the many variable conditions and various functions performed by the many units of the plant, and in a manner almost, if not entirely, impossible to accomplish by manual operation, it is a positive fact that they do bring about lower operating costs. The lower cost results from the ability of the control equipment to maintain the operation of the plant within narrow predetermined limits, and the control devices react promptly to changing conditions which would require minutes or hours to be put into effect by an operating engineer.

Before I close I want to make one statement, which may or may not have been impressed upon you before, and that is that *air-conditioning is primarily a problem of control and regulation of a combination of variable elements.* How can we afford then to chisel on the control equipment to operate a plant representing a fifteen thousand dollar investment?—J. T. K.



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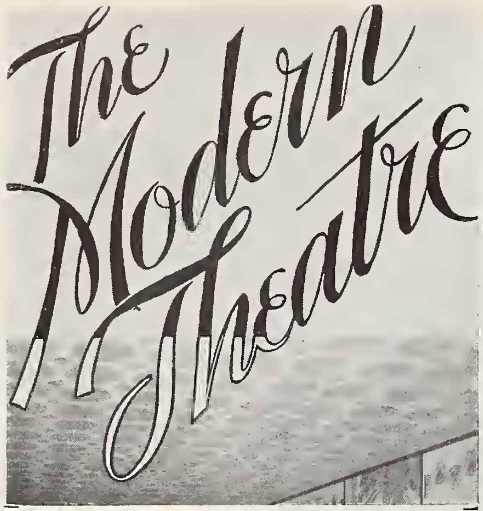

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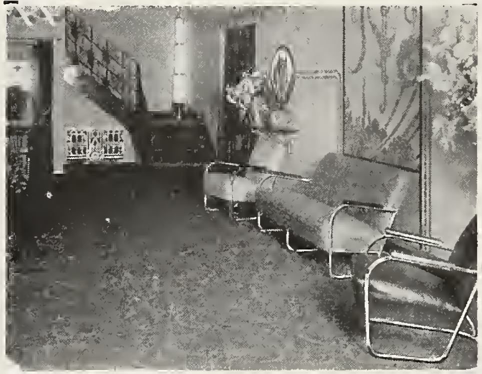

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AN IMPROVED model of the rotary stabilizer soundhead, incorporating distinct improvements of detail, recently brought out by RCA Manufacturing Company, Inc., has a number of features distinguishing it from previous models of RCA photophone equipment. The main frame casting is unique in design, in that it mounts the driving mechanism only. The sound mechanism, including exciter lamp, lens system, photo-cell and the rotary stabilizer itself, are component parts of a second assembly, mounted on their own casting, which is held to the main frame by cushion mountings of special oil-resisting synthetic rubber.

The rotary stabilizer drum is, of course, driven by the film itself. The only mechanical connections between the sound mechanism are the mounting cushions, the loops in the film, and the asbestos-covered wires to the photocell and exciter lamp.

The process of mounting or removing the projector has been vastly simplified by provision of two large, key-hole shaped slots in the top of the soundhead. The two mounting bolts are threaded into the bottom of the projector before it is placed on the soundhead. The bolt heads can then be inserted through the enlarged portion of the keyholes, the projector moved forward to its proper position, and the bolts tightened. To remove the projector, it is only necessary to loosen the bolts, move the projector back, and detach it. Slotting the soundhead top also eliminates the use of shims between projector and soundhead. Proper gear mesh can be obtained by moving the projector forward until the drive gear meshes correctly with the soundhead gear.

The rotary stabilizer has been rebuilt as an hermetically sealed unit, on the basis of service records which show this improvement to be entirely practical. The change prevents oil seepage, reduces costs, and improves the mass ratio between the stabilizer parts. The description proceeds pictorially:

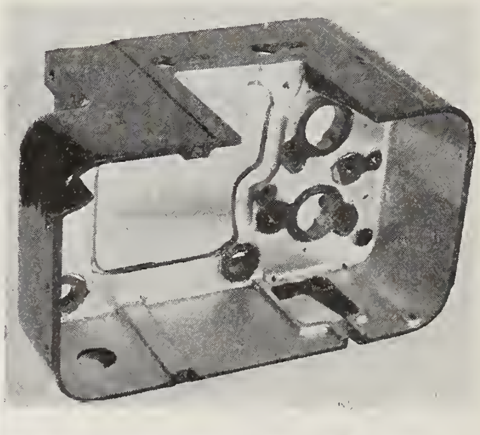


Figure 1. Sound side. Note large opening to left, which accommodates sound casting, and keyhole slots at top for the purpose of mounting projector.

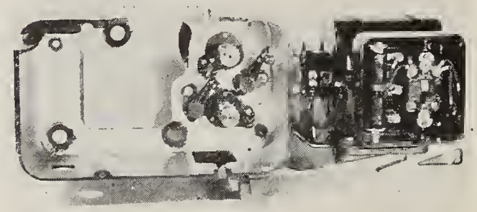


Figure 2. Sound side. Drive sprockets and pad rollers in place; motor mounted. Motor control compartment open, showing motor switch and adjustable resistor to regulate starting.

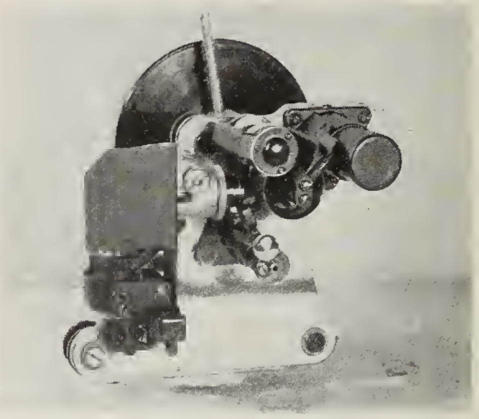


Figure 3. Sound side. Complete sound assembly, ready to fit into main frame casting. Photocell is in the black tube in the upper right-hand corner. Note synthetic rubber mounting grommet behind lower left-hand corner. Another can be seen at the top, just left of the vertical oil shaft.

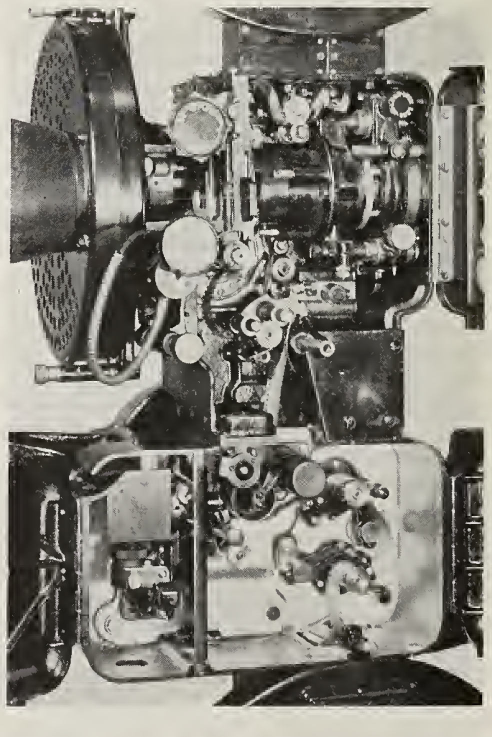


Figure 4. Sound side. Complete assembly with film threaded. Partition forming separate exciter lamp compartment has been added after sound assembly was mounted to the main frame.

[NEW RCA SOUNDHEAD: continued]

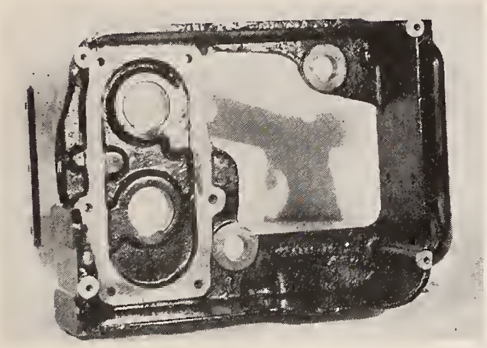


Figure 5. Drive side. Drive sprockets mount through the two holes at the left; sound casting mounts through the two holes at the rim of the large opening toward the right.

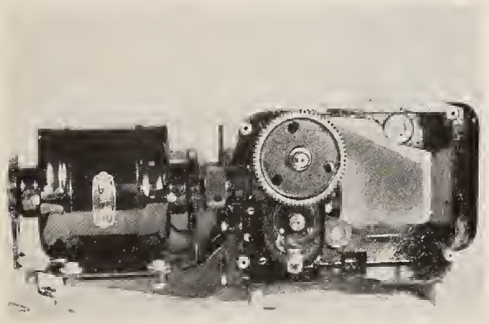


Figure 6. Drive side. Housing of motor flexible coupling in place. Sprocket drive housing, equipped with oil shaft and oil cup, in place. Lubrication of the drive is provided by the action of the lower gear running in oil. Projector drive gear is in place over the upper sprocket.

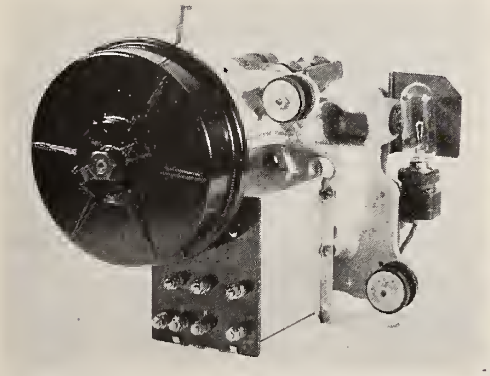


Figure 7. Drive side. Complete sound assembly, ready to fit into main frame casting. Mounting grommets can be seen above the photo-cell transformer case, and at lower right.

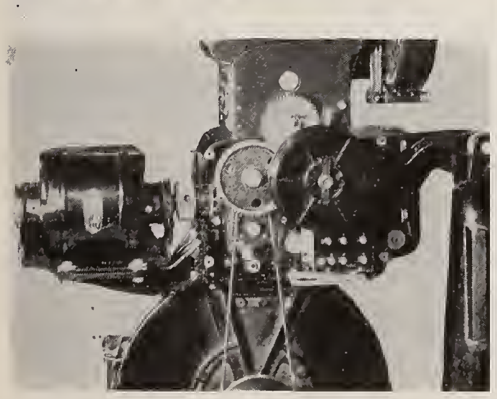
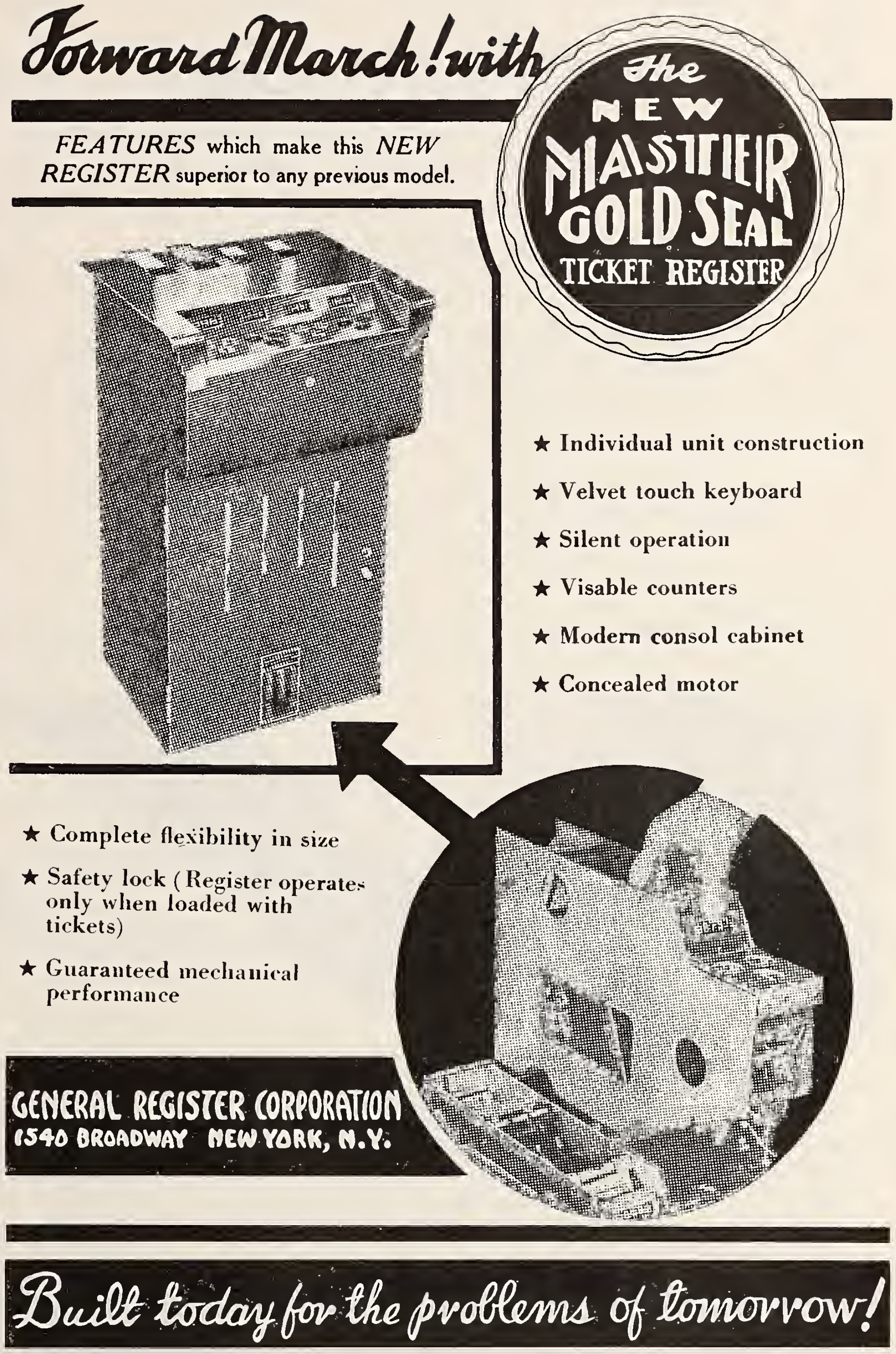


Figure 8. Drive side. Complete assembly. Compare Figure 6.



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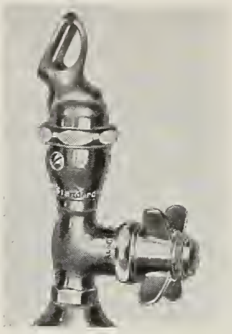
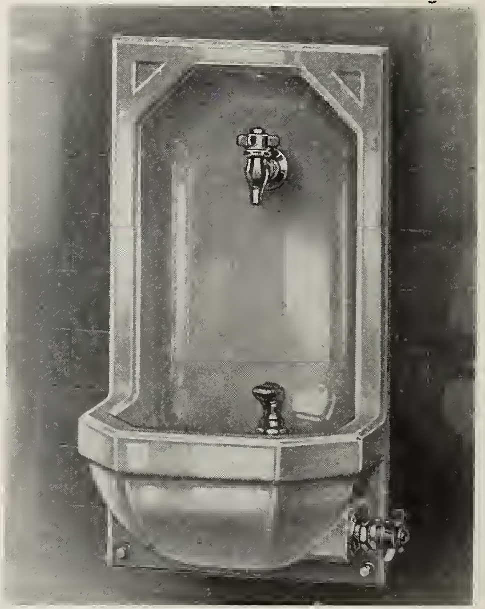
BETTER THEATRES, ROCKEFELLER CENTER, NEW YORK

Sanitary Drinking Water Equipment For the Theatre

DISCOVERY THAT the early and the conventional types of bubbler fountains for supplying drinking water, did not end all of the evils of the common drinking cup, has led to the designing of equipment for adapting such fountains for the use of sanitary paper cups. At the same time, more attention has been given to the faucet fountain for use with sanitary cups. Although equipment of this kind is well known, health authorities still find reason for drawing attention to the unsanitary character of unguarded bubblers (such views formed the subject of an article in the February 8th issue of BETTER THEATRES). In general, the public health factors involved are of concern to theatre operator, and there is also the added consideration represented by the reluctance on the part of certain types of theatre patrons to use bubbler fountains which did not have guards—some mothers, in particular, will not let their children drink from them.



Bubbler fixture ("Standard Renu") with guard and readily attachable to existing bubbler fountains. The water issues at an angle.



An alcove type drinking fountain ("Standard") suitable in appearance for theatres, attached either to wall as pictured, or in a deep recess. It is of vitreous china and is equipped with both angle-stream bubbler and a faucet for cups.

Most manufacturers of, and dealers in, sanitary fixtures are sources of equipment suitable to the adaptation of existing fountains to the use of individual drinking cups.

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticism. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

We are planning on building a 900-seat theatre, on a large lot where we will have more than twice enough room. We would like for you to give us any suggestions pertaining to the erection from the ground on up, heating, cooling, seating arrangement, etc.—M.C.

THE ANSWER:

So that we should be able to give a more detailed answer to your inquiry, we wish you had given more information about the size of the lot and if this new theatre is to be of the one-floor type. We will assume thit this is the case in forming our reply.

The most economical seating layout is to have a center bank of 14 seats across, with an aisle on each side and two wall banks of seven seats each. This will give you 28 seats across the width of the auditorium and cut the amount of aisle space down to the minimum. This arrangement will require a building 60 feet wide, and a depth of 100 feet for the auditorium proper, which dimensions give every good proportion.

Plan for a lobby 25 feet or more deep, and 18 feet wide. The foyer should be 12 feet wide, with men's and women's lounges and toilet rooms at each end along the side of the lobby.

Four exit doors will be required, one on each side of stage; one at each end of the foyer.

The best location for the heating plant is under the stage, if provisions are to be made for a stage. Since you state that you have more space than you required, dressing rooms could be built in back of the stage. Your State code governs the changes of air required in such a theatre. Use forced air for auditorium, and radiation in the other parts of the house. We recommend that you install an air washer, and if the water is cold enough, it can be used for summer cooling through the same system as the hot air is provided. Also, install air filters—they will help keep the theatre clean. Cooling can be done as described above or by a refrigerating process—all according to the amount of money which you may wish to spend.

For the structural parts of the building, a steel skeleton with masonry curtain walls could be used; or use reinforced concrete walls and piers with steel trusses. This, however, depends in what part of the country your theatre is located, as the cost of these different types of construction depends a great deal on locality. Be sure to provide effective acoustical treatment.

●

THE QUESTION:

We have a good building 25 feet wide, 100 feet deep and about 17 feet high in which we wish to build a 300-seat house. Would like to know how much drop there should be in the floor after figuring 16 feet out for lobby and foyer. Also, how large should the balcony be?

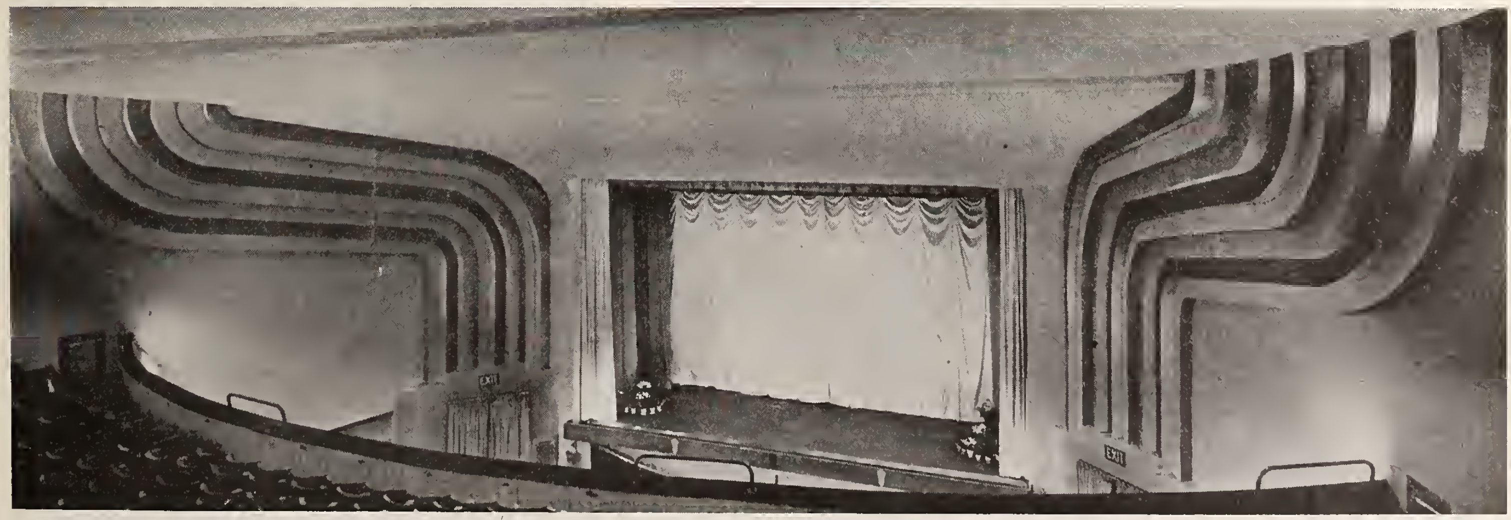
With the 16 feet for lobby and foyer, how much would you recommend for each? We plan to have the rest room in the basement in order to conserve space for the auditorium. Is that a satisfactory arrangement?—L.V.B.

THE ANSWER:

If you are satisfied with a 16-foot space for lobby and foyer, a building 25 feet wide and 100 feet deep will be large enough to accommodate 300 seats without constructing a balcony.

A 36-inch slope in the auditorium floor will be sufficient. For such a small house, a foyer 6 feet wide will be satisfactory.

The arrangement of placing toilet rooms in a basement is used in a great many instances, but there should be provisions



An auditorium design relying for decorative effect almost entirely on a direction form of wall and ceiling surfaces in conjunction with directionally reflected light. The walls and ceiling are of plaster, tinted in a color scheme consisting in pink flecked with gold and red and a green and gold combination along the facetted features at the forward cornices. This auditorium is that of the new Argosy theatre in Sheerness, England, designed by F. E. Bromige for East Kent Cinemas, Ltd. The seating capacity is 935.

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made for a lounge separating the men's and women's rooms as much as possible.

●

THE QUESTION:

ENCLOSED ARE two photos of theatre front, which has been painted too often. We would like to modernize the front with Carrara structural glass unless there is some other way not so costly.

What suggestion could you make in remodeling, with the three windows taken away from above the *tonight* sign, and perhaps some kind of corrugated metal to go across the entire front just below neon sign *may*. The doors and photo frames taken from the front, the ticket office moved to where the photos are between the two sets of double doors. Would you advise taking the two neon signs *theatre* away, removing the tin around the canopy and using a changeable sign in place of the neon theatre.

The entire front must be repainted, but we find some frames must be replaced so we might change the entire front if not too expensive. Have read many of your suggestions in the BETTER THEATRES and find them very interesting.—M.T.

THE ANSWER:

STRUCTURAL GLASS is a splendid material to use in modernizing a theatre front. It really is not very expensive, and so little of this material is required. We suggest that to obtain good results, small blocks about 8x16 inches be used. You may figure the cost at about $2 per square foot for this material.

Why not install a new ticket booth between the entrance doors where the poster frame is now located? If the large window has no purpose, why not place a large poster frame with Lumiline lamps along all four sides, with glass doors in front. In that space it could be set recessed in the center of the structural glass panel, which would cover the 12-foot part. This glass could be run up to the metal cornice. It would not be necessary to carry the glass above the marquee because it would not be noticeable, especially when new attraction boards were installed.

We certainly advise you to remove the signs saying "Theatre," as they do not mean anything. Install attraction boards with two or three lines of changeable silhouette letters all around the marquee.

Use very vivid colors for repainting the front, such as blue, tangerine, yellow, etc. The structural glass comes in various colors. Do not be afraid to use color, as it certainly attracts attention and you will obtain a very effective modern front at very little expense.

●

THE QUESTION:

ENCLOSED FIND cross-section sketch of my present theatre. I am considering remodeling to include a balcony that would seat at least one hundred people. In view of the rear height of my house, will it be practical to include a balcony in my remodeling plans so as to afford clear vision for all customers? Also, what suggestions have you on arranging the projection room so that the light rays will not be disturbed by people walking in front locating seats?

I don't want to change my present ceiling, and would it be advisable to have the projection room on the next floor or suspended from the center of the ceiling? Am planning on redecorating ceiling and side walls with Nu-Wood and don't want to spend a lot of money unless I can work in more seats. Would appreciate your suggestions as soon as possible and an estimate of cost.—C.W.J.

THE ANSWER:

IT WILL be impossible to install a balcony with a seating capacity of 100 seats in your theatre, even if the present ceiling is to be removed, which you state you do not want to do. It will require 10 rows of seats, plus a cross-aisle, to obtain 100 seats.

To maintain vision of the entire screen on the lower floor, the last row of the balcony should start at the front wall of the building, and the top of balcony would be on about the same level as the present ceiling. Therefore, there is no space for the projection room, since no seats could be placed on each side of it—this space would have to accommodate the stairways.

Suspending the projection room from the ceiling would not solve this problem, as it would interfere with vision from top of balcony, and we doubt if this is permissible unless your building is of fireproof construction.

The material you mention for redecorating walls and ceiling are satisfactory. This material should be shrunk before application. It should be applied to a plaster base with a cement especially manufactured for this purpose, not nailed. The cost of this material, applied, is between 8c and 10c per square foot.

●

THE QUESTION:

I AM RESEATING my theatre and would like your advice on seating arrangement. My theatre is 31 feet, 3 inches wide and from end of foyer to stage is 78 feet. My stage is 18 feet deep, and screen sets 10 feet back on stage.

There are three pilasters on each side, which extend out 8 inches.

I am enclosing a sketch of the floor. As you will notice, there is an offset in the building which is 12 feet, 6 inches wide and extends into the seating space.—E.E.B.

THE ANSWER:

IN ORDER to avoid traffic confusion and a cut-up appearance, we suggest that you meet the conditions created by the difference between the depths of the seating area at the sides by using the following seating plan:

Arrange for 3-foot aisles between a center bank and side banks, each side bank row containing four 18-inch chairs. These chairs will be narrower than is commendable, but four chairs of this width will permit the aisle on the short side to continue flush with the wall at the rear on that side, and join with a 3-foot space at the rear to form an uninterrupted traffic lane from the auditorium entrance.

The center bank would be arranged in 27 rows (32-inch spacing, back to back), each row containing six 20-inch chairs and a 19-inch chair at each aisle. This would give you 216 chairs in the center bank. The left side bank would have 27 rows, or 108 chairs. The short side bank would have 23 rows, or 92 chairs. The total seating capacity would thus be 416.

However, from these side capacities you will have to deduct six chairs to allow for the pilasters.

The space between the auditorium entrance and the last row of chairs would, as indicated above, be 3 feet wide, leading to the aisles. Since your screen is 10 feet from the edge of the platform, this arrangement has been calculated with a distance of 3 feet between the first row and the platform.

●

THE QUESTION:

I AM FIGURING on building a new theatre, frame building, that will seat 350 or 400 on the lower floor, and a balcony that will seat 40 or 50 negroes, negro entrance to be on the side, but the same cashier will collect from both white and negroes. Do you have a plan that would suit this occasion? My lot is 50 x250.—O.O.H.

THE ANSWER:

SORRY TO inform you that this department does not furnish any plans or sketches. It simply gives advice and suggestions.

Your problem should be an easy one to solve. But first you should consult your local or State authorities to find out if it is permissible to erect such a building with frame construction.

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FOR the sixth time since its inception in 1931, Independent Theatre Supply Dealers Association meets in annual convention with the manufacturers of theatre equipment and supplies—this year, at the Edgewater Beach Hotel, Chicago, from June 5th to 8th. To those manufacturers, it extends its good wishes for their spirit of progressiveness and their cooperation.

As in the past, the primary purpose of the convention is to exchange ideas—to discuss ways and means of affording the trade better merchandise, better service. The "Independent" member-dealers learn first hand what is what in new and advanced equipment and supplies. But more than that, they pass on to the manufacturers the comments and criticisms which they receive in their dealings with exhibitors and projectionists. The net result is that the manufacturers are in a better position to understand exhibitors' requirements, and the "Independent" member-dealers, in a better position to act as intermediaries between manufacturer and exhibitor—in a better position to keep abreast of equipment progress—in a better position to ask you to continue to

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Types and Uses of Rubber Mats in the Theatre

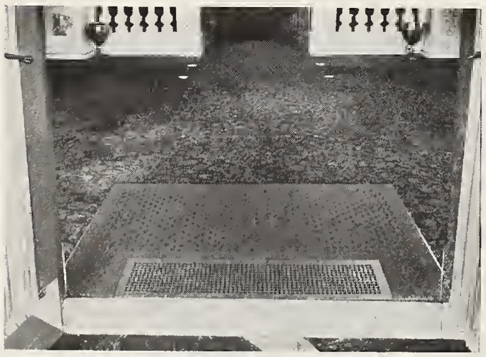
RUBBER MATS have specific applications to a number of areas in the motion picture theatre. In fact, in most instances they are advisable as floor coverings in vestibules and outer lobbies, and to be recommended throughout the traffic lanes between the street and foyer or auditorium.

The dirt and mud and grit brought into the theatre on the shoes of patrons impose both a maintenance and a replacement charge on the business. Rubber mats, as developed today for use in buildings of a public nature, with corrugations and perforations, remove a great deal of the dirt before the patron reaches the carpeted areas.

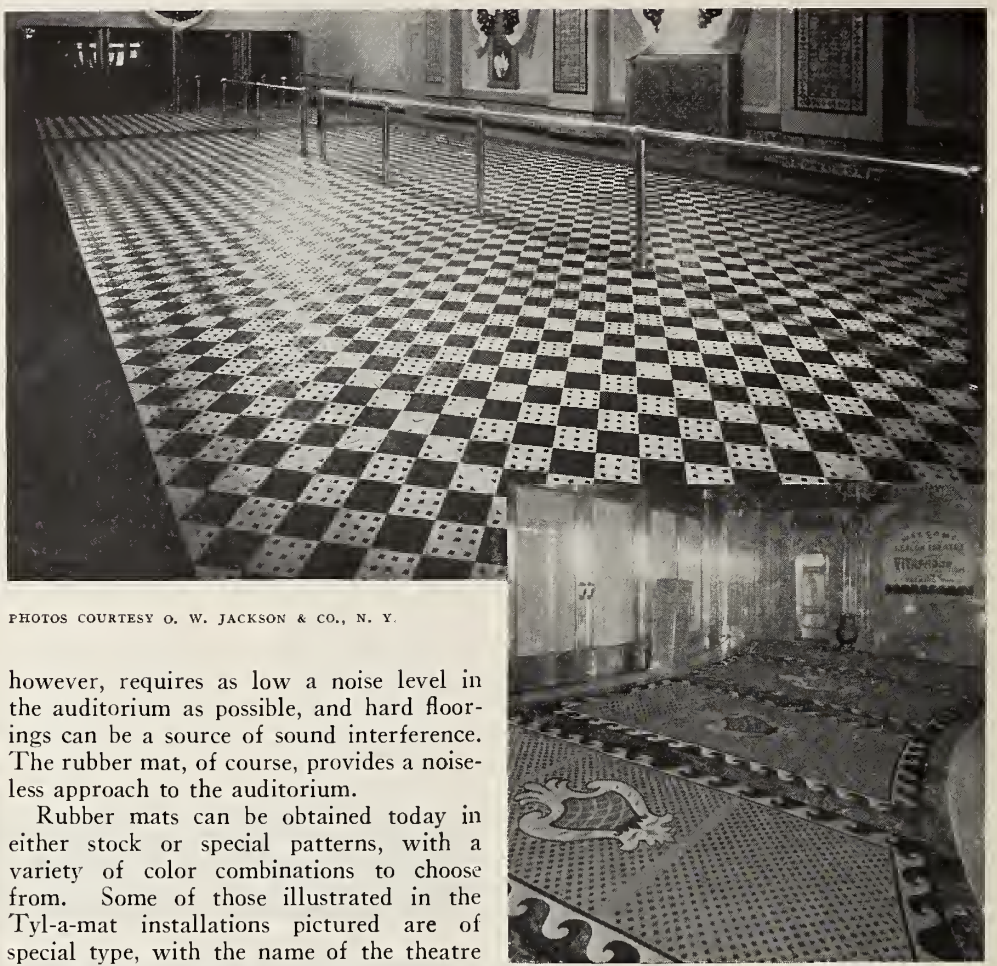
At the same time, the use of rubber mats in vestibules and lobbies supplies a flooring of suitable appearance and durability without recourse to costlier materials, such as tiles. They have a further advantage over even such material as terrazzo, in that wear takes place along the line of traffic no matter what the flooring, and rubber mats are readily replaceable, throughout the floor area or in the worn sections.

Rubber mats, in single units of size and shape to fit, on stair treads. The coloration harmonizes with that of the marble steps. (Academy theatre, New York City.)

Yet another factor is noise. This is not always of importance, particularly where a foyer intervenes between the lobby and the auditorium. The motion picture today, however, requires as low a noise level in the auditorium as possible, and hard floorings can be a source of sound interference. The rubber mat, of course, provides a noiseless approach to the auditorium.



Illustrating application of rubber mat to the edge of the foyer carpet. The carpet has been cut out, and brass frame installed around the mat to form a recess. The mat is of color matching that of the carpet. (RKO Fordham theatre, New York City.)



PHOTOS COURTESY O. W. JACKSON & CO., N. Y.

Rubber mats in lobbies. The upper view shows a simple checkerboard pattern in the Birmingham theatre, Birmingham, Ala. The other installation is that of the Beacon theatre in New York City, in which each of four separate recesses contain a mat of highly ornamental design.

Rubber mats can be obtained today in either stock or special patterns, with a variety of color combinations to choose from. Some of those illustrated in the Tyl-a-mat installations pictured are of special type, with the name of the theatre (showing the possible addition of advertising value to this type of flooring) worked into the design. Others are of stock type or conventional patterns. The illustrations also indicate the five principal applications of rubber mats to theatre floor, areas—vestibule, lobby, outer edge of foyer, stairways and isolated traffic points, such as in front of fountains, candy dispensers, etc.

VESTIBULE

Between the sidewalk and the lobby doors, rubber mats can be installed in patterns to harmonize with the decorative scheme, with the name of the theatre worked into the design; or in conventional patterns of neutral tone. Almost always it is necessary, in the interest of good appearance, to have the mat shaped to the floor, fitting snugly around the box office and against wainscoting or within the recess bordered by decorative tiling.

LOBBY

In the lobby, especially, the concrete floor should be recessed, and it is better to provide a border instead of bringing the mat to the wainscot, for sake of cleanliness as well as appearance. Inasmuch as the vestibule and lobby are more or less continuous as architectural elements, it is advisable to have the vestibule and lobby mats identical, or at least closely similar, in pattern and coloration. This, of course,

(*Continued on page* 41)

Illustrating the use of a rubber mat in front of a drinking fountain. The mat area has been cut from the carpet, and a brass frame installed around the mat, forming a recess. (RKO Fordham theatre, New York City.)

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Trends Towards Simplification In Sound Equipment Design

● Examining characteristics of reproduction apparatus today which represent efforts to unify the system and simplify both its operation and its maintenance

By WILSON N. DURHAM

PROJECTION ROOM test of sound via ear, while another and entirely different sound track is being played through the screen speakers, is one of the many improvements in operating technic and efficiency that have been made possible by modern types of sound equipment.

It is today perfectly practical, at insignificant expense, to adjust exciter lamp focus or film guide positions, test sound quality, etc., during the course of a show, without interruption to that show or the slightest inconvenience to the audience. Test films can be run while the performance is in progress, frequency measurements made, and many other types of work can be done that until recently made bad sound necessary until the end of the day, because repairs were impossible while an audience was present.

Technically, of course, the same procedure might always have been available, but the commercial considerations were such that not even the most expensively equipped theatres undertook in the past to install the arrangements needed. However, today the simplicity and low cost of amplifying apparatus has made the dual amplifying channel a common feature of theatre equipment, and with a dual amplifying channel and suitable switching arrangements there is no difficulty whatever in operating one projector through the stage speakers while the other projector plays a different sound track through the monitor. All that is necessary in the way of operating technic in connection with such work is an observer in the auditorium who will telephone the projection room in the unlikely event that it may be necessary to return monitor reproduction to the same sound that is being reproduced behind the screen; and if that step does prove necessary, a mere flip of a switch restores standard operation in every respect.

Tests of this kind are further facilitated by the greater simplicity of modern volume measuring equipment. The volume indicator and output meter are, in the newer apparatus, component parts of the monitor speaker assembly, and are available, together with the monitor speaker, at prices lower than the cost of the speaker alone only a relatively short time ago. The indispensable volume indicator, without which maintenance of satisfactory sound quality is almost impossible, may now be regarded as a standard part of the permanent theatre installation, as much so as the plate current milliammeter; and tests made with its aid are standard parts of daily routine, not special events to be undertaken by a visiting service engineer once in the course of a number of service visits.

These improvements are relatively indispensable in the case of extended frequency reproduction, in which correct positioning of the exciter lamp, to mention only one example, is most satisfactorily obtained only with assistance of the buzz track and volume meter. But while required by the new, higher standard of sound quality, they are made practicable for all theatres only by the new, vastly lower cost of apparatus.

MAINTENANCE

Servicing difficulties that have been to a large extent eliminated by the increased reliability of present day equipment, are further minimized, not only by the practicability of dual channel systems, but by the relatively very low cost of repair and replacement parts, removing any incentive for keeping doubtful parts in service or for limiting the stock of spares kept on hand. Thus, the writer is personally familiar with a theatre amplifier of 40 watts output power, more power than the largest theatres had available three or four years ago, for which a complete set of tubes can be purchased for the price of $5.54. That price may be compared with the cost for a single tube, up to $18, and in some cases higher, that was common in the very recent past. Translated into practical terms, this means that two complete sets of spares, in addition to the set in use, can be kept on hand for 1/3 less than the capital investment formerly needed to keep a single spare tube; and a very slight fraction of the investment formerly needed to maintain a full set of spares. What is true of tubes is also true, in varying degree, of all other spare and replacement parts used for theatre sound.

What is true of parts, is, of course, also true of finished apparatus which consists only of those parts wired in suitable combinations.

With greater inherent reliability, dual channel systems for emergency switchover, repairs instantly possible during the course of performance, and parts inexpensive enough to be stocked in any selections and quantities that may reasonably be called for, servicing of sound takes on an entirely new aspect, and becomes immeasurably a simpler and less troublesome problem.

SIMPLIFICATION

The new simplicity and economy has been extended even to the cost of original installation. The sound system illustrated happens to be one of the modern systems with which the writer is particularly familiar. That illustration covers a complete installation in a single unit, omitting nothing whatever except projector sound attachments and screen speakers.

The monitor is included; the rectifier for d.c. supply to exciter lamps constitutes the bottom panel of the assembly. The two centre panels are the two amplifiers, each of 40 watts output. A switching panel, by means of which one projector and am-

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plifier can be operated to the screen speakers while the second projector and amplifier drive the monitor, is shown between the monitor and the upper of the two amplifiers. The volume indicator meter is shown on the monitor panel, to the left of the monitor speaker itself.

This assemblage is 20 feet wide and 10 feet deep, 3 feet 4 inches high. It mounts between the two projectors, and the process of installing this complete sound system, except for wiring, consists of driving four expansion bolts into the front wall of the projection room, or, still more simply, of standing the assemblage on the floor or on a low metal stand suitably placed.

The wiring in installing this equipment is simplified by the fact that all inter-connections between apparatus, which formerly were made in the theatre, in conduit, and in accordance with costly municipal regulations, have now been done in the factory under ideal conditions for low cost wiring. Six different connections to this assemblage constitute the complete installation. All of these connections may be in flexible cable. Two run to each projector sound attachment, and consist of a shielded cable connected to the photo electric cell, and a short piece of BX connected to the exciter lamp. The fifth connection runs to the stage speakers, still and unavoidably an expensive part of sound installation—except, of course, where wires are already installed. The sixth connection from this assembly runs to the AC supply line. If screen speaker lines are already available the entire process of installing the system may take less than two hours.

This efficiency is made possible by the fact that component units formerly scattered about the projection room have been united in a single rack. For example, the rectifier panel for lighting exciter lamps was always, until recently, a separate unit, located at a distance, and requiring installation of conduit runs. Similarly, the monitor speaker was until recently located away from and sometimes at a considerable distance from the amplifier, requiring more conduit. Lastly, earlier practice, made necessary by the bulk and weight of apparatus used, was to ship component portions of the rack assembly to the theatre separately, and mount and wire them upon the rack in the projection room, to the profit of the electrical contractor, but to the cost of the theatre. The equipment shown in Figure 1 is small enough, and light enough, to be shipped to the theatre completely assembled, and to be carried to the projection room with less difficulty than in the case of a single power amplifier of earlier types. Wiring, including the complicated switch wiring, is done before the system is shipped.

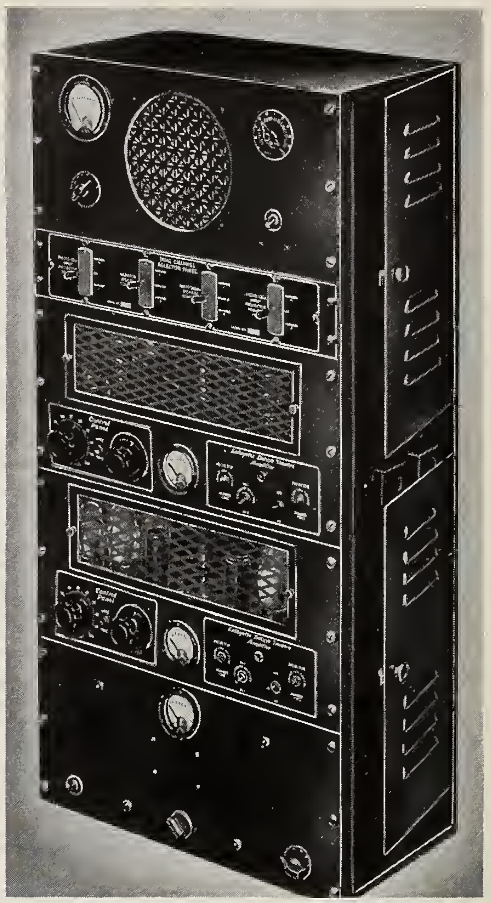

PHOTO COURTESY LAFAYETTE MANUFACTURING COMPANY

A unit sound system representing the newer simplified methods of arrangement for all elements of the system except the soundheads and speakers.

To the engineer, the most interesting feature of these improvements is that they came about logically through advance in technical design. To take only one point, the efficiency of electron emission and control in the newer tubes is such that tube filaments today need only a small fraction of the heater current formerly required to do the same work, with the result that a complete modern amplifier may logically weigh less then the filament transformer alone in apparatus of earlier design.

[*The author, Wilson N. Durham has long been identified with radio and sound engineering. In 1922 he installed the first voice reinforcing system used in Philadelphia. During the World war he supervised installation of radio-telephone equipment in U. S. destroyers. He is now consulting sound engineer with the Wholesale Radio Service Company of New York.* —THE EDITOR.]

A Series: VISION IN THE THEATRE

. . . a group of feature articles, to begin in an early issue of Better Theatres. It will represent an effort to present a practical method for effective determination of the projection lighting and screen provisions best suited to your theatre.

Hollywood hires famous singers, but they're just honky-tonk in lots of theatres.—F. H. R.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

A WORD ABOUT PROJECTION KNOWLEDGE AND POPULATION

SOME OF YOU may remember that I have more than once remarked upon a tendency among men in large city theatres to feel that they have advanced in knowledge as far as they can, and that it is now only necessary that they study such new things as may be introduced into the field of projection. This is not likely to be true of projectionists in small cities and towns. Very often, considering the equipment and the films received, they produce a better result than in many a large city theatre.

There is a reason for this. The small town man has no feeling of superiority. On the contrary, he feels it still necessary that he study and learn all he can.

This was exemplified in my recent trip. On several occasions the entire projectionist membership of small local unions drove through rain, 40, 50, 75 and 100 miles on the chance that they might learn something from my address. In four instances men drove over 150 miles to be present at the meeting where I was to speak. On the other hand, in one large city the executive board of the union refused to call the men together to hear the talk, although a beautiful meeting place and a really very fine lunch was provided for all who attended. In that city there were 96 men present, all but six of whom were *division managers, theatre managers, assistant theatre managers and exchange managers!* The half-dozen were projectionists.

In another large city the union merely informed me that it was "not interested." The exhibitors, however, expressed much regret that they could not accept on the date offered because an important affair was to be held by a theatrical club in the city that day.

Now I do not pose as a Solomon, but it is logical to suppose that a man who has labored in the interests of projection as I have for 27 years, may reasonably be expected to be able to deliver an address to projectionists having at least some value; and certainly, unless men assume that they already know everything there is to know, about projection, it then is their duty to attend such meetings on the chance that they and their craft may be benefited. It certainly is not to their credit when they refuse an opportunity to do so.

No projectionist is justified in estimating the extent of his knowledge purely on the basis of the last local census, or on the seating capacity of the theatre he works in.

EQUIPMENT FOR A VERY SMALL THEATRE

EARL CONRAD of Breaux Bridge, La., says "In the May 2d issue of BETTER THEATRES is an article captioned 'How I Built Myself a Theatre Business in a Hamlet of 400.' Now that is precisely what we propose to attempt doing. Our little town may not be as prosperous as the one described in the aforesaid article, but we have a thickly populated outlying country. Fifteen miles from where we propose opening we have a 600-seat house. If the theatre we have in mind, 276 capacity, does a third the business of the other we will be satisfied.

"We now come to the question, detailed answer to which is requested. We would like to know the most economical manner in which to equip the little theatre, considering what it now contains. We are leasing from one who has been operating it with one projector, with of course one soundhead. The equipment is: one amplifier, battery operated; two model 6-A Powers projectors; one soundhead, make unknown; one battery-operated amplifier, one speaker. No motor for one of the projectors. Please advise as to what you deem necessary.

"The sound is fair—we believe good enough. Yet we might buy a cheap a.c. amplifier to save time and trouble. One Powers runs quietly and gives good results. The other produces good results but makes an awful clatter when in operation. Would you suggest the purchase of just one new soundhead? Will soundheads of different makes operate successfully? What is your opinion of a battery-operated amplifier?"

First of all, Friend Conrad, assuming you have at least a moderate amount of capital available, you are going to operate a theatre, however small and modest, for the purpose of entertaining your public. First of all, if the amplifier be a good one and it be properly handled, there is no reason why it should not be satisfactory if supplied by battery, but it would be well to have the batteries inspected by a competent battery man to make sure they are in good shape. Next, much of course depends upon your projectors, and one of them has an intermittent movement badly out of adjustment or badly worn (or both), or else its film track (probably the guard back of the intermittent sprocket) is not properly adjusted. Hold the rotating shutter stationary and if you can rotate the intermittent (not the sound) flywheel as much as 5/16ths of an inch, measured at its rim, that mechanism is in need of a general overhauling, which may be properly done only at the factory or some repair shop approved by the manufacturer. If the intermittent flywheel rim cannot be rotated 5/16ths of an inch, then the intermittent movement, gear train and bearings are not *too* badly worn and your projectionist *should* be able to put the mechanism into condition himself.

As to the soundhead, I cannot of course know from what you say whether or not the result from it is anything more than passable, and you don't want *passable* business at the box office if you can get more. My own judgment is that with a nondescript soundhead and one speaker the results cannot be as good as they might and should be. Seems to me it would surely be wise to install another soundhead. If the one you have is a good one, all right. Get another of the same kind.

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Peculiar Marking on Sound Track Page 32
Queer Case of Film Ignition Page 32
Definition of Magnetism Terms Page 32
Pleased With Image Reduction Page 32
More Reports from the Field Page 34
Prophecies Concerning 16-mm. Page 38
Plea for Tension Adjustment Page 38
Heat in Color Projection Page 39
Chief of Projection and Union Page 40
"Operator" Starts It Page 40

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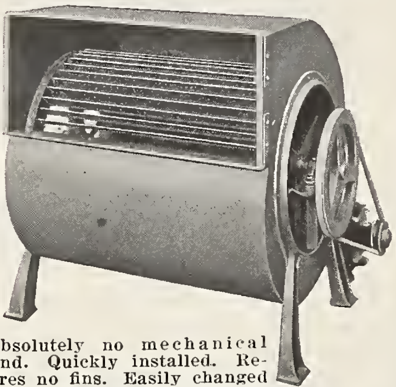

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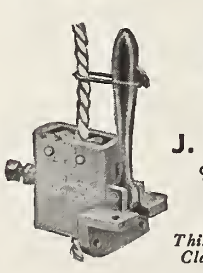

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PECULIAR MARKING ON SOUND TRACK

TOM WATSON, projectionist of the Princess theatre in Oskaloosa, Ia., submits a film clipping upon the sound track of which is a broad, most peculiar mark, the nature of which I cannot determine. It is about 2 inches long and about two-thirds the width of the track itself. At either end are several thin marks such as might be made were something drawn along it under pressure, but in the central section it has an appearance, under the microscope, suggesting that a roller covered with printer's ink had passed along the track. That is not what happened—such is merely the appearance. Friend Watson says:

"Am inclosing film sample clipped from a United Artist feature. Please tell me how the damage was done. How can I be expected to place decent sound before audiences if exchanges hand out this sort of thing? These marks appear every seven frames and last for two frames each during an entire reel. And let me tell you, Pop, it sounds like what you have several times called *lleH*. Seems to me that after all the fuss that has been raised, the exchanges would take the hint and put some real inspectors on the job."

I cannot imagine anything that would inflict such damage every seven frames throughout an entire reel. The only thing I can even suspect is some cleaning machine. Certainly a projector could not possibly do it.

A QUEER CASE OF FILM IGNITION

R. M. GITTINGS, projectionist of the Amuse-U theatre in LaHarpe, Ill., has had a queer thing happen which he describes as follows:

"Have been projectionist here for two years. Projected for five years back in silent days. Have used Motiograph, Powers and Simplex. Recently I had an experience that has me completely stumped. Would not have thought it could possibly be, had it not occurred before my eyes. Am writing to ask whether or not you can offer any reasonable explanation of the matter.

"I was projecting the first reel of a comedy when the film broke between the lower sprocket and the soundhead. I immediately shut off both the light and motor, but quick as I was, several feet of film piled up in the lower part of the projector mechanism. Opening the casing door I started to take it out. My hand was about 2 feet from the film end when the end burst into flame. Instantly I threw it on the floor and succeeded in stamping out the fire. The question is this: The film end did not come into contact with the light beam at any time after the break. When it burst into flame it was away from the mechanism and in contact with nothing but thin air. What is the answer?

"In closing let me say I enjoy your *Comments* in BETTER THEATRES, and your new Bluebook of Projection certainly is well worth the money."

A queer happening, indeed, and one I believe no man could explain with certainty. But who has a good guess?

DEFINITIONS OF TERMS APPLIED TO MAGNETISM

J. L. GRANBY of Memphis, Tenn., asks, "Will you tell me exactly what the following terms mean: (1) Magnetic Iron Ore. (2) Magnetic Inclination. (3) Magnetic Leakage. (4) Magnetic Belting. (5) Magnetic Permeability. I have been studying magnetism and have been unable to find any definitions of these terms, so I come to the 'Old Reliable.' "

I don't mind admitting that I had quite a time digging out definitions of a couple of them myself. Here they are:

(1) A native oxide of iron which has the power of attracting particles of iron. In crystallized form it is known as *lodestone*.

(2) Term used to describe the dip or inclination of a magnetic needle that is free to move in a vertical plane. It varies at different points. At the North Pole the needle would dip or point straight down.

(3) Stray lines of magnetic force that pass *around* the armature—of a dynamo, for example—instead of *through* it.

(4) A kind of belting that has strips of thin iron inserted in its body, so that when passing around a magnetized iron pulley the tendency to slip is decreased.

(5) Term used to describe the amount of resistance encountered by magnetic current in a substance. It represents the conductivity of a substance for magnetic lines of force. Its tendency is to decrease as magnetization increases, until at the point of saturation the resistance is so high that there can be no flow at all.

PLEASED WITH IMAGE SIZE REDUCTION

SOME WHILE ago a California projectionist wrote asking for an expression of opinion as to whether or not the screen image in the theatre where he works should not be reduced, and if so, how much. I replied saying the size being used (width 22 feet, 6 inches) was very much too large and should be reduced to not exceeding 20 feet, but that if the theatre were my own I would cut it down to 18 feet. Here is a letter just received from the projectionist:

"Thanks a million for your letter of a short while since. It did the trick. I had talked quite some while about reducing the screen image, but got nowhere until I showed the manager your letter. He then agreed to a trial, so I ordered two sets of lenses, one to reduce to 20 feet and one to reduce to 18 feet.

"I installed and used the 20-foot size for a few days. The manager finally admitted the picture looked much better and agreed to permit it to remain that size. Then one morning I went down early, installed the lenses to reduce to 18 feet, adjusted the screen drapes and—well, he

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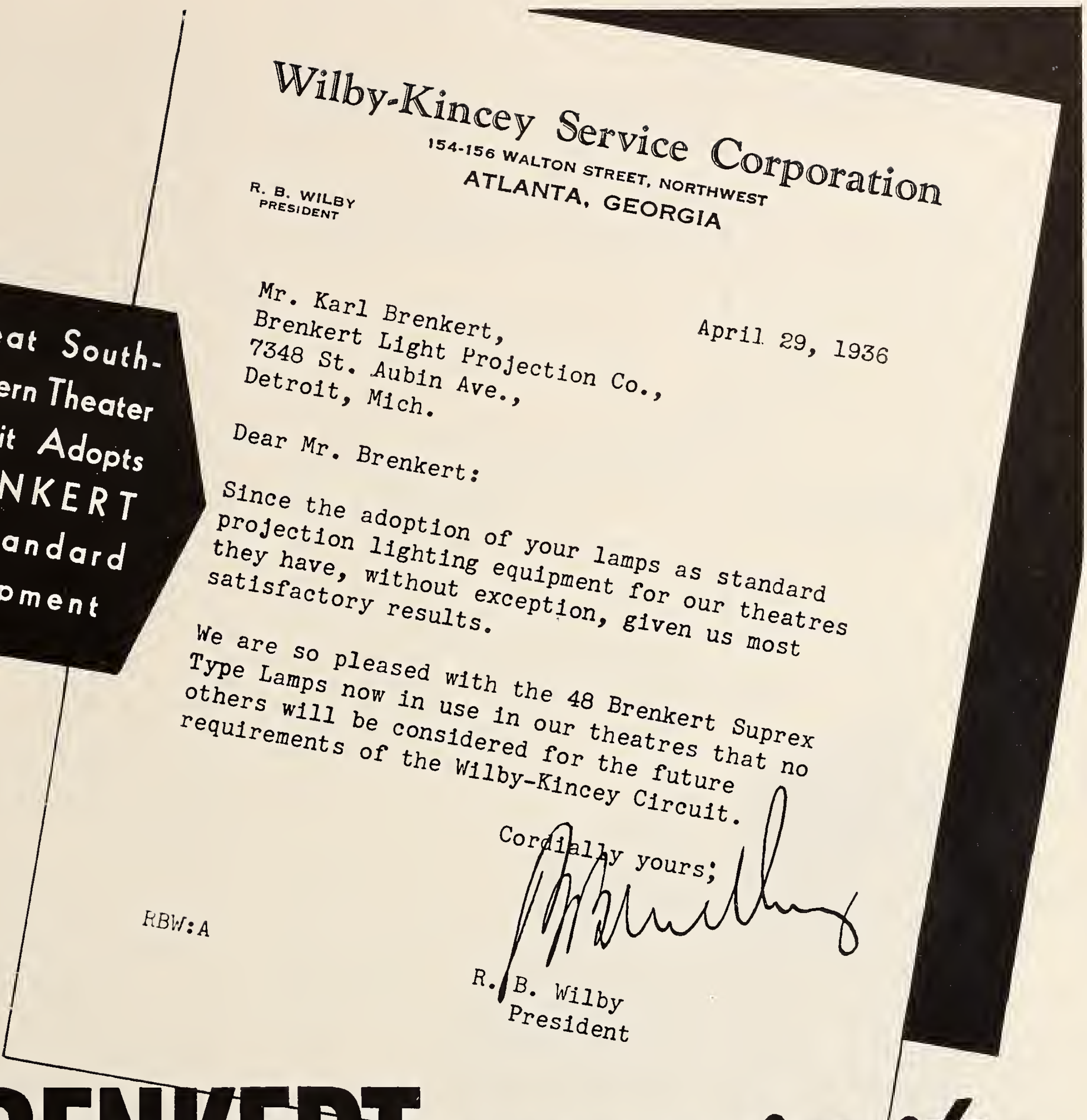

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raised no objection. In fact, never said a word. The change improved the screen image by at least 100%. It is more beautifully lighted, easier to look at, has greater 'depth'—in fact, is better in every way. So thanks again to you for your kindness in aiding me to secure the improvement."

And he might have added that *the value of the front half of the auditorium is increased immeasurably.* It is there the oversized screen image does the greatest amount of harm.

MORE REPORTS FROM THE FIELD

IT WILL BE recalled that on my way to Chicago for the Society of Motion Picture Engineers convention, I addressed meetings of projectionists and theatre owners and managers in many cities. On my way home I did likewise.

SOUTH BEND

Leaving Chicago, my first stop was South Bend, Ind., which boasts a population of approximately 100,000 and tries to sell something like 12,000 to 14,000 seats each day. Thirty-five thousand of the people are Polish, or of Polish extraction. Double features are run by all except one house. C. V. Cofell, manager of the State theatre, and J. R. Wheeler of the Colfax, both Balaban & Katz houses, agree that it is giving the pubic far more than it is entitled to at South Bend prices, which range from 10c to 35c, with a large majority of seats in the lower price brackets.

The meeting was preceded by an excellent beefsteak dinner and was attended by a total of 72 people, including twelve managers representing nine South Bend houses, two in Mishawaka, one in Niles, Mich., and one in Benton Harbor, Mich. There were eleven projectionists from Elkhart, and eight from Benton Harbor. Fred Champagne, electrical inspector for the city of South Bend, was present.

LIMA, OHIO

The Lima local that sponsored the meeting has only 17 members, a part of whom are stage hands. Therefore, although men from other towns and cities were invited to and did attend (two of them traveling 75 miles through rain), the meeting was not a large one. Unfortunately, being weary almost to the point of exhaustion, I made no note of names, nor did I visit any of the theatres.

An excellent "dutch lunch" was served prior to the meeting, and I have in all the trip had no more attentive audience. When such a small local sponsors such a meeting and prepares for it so well, it most certainly is entitled to credit for its enterprise.

In planning the trip, I believed that I most surely would be very weary by the time Lima was reached, so I had arranged to run down to Marion, Ohio, and visit two very dear projectionist friends, H. J. Seckle and R. S. Slagle, of the Palace theatre. In Marion I visited the Palace, saw some excellent projection work and talked with Manager George C. Planck, who impressed me as a type of theatre executive we might well have very many more of. Said he, "I demand hearty co-operation from all employes of any theatre I have charge of and in turn I stand ready to co-operate with them."

And that is exactly the correct procedure. The projection staff informed me that Manager Planck demanded real excellence in both image and sound, but was always willing to provide whatever was necessary to achieve that.

MANSFIELD, OHIO

Mansfield, Ohio, boasts four theatres, three of them Warner and one, a small one, independent. Feeling peppy after a day of rest in Marion, I visited them all, though at the Majestic and Ritz only long enough to say hello.

The Madison (Warner) is managed by W. V. Divorski, with whom I enjoyed an extended chat. At both the Madison and Ohio the screen is too near the front of the stage, which materially reduces the value of the front ten rows of seats and certainly is not beneficial to the next four or five rows. Also, while the Madison projection room is a very fine one, it is located away

Meeting of managers and projectionists which I addressed in Cleveland.—F.H.R.

up at the ceiling, whereas there seemed no earthly reason why it could not just as well have been placed at least ten feet lower. The location causes a very great projection angle, with consequent distortion of the screen image.

The Madison projection room is manned by Howard Straub, Del Guthrie and John Deyarmon. The room is large. There is a motor-generator set room with two sets of Roth Actodectors. There are also a large work room, toilet room, etc. The projectors are Simplex, with Peerless Magnarcs. Sound is Western Electric.

The Ohio is the only Mansfield theatre regularly using double features. Frank Harpster, the manager, replied to the question, "Do you run bank nights or other give-away stunts?" with an emphatic No. Said he, "I give them the very best possible attraction, image and sound and get business doing just that."

I found Harry DeLancy and H. E. McAllister in the Ohio projection room, using Simplex with Strong light source equipment. The sound is Western Electric.

At the Majestic (Warner) the manager was at dinner, so I just said hello to the projectionists, A. F. Ebenshade (secretary of the local) and F. J. McIntrow. The Ritz (independent) manager was also absent, but I shook hands with the projectionists, H. Schlegel and J. K. DeArmand. The Ritz room is very crowded.

At the meeting were four projectionists from Tiffin, Ohio, 40 miles away; seven from Marion, 36 miles distant; and four from Ashland, thirteen miles off. They all drove over after their shows closed. All members of the Mansfield local were present. A very nice lunch was served.

CLEVELAND, OHIO

The meeting at Cleveland was a most memorable event. The National Carbon Company provided the parlors of the Hollenden, big downtown hotel, as a meeting place in which to assemble the managers in the daytime and the projectionists after the shows closed at night. At noon, 96 men assembled in the parlors to listen to an address by my 'umble self on projection. My listeners were principally division managers, theatre managers, assistant managers and exchange managers.

The luncheon provided by the National Carbon Company was beautifully arranged. Certainly the satisfied faces of those who partook of it gave ample evidence of its excellence. Colonel Harry Long, who has general charge of the Loew interests in that territory, presided. A picture was taken of the meeting, which is reproduced somewhere in these pages, wherever ye ed has decided to put it.

TOLEDO, OHIO

Martin G. Smith, president of the Independent Theatre Owners of Ohio, sponsored the meeting in Toledo. He invited all managers and projectionists to attend and did what he could to make it a success. It was held in the parlor of one of the down town hotels. There were six theatre operators and managers and a goodly num-

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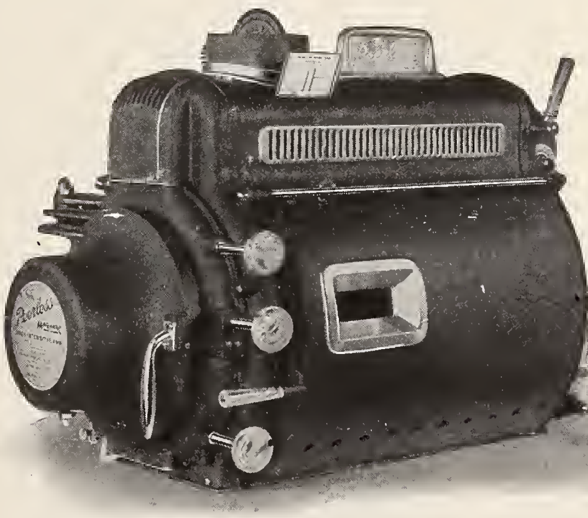

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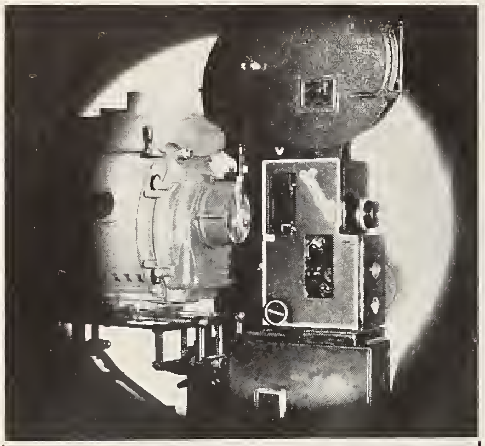

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ber of projectionists present, though not nearly what there should have been.

I visited one Toledo theatre. The screen image was not bad, but in my judgment it could have been very much improved. Exactly the same thing was true with the sound. I know the projectionists in this theatre and am quite sure the lack of excellence is not chargeable to them. I had visual evidence of the carelessness in management. One thing amused me. In the foyer were two fireplaces in which were chunks of pale yellow glass, under and behind which were white incandescent lamps, visible at various points. With just a little care both fireplaces could have been made to have the appearance of containing a heap of live coals. As it was, they didn't resemble much of anything except a waste of current.

There is only one way to do anything in or about a motion picture theatre and that is the right way—not pretty nearly the right way, but exactly the right way.

WILLIAMSPORT, PA.

At Williamsport W. K. Glodselter, president of Local No. 411 greeted me and we visited the four of her theatres now operating. All up the valley between Altoona and Williamsport there had been ample evidence of the flood—wrecked buildings, trash-laden trees, etc.

In Williamsport I visited one theatre, operated by the Comerford Amusement Company, which had a well laid out but badly lighted projection room, a fault, I was advised, which would be remedied. This house has a 23-foot picture, whereas every need of the rearmost seat would be equally served by an 18-footer. I took the manager down front and gave him a practical demonstration that that picture, located at the stage apron, was utterly ruining the sales value of at least ten rows of front seats.

I visited the home of W. K. Glodfelter, president of Local 411 (and made love to one of his four charming daughters, Miss Beverly, aged four!) The meeting was attended by all Williamsport projectionists, two from Lewisburg, 30 miles away; two from Leffinburg, distant 39 miles; and three from Sunbury, 40 miles away.

SOME PLANT VISITS

During my trip I also tried to visit as many of my friends among the equipment manufacturers as I could. One of those whom I succeeded in seeing was Karl Brenkert, going to the Detroit factory of the Brenkert Light Projection Company with Joseph La Rose, manager of the Eastown theatre, who once was S. L. Rothafel's right-hand man at the Rialto in New York.

The Brenkert plant is of substantial size and is equipped with the precision instruments and machinery required for the production of a fine projection lamp. Associated with him in the organization are his brothers, Wayne and Neal. Before we ended our visit, I asked Karl this question:

"What, in your opinion, represents the best, most efficient motion picture projection light source in theatres of various classes?"

"Since you have put me on the spot in this manner," he responded, "I will give you my frank opinion after considerable experience and state that there is no one type of light source that will answer all requirements—and there is nothing in view at the present time that would. Two points are always to be considered in screen illumination. One is the total light on the screen and the other is the quality of the light. For total light on the screen at the lowest cost of operation the suprex arc is supreme. For total light on the screen and the highest quality of light, the super-high-intensity lamp still remains the choice among all light sources.

"The suprex arc has two fundamental characteristics that has not been employed in any light source heretofore. One is its extremely high efficiency and the other is its extreme flexibility. High efficiency, of course, means greatest light output per ampere of current at the arc. Flexibility means that the light intensity can be varied by the one size of carbon over a range of better than 2 to 1. The suprex arc is, therefore, the most universal of any arc yet presented to the motion picture theatre."

While in Cleveland I of course visited the National Carbon Company, which organization has played a prominent part in the progress of motion picture projection. Their accomplishment in the development of the Suprex type carbon is an achievement in projection practice worthy of high commendations. It has brought the advantages of high-intensity projection within the economic reach of the small theatre, which has had projection light of lower intensity and poorer quality. Their recent announcement of the development of a super high intensity carbon for operation in a current range of from 140 to 190 amperes offers further improvement in screen illumination for theatres using screens of large dimensions.

The National Carbon Company was one of the first to recognize the advantages of a higher level of general illumination in theatres, which is feasible with higher intensity of screen illumination. They have been active and consistent in their efforts to bring to the attention of theatre managers the box office value of better general illumination in the theatre auditorium.

At Fostoria, Ohio, this company operates a large factory of the most modern type for the manufacture of projector carbons. Every step of production in this plant, from raw material to finished product, is under the immediate control of the laboratory staff, which results in maintenance of both quality and uniformity of the finished product. The pitch and tar used to bind together the fine particles of solid carbon are produced in a pitch plant which is a part of this Fostoria factory. To further insure quality and uniformity, the company manufactures its own lampblack in specially constructed furnaces in which oil is burned under restricted draught, and the resulting unconsumed carbon deposits in the form of soot in huge settling chambers. This raw lamp black contains a certain percentage of volatile elements, and before being used in making up a carbon mix, is calcined at a high temperature, which process drives off all volatile elements, leaving a product which is for all practical purposes pure carbon.

The calcined lamp black, after being again reduced to a fine powder, is mixed with the other necessary ingredients, including the pitch used for bonding, in heated mixers, the resulting mix being a plastic dough-like mass. This dough is placed in the cylinder of a huge hydraulic press, from which it is forced at a pressure of several tons per square inch through a die of the required shape and dimensions to form the desired carbon rod. Carbons that are to be cored come from this die in the form of a thick walled tube. The green carbons as they come from the die are received on grooved trays, which keep the carbon straight while it is being cooled to a temperature which gives it rigidity.

After careful inspection for size and visible faults, the carbons are packed in saggers, placed in specially constructed furnaces, and baked for several days at high temperature. This bake converts the pitch bonding agent into carbon, so that the resulting product is a solid composition of homogeneous carbon. After baking, the carbons are sawed to approximate final lengths and passed through another close inspection. The core material is then forced into the carbon shell and solidified by a second baking operation.

The carbons are now ready for the finishing department, where they are ground to exact length and diameter, pointed and, in the case of high-intensity carbons, "precratered." Certain types, such as the Orotip and Suprex, then go into the plating room for copper coating. After the finishing operations are completed, each carbon is marked with its trade-mark and type symbol and passes through a careful final inspection, which includes an X-ray examination to disclose possible hidden defects. Samples from every lot of carbons are tested in the company's laboratory under actual operating conditions. Approximately 90 days are consumed in passing through the various processes of manufacture from raw material to finished product.

While in Chicago I took a run down to see my old friend J. E. McAuley of the J. E. McAuley Manufacturing Company, manufacturers of the Peerless projection lamps and all of the various equipment that goes with it. I don't know whether J. E. is afraid I'll bite him, but anyhow every time I go down there he is conspicuous by his absence. However, I met his efficient manager, C. A. Hahn, who seems to have an idea that Peerless lamps are good. He took me out into the factory and succeeded in confirming my years' old opinion that it *is* good.

Manager Hahn said that the McAuley plant is working to capacity. He assured me further that it always has worked to capacity, and at one time was sixty days be-

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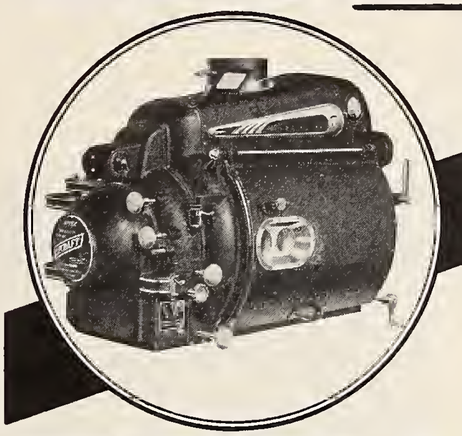

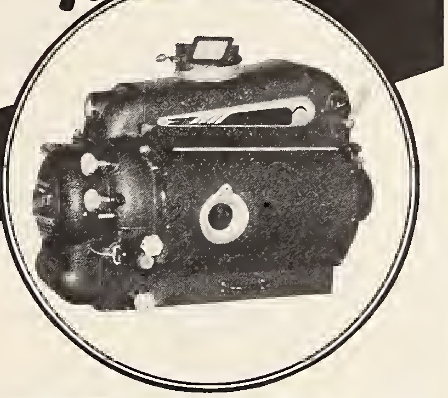

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hind in delivery, all of which speaks well for the Peerless product.

The Company is now manufacturing three different types of light source, namely the Peerless low amperage, the high-intensity reflector arc lamp, and Peerless Magnarc reflector arc lamp, the high-intensity being largely for export orders.

SOME PROPHECIES CONCERNING 16-MM.

AMONG THE many old friends I had a chance to visit with during my recent trip was Herman A. DeVry. Far back in the early days of motion pictures, when everything was more or less in an experimental stage, this Herman A. DeVry started manufacturing portable projectors in Chicago. He's still at it in that city—only now, of course, he manufactures plenty of other things besides.

Herman A. DeVry was born in Schwerin, Germany, but he came to this country when he was only ten years old. As a boy he had manifested much interest in illusions and magic-apparatus, eventually taking up electricity, and still later becoming interested in motion pictures. As far back as 1908 he constructed a motion picture camera, and he has been constructing motion picture equipment of one kind and another ever since.

Mr. DeVry conducted me through his factory. Frankly, I was nothing less than astonished. I was aware that the DeVry Corporation had quite a factory on Center Street, but its complexity and the completeness of its equipment was a surprise. Whole walls lined with shelves containing costly jigs and dies, a complete lens making plant, 150 men employed, machinery, machinery, machinery everywhere, a big shipping department and stock room, and new buildings under construction. Herman A. DeVry started on a capital of $125.

Mr. DeVry stated that his chain drive projector is making headway and that his 16-mm. spring steel reel is going over big, though as yet his 35-mm. reel has not made much headway because of its relatively high first cost. I have faith to believe, however, that this situation will eventually take care of itself. The DeVry reel is the best I have yet seen. I strongly commend it to exhibitors and projectionists for projection room reels. Taken reasonable care of, a set will last for years.

I asked Mr. DeVry, "What, in your opinion, is the possibility that the 16-mm. film will enter the theatrical field?" His reply was emphatic.

"Your question is not hard to answer. Economy is probably the most important reason, though not at all the only one, for believing that there is a good chance that it will. While the difference in cost of raw stock between 16-mm. and 35-mm. nitrate film is not so great now, I predict that the rapidly increasing demand for 16-mm. will bring it down to the same price or lower than that of 35-mm. nitrate per area—roughly speaking, about one-fifth the price of 35-mm. That's something—how many millions of dollars that would amount to per annum we can only surmise.

"Then there is the matter of safety. You remember when years ago you told the governor of New York he would have to expand the grave yards if motion pictures, without proper fire protection, were permitted non-theatrically? Well, to a certain extent it also applies theatrically. The 16-mm. non-theatrical will so expand the use of film for every purpose that the theatrical will not be a prime factor, and industry swings with the lines of least resistance.

"Don't forget there are a million classrooms in the United States alone to be taken care of, saying nothing of industry, so that in time the theatrical end may not be the big end of the film business, though naturally it will always be an entity by itself and on its own.

"I predict more radical changes—"

"The tremendous strides of the 16-mm. are due to its universal application and safety, and incidentally, every large school in time will have at least one expert projectionist, though the individual classroom will probably be handled by the teacher or one of the pupils.

"I haven't any definite data, but believe that for throws not to exceed 100 feet, the 16-mm. can be made to produce as good a picture as the present 35-mm. film and equipment. The 16-mm. equipment, the sprocket intermittent projector, is head and shoulders ahead of any 35-mm. equipment, including our own 35-mm. equipment. Probably from 10% to 20% of the theatres could not use 16-mm. on account of lack of illumination, but believe me, some of the late engineering features of the 16-mm. equipment are badly needed in the 35-mm. equipment.

"When I speak of the 16-mm. theatre projector, of course, I am talking about something that doesn't exist yet, but we will have it soon, and in this connection I might add that any claw or shuttle mechanism is out of the question.

"I'd like to point out also that the 16-mm. theatre projector will run a full two-hour show without a stop on one projector. Moreover, there is the saving in transportation costs to consider. You can send 16-mm. by parcel post. The economies possible with 16-mm. would make it profitable to open thousands of closed theatres in small towns.

"Finally, I predict more radical changes and upheavals in the industry in the next year or two than we've had in the past twenty—and if someone else does not do it, I will!"

Which sounds just like the Herman A. DeVry I've known these many years. And, by gosh, he's awfully likely to do it, too!

A STRONG PLEA FOR TENSION ADJUSTMENT

J. R. PRATER, projectionist of Palouse, Wash., writes, "More power to you, Dad, in your fight for a tension adjustment on projectors. I can think of no one thing more urgently needed for the protection of both projector mechanism and films. Exchanges implore us to loosen the tension and give green prints a fighting chance to break in properly, but what can we do?

"Trailers and shorts are broken in and require full normal tension and they are on the same program with the green prints. Surely it cannot be even imagined that we can tear down a sizzling hot gate, bend the tension springs to what one *guesses* will be about right, only to try out the result before several hundred people in the audience, to say nothing of having to do that several times each show. But if tension be set for normal, and a green print is to be projected—well, we must just grit our teeth and bear it when the soft emulsion is unable to stand the pressure and starts piling up on the tension shoes, with the intermittent sprocket teeth hammering through the delicate sprocket hole edges because of the heavy added strain imposed.

"Of course, one may grab an oil can and smear oil on, or apply wax, constantly through the reel. Or while we clean the shoes of the idle projector the other one raises hell with the sprocket holes.

"The manufacturers who claim that a tension adjustment would be fooled with too much, certainly give us projectionists credit for having a lot of horse sense, I don't think! If automobile manufacturers felt that way about their cars they would lock their transmissions into low gear and throw the handle away for fear the driver would not have brains enough to shift gears when climbing a steep hill.

"If they insist that most of us cannot or will not use such an adjustment intelligently, then for the love of Mike let us at least have that feature optional, so that those who appreciate it, want it and get down on their knees and beg for it, can have it!"

Strongly worded and in my judgment fully justified. Projector manufacturers are invited to read what Brother Prater has said and give it the consideration it richly deserves. It is nonsensical to presume that soft, green emulsion should have or can stand the tension pressure necessary for old, seasoned film. Yet that is, as Prater points out, exactly what it must do as matters now stand. And of all you thousands of men who have been bawled out for permitting tension pad emulsion to rake the full length of reels of film, only relatively few have written me your views.

Projector manufacturers have given us exceedingly well planned, well made projector mechanisms, but to date there has never been a really practical tension adjustment, and today our most popular projectors have none at all, with the pressure needed for seasoned film far exceeded in many of them.

I repeat: We want a really practicable tension adjustment, controlled by an adjustment knob so located that it will not get so hot it cannot be handled with the bare fingers, and with a marked dial attached, preferably one upon which the projectionist may, after experiment, mark the correct position for old and green film. And don't tell me it can't be done, for you manufacturing gentlemen have accomplished far, far more complicated tasks than that.

HEAT IN COLOR FILM PROJECTION

AN ARKANSAS projectionist who asks that his name and location be withheld, writes, "Added your new Bluebook of Projection to my others a few weeks ago. It is a book all projectionists should be proud to own. It contains what we should all know and practice.

"May I ask what is the proper way to make a lens stop? Should it be painted black and is a stop of any real benefit? I made one and could see no benefit.

"While projecting Technicolor I discovered I could not hold my hand in front of the lens because of the intense heat, though projecting black and white the heat was not nearly so great. Would not this high temperature cause the lenses to pit faster and thus do harm to them when projecting colored pictures? I discovered the heat from color while experimenting with a lens stop."

Whether or not a lens stop would be of benefit depends upon things this correspondent has not mentioned. If the light beam fills the lens, then a stop will work no benefit unless there be a heavy projection angle and it is found that reducing the lens diameter helps to improve definition (focus) at top and bottom when center of screen image is sharp. This will of course be at the expense of light waste, but under such conditions may be advisable. The stop should be of stiff sheet asbestos, painted black.

It may also be advisable to stop down a lens as above to the actual beam diameter if the beam does not fill the lens. The effect of such a stop is to eliminate all possibility of the passage of rays of light reflected from aperture edges, etc., and rays that may be diffused and thus misdirected by oil on the film or otherwise.

As to the added heat produced by color, that is the first time, so far as memory serves, the subject has been raised. I am not certain about the matter, but am pretty

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certain that different colors might create different amounts of heat rays, some of them—red, for example—much more than black and white.

As to pitting the lens, high temperature will not do that to a projection lens, though it might possibly tend to melt or disintegrate the balsam with which the front lens combination of most projection lenses is cemented together. Up to date, however, I have had no reports or complaints of such damage, nor do I believe the possible added temperature set up by color would work any serious harm in this direction. The Bausch & Lomb Optical Company, to whom I submitted this point, says, "We have no information on the basis of which we can judge the probable truth of the observation that Technicolor film transmits more heat than black and white. If there is this difference and it is great enough, it might, as you say, cause the balsam to melt in the lens. Sufficient Technicolor film has been projected, certainly, to pretty well allay any fears as to the destruction of the projection lenses.

"We have had no reports or complaints of this sort and agree with you that the added temperature is not sufficient to do any serious damage to the projection lens."

All of which should suffice to allay any fears on the score of damage by heat, I think. I have, however, requested from Technicolor specific data as to the heat factors of various colors, which will be published when and if received.

HE'S CHIEF OF CIRCUIT PROJECTION AND UNION

I AM A great admirer of our sister nation to the north. Not only is Canada a good neighbor, but sometimes I am tempted to believe she does some things better than we do. I have met many splendid men in the various provinces of the Dominion who have rendered highly valuable assistance in the building up of the profession of projection. Among these men is a man who for twenty years has been director of projection for the Famous Players Canadian Corporation, during which time he has built up a reputation not only for square-dealing with the corporation he represents, but also among the projectionists in the theatres over the projection affairs of which he has general supervision.

Charles A. Dentlebeck not only is what we call a square-shooter, but also a man who has expended much mental energy in the study of projection and has in many ways rendered to it and to the industry high service. Before he became a director of projection he was a valued contributor to my columns, supplying many articles and ideas that were highly appreciated.

Mr. Dentlebeck has performed highly creditable work in building up the Famous Players Canadian Corporation's projection department, which work has met with such approval that he today has almost complete authority in all projection matters for the company. He is also president of Local 173, IATSE & MPMO in Toronto.

While in Toronto recently, I congratulated him on his success. He replied, "My success, Mr. Richardson, is not wholly the result of my own effort. A man in my position is largely dependent for excellence of results upon the loyalty of the men he is working for, and those other men who are under his authority. Through all the many years I have been connected with Famous Players Canadian Corporation I not only have had the support of the organization officials themselves, but have received loyal co-operation from my projectionist friends in the theatres. Without these things I could not possibly have succeeded in any large way. I also have been able to deal amicably with all the various unions involved."

Charles A. Dentlebeck

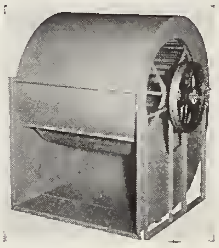
While in Toronto I was privileged to visit the home of Director Dentlebeck and renew acquaintance with his charming family, as well as to inspect his office and machine shop, which latter is equipped to effect repairs on projection equipment for the company.

"OPERATOR" STARTS IT; EXCHANGE PASSES IT ON

JOHN J. CUDDY, projectionist of Palmer, Mass., sends a sample of damaged film and says, "The attached clipping is from the Universal feature, 'Don't Get Personal.' Although only 44 days old, the entire seven reels seem to be warped in every frame, doubtless because of some theatre using a very hot spot while the film was still green. I am sending this clipping so that you may see what exchanges pass out in the name of film service.

"The sample was taken from the beginning of one of the reels. It looks as though the ripped sprocket holes were due to a terrific take-up pull. A picture that age should be in excellent condition, but this one is warped, has deep scratches at each reel end, in addition to the regular S.R.P. markings, as well as ripped, strained sprocket holes and several deep scratches through the emulsoin. No wonder that in months this print will be a mess."

The sample is too short to enable me to



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judge what caused the ripped sprocket holes. It was not take-up tension, however, since the ripped holes are destroyed for about 1½ inches, while on either side the holes are perfect. Moreover, the rip shows the pull to be not on the take-up but on the opposite side.

But be all that as it may, the sample shows carelessness in the extreme by both exchange and projectionists, by the exchange for the reason that the damage was not checked up, but instead was forwarded to another theatre in a condition in which it could not possibly be run without extreme danger of a film fire, on the part of the projectionist or projectionists for the reason that film should not show such scratches at any reasonable age, and ripped sprocket holes never, save for some accident, in which event a slip should be included in the return shipment, pointing it out.

Rubber Mats In the Theatre

(*Continued from page* 28)

depends upon the style and layout of the theatre.

For these areas, the mats are designed to carry out a single pattern in sections which fit together. The sectional formation of the mat permits easy removal from the recessed floor for cleaning, the mats being taken outside and washed with a hose. The concrete recess needs to be merely broomed.

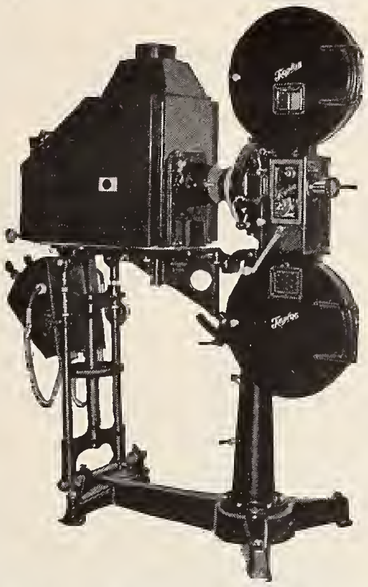
STAIR TREADS

The suitability of rubber mats to stairway treads depends to some extent upon the style of the theatre and the location of the stairways. Frequently the decorative scheme is such that carpeting is indicated. No stairway, of course, should be left bare, not merely because of appearance, but because bare stair treads are slippery and therefore a source of accidents, which usually result in suits for damages. Rubber mats for stair treads are made in single pieces to fit the treads, with a suitable pattern, worked out in corrugations.

FOYER DOORWAYS

Placing rubber mats at the edge of the foyer floor, just inside the lobby where the ticket taker commonly stands, has been found to protect the foyer carpet at this point. When the edge of the carpet is directly against the door sill, it receives a great deal of scuffing. In its stead, the full width of the doors, is placed a rubber strip in the neighborhood of 2 feet in depth and set with its upper surface flush with that of the carpet.

Rubber mats in single pieces, of varying weights and shapes and sizes, can give substantial protection to carpets and reduce cleaning tasks at various points in the theatre. Besides the fountain and candy stand locations previously cited, circular mats beneath cigarette urns, door approaches in toilet rooms are among other points where rubber mats are, and in many cases should be, used.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dispel odors; add fragrance and freshness. Inexpensive; most effective. Ask your supply dealer for SANOZONE or write for samples and prices to
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Guaranteed—Precision
Motion Picture Machine Parts
Sold by dealers everywhere.
LAVEZZI MACHINE WORKS
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ESTABLISHED 1908

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
- Acoustic materials
- Air filters
- Air conditioning, complete
- Air washers
- Amplifiers
- Amplifier tubes
- Architectural materials (specify purpose for which material is wanted)
- Automatic curtain control

B
- Batteries, storage

C
- Carbons
- Carpets
- Carpet cushion
- Chairs, theatre
- Change makers
- Changeable letters
- Changeovers
- Color hoods
- Cutout machines

D
- Dimmers
- Disinfectants

E
- Effect machines
- Electric signal and control devises
- Emergency lighting plants
- Exciter lamps

F
- Fans, ventilating
- Film rewinders
- Film splicing devices
- Fire Prevention Devices, projector
- Fire extinguishers
- Flashers, electric sign
- Flood lighting
- Floor surfacing material
- Fountains
- Frames, lobby display

G
- Grilles, ventilating

H
- Heating systems
- Horns

L
- Ladders, safety
- Lamps, incandescent projection
- Lamps, projection arc
- Lenses
- Lighting, emergency
- Lighting, decorative
- Lifts—organ, orchestra

M
- Marquees
- Mats and runners
- Microphones
- Motor-generators
- Motors (specify purpose)
- Music stands

O
- Organs

P
- Paints, lacquers, etc.
- Perfumers
- Photo-electric cells
- Portable projectors
- Portable sound equipment
- Projectors, motion picture (specify kind)
- Public address systems

R
- Rectifiers
- Reflectors, projection arc
- Reflector shields
- Regulators, mazda
- Reels
- Rewinders, film
- Rheostats

S
- Safes, office
- Screens
- Screen masks and modifiers
- Screen resurfacing service
- Seat covers
- Signs, directional
- Signs, theatre name
- Shutters, projection port
- Soundheads
- Speakers
- Splicers, film
- Stage lighting equipment
- Stage rigging
- Stereopticons
- Switchboards

T
- Tickets
- Ticket booths
- Ticket issuing machines
- Transformers

U
- Uniforms

V
- Vacuum cleaners
- Ventilating systems
- Ventilation control instruments
- Vending machines

"BETTER THEATRES" DIVISION, Motion Picture Herald, [6-29-35]
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 .... 7 ....
2 .... 8 ....
3 .... 9 ....
4 .... 10 ....
5 .... 11 ....
6 .... 12 ....

Remarks (or any items not listed above): ....

....

....

Name .... Theatre .... City ....

State .... Seating Capacity ....

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A New and Representative Theatre
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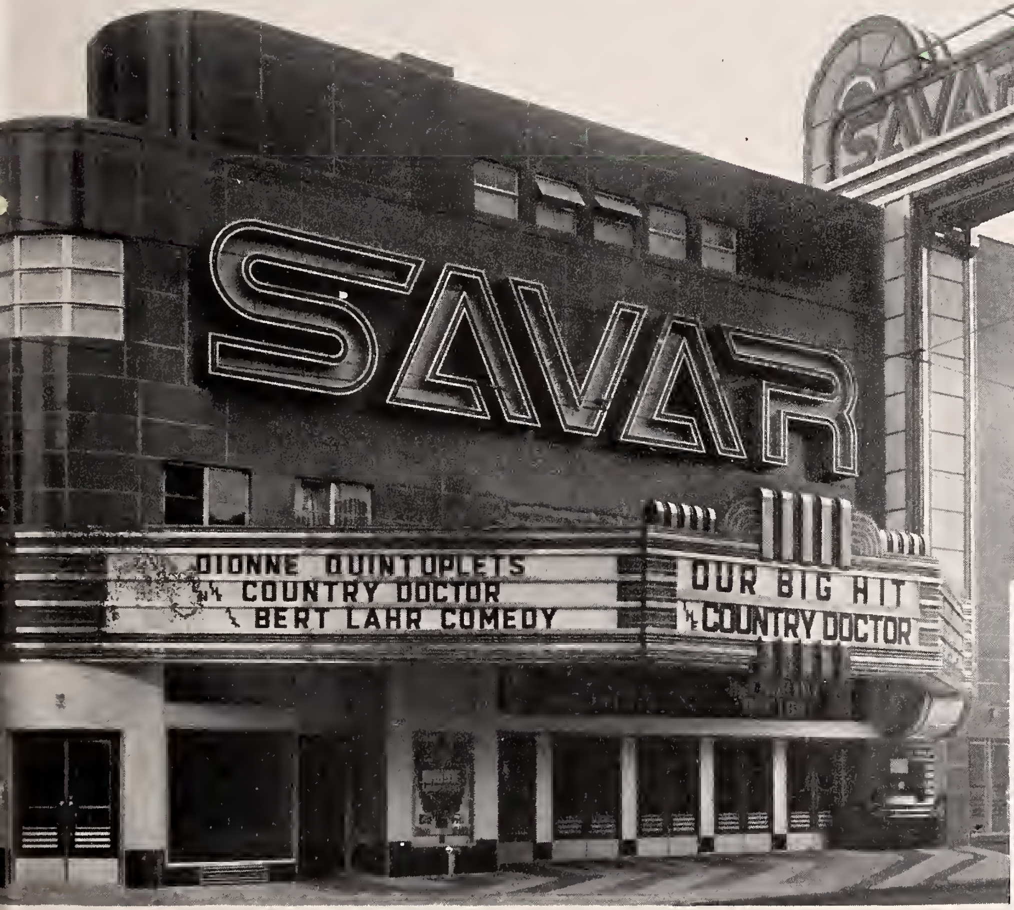
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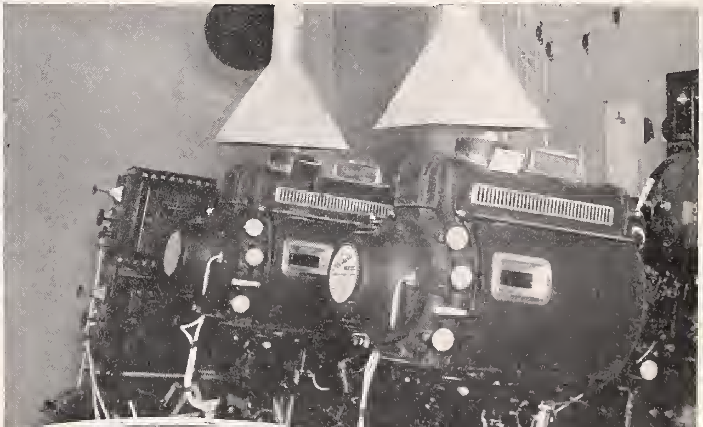

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No Theatre is Better than its Projection

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★ Motor and sound parts cushioned in rubber mountings.
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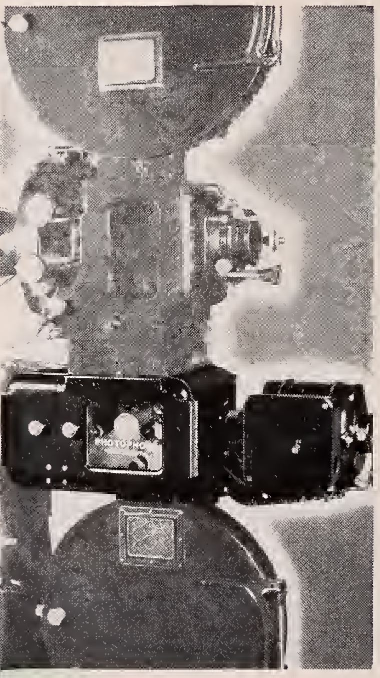
★ Sound head attaches to Simplex or Power's projectors without extra fittings; may be easily adapted to other projectors.
★ One quality only—the best.



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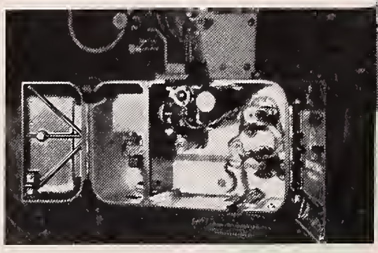
RCA's development of the Rotary Stabilizer, of A-C Operation, of High Fidelity, of Noiseless Recording, of Ultra-Violet Recording—all give you better sound—which means a bigger draw, more profits, less expense. Ask us to PROVE IT!



See inside the refined RCA Photophone Rotary Stabilizer Sound Head. Note constant-speed and take-up sprockets, both vital to smooth motion and High Fidelity reproduction.

RCA Photophone

RCA TRANS-LUX RCA SONOTONE

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MOTION PICTURE HERALD

485 FEATURES ARE PROJECTED BY TEN LARGE COMPANIES FOR NEW SEASON

259 from Paramount, Republic, 20th Century-Fox and Warner

VOL. 123, NO. 10 JUNE 6 1936

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc. at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

FURY
over
America!
FURY

SEE
PAGE
57

WARNER BROS. *say*
"To Set *These* In 36-*Point*"

"Hot as headlines in a midnight 'extra.' Makes dynamite look like a lollypop. A heart-clutching, nerve-rasping drama blasts its way from the Strand screen in a manner to wrench watchers from their seats with the four-alarm-fire excitement of its entertainment. Suspense mounts with every sequence to a heart-stopping, gasping climax. Robinson in a piercing, pungent portrait such as only he can conceive and execute. The picture is a stirring service to civilization, performed by Warner Bros."—N. Y. American

"Replete with thrills. A terse and vivid critique of big-shot racketeering. Packs a thrill in each foot of film and is quite the best of the cinema's sermons against crime."—N. Y. World-Telegram

"If you care to see a picture that will certainly thrill you, don't miss 'Bullets or Ballots.' It's a grand picture, one to make your flesh creep at times. Thrills are not always educational, and education is seldom thrilling. 'Bullets or Ballots' contrives to be both. It will go down in screen history as a masterpiece of drama."—From an Editorial in the New York Evening Journal

"Taut and compelling. Exciting and violent enough to satisfy the most avid melodrama enthusiast."—New York Herald-Tribune

"This one is a thriller, a fast-paced talkie with all the suspense a melodrama can stand."—N.Y. Sun

"Warner Bros. have turned out another crackling underworld melodrama."—N. Y. Times

"A knock-out. Rousing, red-meat melodrama. Not since 'Little Caesar' has Robinson had such a vigorous and exciting story. Violent action and strong suspense, vivid characters, a strong plot, brisk action, tender romance are in 'Bullets or Ballots.' That covers everything."—N. Y. Mirror

"Fast-moving. Tensely thrilling entertainment. Timely as well as exciting."—N. Y. Eve. Journal

"A thrilling hour and a half's worth of entertainment."—N. Y. Daily News. "Another assured success for Warner Bros."—N. Y. Morning Telegraph

That's All The New York Critics Could Think Of To Say About

EDWARD G.

ROBINSON

in

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JOAN BLONDELL · Barton MacLane

Humphrey Bogart · Frank McHugh

Joseph King · Richard Purcell · George E. Stone · Joseph Crehan · Henry O'Neill

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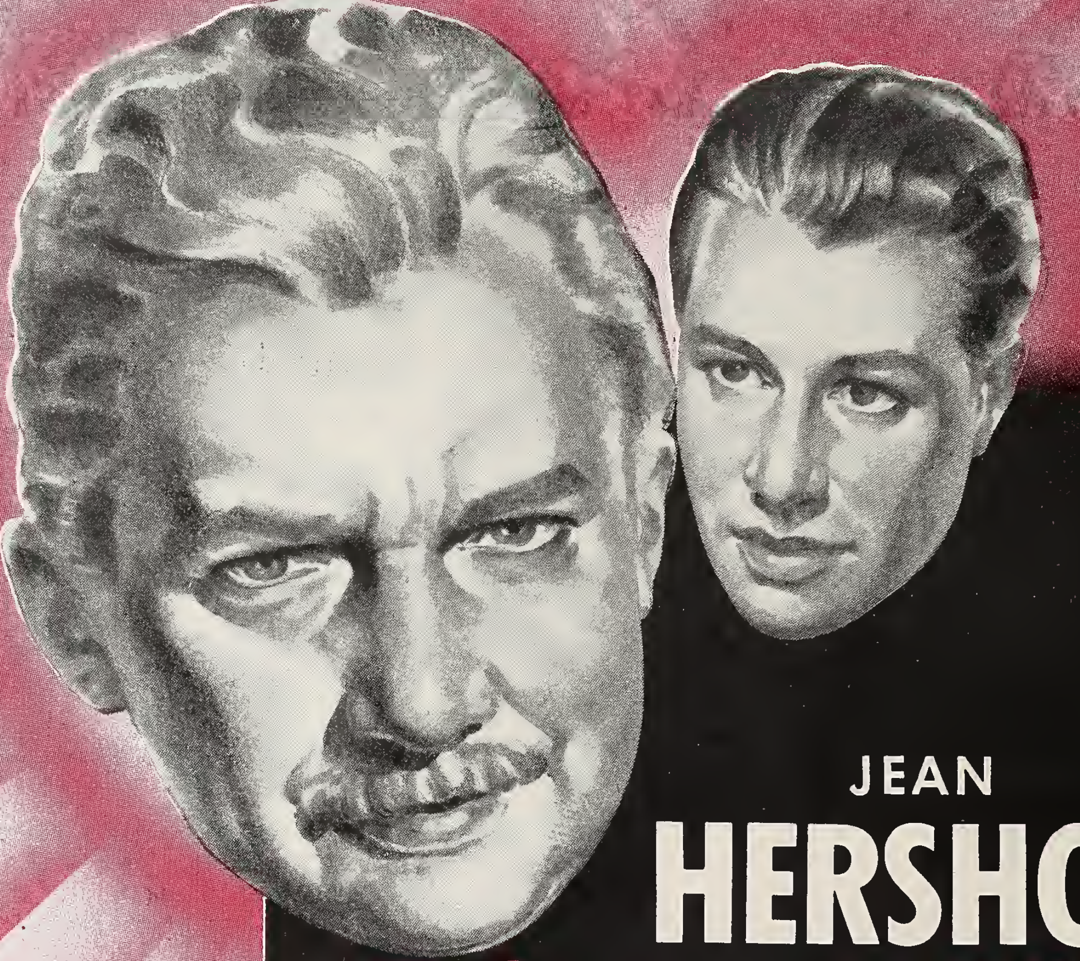
Broken 'G-Men' records in 'Frisco and Albany! Year's record and holdover in New York! It's set as a top-money show—so go get it, and go to it!

GREATNESS SHINES FROM EVERY SCENE!

The true glory of the soul and heart is so stirringly captured by this unique drama of an unswerving love that mere words are powerless to describe it. Once seen, it can never be forgotten. That is why we urge you: *"Ask for a screening and see for yourself!"*



JEAN

HERSHOLT

Sins of Man

with

DON AMECHE • ALLEN JENKINS

A DARRYL F. ZANUCK 20th Century Production • Presented by Joseph M. Schenck

DIRECTED BY OTTO BROWER AND GREGORY RATOFF. Associate Producer Kenneth Macgowan. Screen play by Samuel G. Engel. Based on a story by Joseph Roth. Adaptation by Frederick Kohner and Dr. Ossip Dymow.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

A REMINDER:

Hollywood Reporter calls it, "Every bit as good as 'Humoresque,' 'Sorrell and Son,' 'Stella Dallas'." Each the box office smash of its time!

MOTION PICTURE HERALD

Vol. 123, No. 10 — June 6, 1936

THEY'RE OFF

THIS issue of *Motion Picture Herald* recording the simultaneous announcements for the 1936-37 season from four great corporations presents a merchandise situation without precedent in the annals of the industry. Never before in a single week, in fact by reason of the *Herald's* unified account, in a single day, has the production-distribution machine launched upon the market so vast an array of features at once, a total of 259.

The season now drawing to a close has been very much a sellers' market. Despite a flow of the best product that the screen has ever achieved, by reason of competitive exhibition situations, double billing and distribution methods calculated to swiftly cover the markets, the theatres have been picture hungry. The working life of pictures is now measured in weeks as compared with months in product circulation of an earlier day.

The tremendously accelerated rate of communication and the vehicles of fame, and publicity, by radio, by wirephoto, extended press syndication, air transport, intensifies the motion picture merchandising reaction and shortens its duration. What was once a glow of success that swept across the land like the dawn has now become, relatively, a meteoric explosion.

Things are happening to Time. The speed-up is evidenced everywhere and in every operation, every device. Ordinary stock passenger cars do a hundred miles an hour. The biggest ships ever built can steam at forty miles an hour. A new target rifle, a mere 22 calibre, delivers the unbelievable velocity of 4,000 feet a second. New York to Hollywood phone service is as fast as from Times Square to Wall Street. Streamline trains are cutting days off the coast to coast traffic. Passenger planes are doing 200 hundred miles an hour and the airlines are talking about 300 as not very far off.

So the prospect that motion picture merchandising is becoming a more intensified, more rapid process, is only token of a generally accelerated tempo.

This year the exhibitor gets the product story substantially all at once, all of it in less than a month. This abrupt and sudden tide of promised product tends for the moment at least to create a buyers' market. Selling must be more competitive, trading more hectic.

One of the curious effects now manifest, however, is that much of the selling now under way partakes of the oldest of program methods, but with new, usually implied, elements of electricity and adjustment.

And despite the large array of formal presentations of programs set and outlined, there is indication that the product of the coming season will be found to be adjusting itself more rapidly and precisely to developments, trends, discoveries, than ever before.

△ △ △

BRITISH NEWS ENTERPRISE

OVER in London town the Gaumont British newsreel has given the rampant journalism of some of the American reels a mark to shoot at in its daring to forecast and pick the winner of the Derby for the picture patrons of the United Kingdom. The GB newsreel chose Mahmoud and airplaned pictures to its theatre customers several days before the race. The resulting enthusiasm is reported to have drawn a hundred thousand bets on Mahmoud. Incidentally Gaumont British is now serving its newsreel client by air distribution regularly, with a special aviation department and an air service time table for each theatre. This tends to indicate that the British theatre is ready to take the newsreel more seriously than its contemporaries on this side, where as often as not even metropolitan first-runs decline to disturb a screening schedule to show special pictures on the most exciting national events.

△ △ △

THE ALMANAC

THIS week the office of *Motion Picture Herald* is a-swirl with billows of pink proofs of the annual high tide of the week that the Almanac—the International Motion Picture Almanac—goes off to press. There is something of an impression hereabouts at the moment that there are a great many people and a tremendous number of facts in this industry of ours. The "Who's Who" or biographical section of the Almanac, just for instance, contains tabloid life and work stories of thirteen thousand one hundred and twelve persons engaged in the art and industry here and abroad—and all of the officers of all the corporations, and all of the titles since sound came along—and the reviews of all of the box office champions of the season ending—and the facts and figures that you'll be seeing quoted around the world on editorial pages and from the rostrum and pulpit for the next year. This year's Almanac will present its condensed summary of who-and-what in a total of about 1,400 pages. The coming of the new Almanac has become the token of the birth of a new show year.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Product

Theatre owners stand today in possession of almost all the information they require to determine their sources of product supply for 1936-37. Annual sales convention activities, bringing forth new season's product announcements, this week found four of the ten large distributors in convention chambers—including Paramount, Republic, Twentieth Century-Fox and Warner Brothers. In addition, GB Pictures and Metro-Goldwyn-Mayer already have held their meetings and announced their programs.

The week brought the greatest concentration of sales effort on behalf of new product in a decade, the four companies announcing 259 pictures, or some 53 per cent of the 485 promised by the 10 large distributors. This and other developments brought the pre-seasonal period long past the half-way mark, as witness:

—

70 Companies Busy

Some 70 independent companies were busy on 1936-37 plans, lining up distribution channels and programs, promising the highly optimistic, highly-tentative total of 427 features—in addition to the 485 to which the 10 large companies are committed.

Activities of those 70 companies are surveyed in detail commencing on page 16.

—

78 from Paramount

Paramount Pictures, in convention, at Chicago, on Friday and Saturday, announces 78 features and more than 100 short subjects for 1936-37.

Convention details recorded on page 75.

—

52 from Republic

Republic Pictures announced 52 features and four serials for 1936-37, at the second annual sales convention, in Chicago, from Thursday to Saturday.

Titles are listed on page 76.

—

69 from Fox

Sixty-nine features, 100 short subjects and Fox Movietone Newsreel were announced for 1936-37 by Twentieth Century-Fox, which met in annual convention last weekend, in Chicago.

Titles are listed on page 78.

—

60 from Warner

Warner Brothers and the affiliated First National and Cosmopolitan Pictures did the unusual when they announced the full list of 60 features scheduled for 1936-37, while in convention, in New York, on Wednesday and Thursday.

Titles are listed on page 83.

More Conventions

Sales conventions and product announcements still to come: RKO Radio, June 15th to 17th, Waldorf Astoria Hotel, New York—tentatively set for 48 features; Universal, June 15th to 17th, Astor Hotel, New York—tentatively set for 36; Columbia, June 22nd to 24th, Chicago—tentatively set for 48; and, United Artists, June 30th and July 1st and 2nd, Hollywood—tentatively set for from 26 to 30 features.

See page 12.

Royalty Protests

Thirty applicants were admitted to membership by the American Society of Composers, Authors and Publishers at its last board meeting, and protests were received from publishers who are dissatisfied with their royalty ratings.

See page 92.

⁂

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Asides and Interludes Page 55

Managers' Round Table Page 115

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Classified Advertising Page 134

Legislation Dead

There will be no legislation against block booking in this session of Congress. That was made certain this week when the House committee on interstate and foreign commerce adjourned without acting on the Pettengill bill. In the Senate the interstate commerce committee reported favorably on the Neely bill, companion measure.

Details on page 18.

Upturn

Financial reports issued by seven companies during the week reflect continued upturn in varying degrees. In a number of cases substantial profits stand in sharp contrast against losses for corresponding periods a year ago. In other dividend payments have been resumed after protracted suspension.

A statistical survey of the reports is published on page 97.

Foretaste

While David O. Selznick's production unit reenacts on the American desert near Yuma, Arizona, Robert Hichens' long popular novel and play, "The Garden of Allah," a short wave intercommunication system keeps Hollywood advised of and interested in progress made. The new version of the play screened nine years ago as a silent picture is being made in color with Marlene Dietrich and Charles Boyer in the leading roles.

An illustrated preview of the picture by Gus McCarthy appears on pages 14-15.

IATSE Session

With problems that have accumulated during the past year to be ironed out, the executive board of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, headed by George E. Browne, president, convened in Kansas City on Monday in prelude to the general convention opening June 8.

See page 93.

Their "First Duty"

Facing the loss of motion picture backing, Broadway producing managers named their representatives to the joint advisory committee on the sale of film rights to plays, and instructed them that their "first duty" was to reach an agreement that would satisfy the film companies. The film interests, meanwhile, stood pat.

For developments of the week, see the news reports on page 92.

"*It's dirt in disguise as serious treatment of life that is, in my opinion, illegitimate. It belongs in clinics, not back of footlights.*"
GEORGE M. COHAN in *Liberty*

Louisiana Legislation

Again disturbing the lull that followed the storm of adverse legislation during the winter and spring months in Louisiana, legislative guns are again trained on the motion picture. Nine measures are before the state's solons, which, if passed, would make it impossible to operate within economic reason within the confines of the commonwealth.

See page 102.

Short Contract

Distributors found laid in their laps this week a new short-form of standard exhibition contract, drafted by the MPTOA for purposes of simplification as part of the exhibitor organization's trade practice conference procedure. The old, cumbersome standard license agreement, four times the size of the new draft, would, by inference only, continue in existence—none of its clauses would in effect be invalidated.

Text of the new short form, and an explanation of the events leading up to its presentation, appear on page 99.

Surcease

The extreme censorship decree for control of world exhibition of films regarded by the French Government as contrary to its national interests has been suspended pending a clarification of its terms, according to word received by the Motion Picture Producers and Distributors of America. There

These developments and the new regulations are detailed on page 103.

Frels Loses Round

Ruben Frels, Dallas, Texas, exhibitor, lost a round in his anti-trust action against the Jefferson Amusement Company, East Texas Amusement Company, J. G. Long, and major distributors, when the United States district court sustained a demurrer of the defendants this week at Dallas. Mr. Frels had asked for damages amounting to $547,000, plus counsel fees.

See story on page 93.

William Fox Plea

William Fox, former head of Fox Film, and more lately the leading figure in numerous court battles with peoples and corporations seeking judgments against him, this week filed a voluntary petition of bankruptcy in Camden, N. J., listing his liabilities at some $9,000,000, and his assets at approximately $2,000,000. Meanwhile, actions in the courts, especially in New York, continued to be directed at him.

See page 93.

Deaf to Plea

A motion of Loew's and MGM to reverse the court decision against them in the "Letty Lynton" plagiarism case was unproductive this week in the circuit court of appeals. Attorneys for the plaintiffs, Margaret Ayer Barnes and Edward Sheldon, writers of the play "Dishonored Lady," submitted the decree to the federal district court in New York. Next comes the fixing of damages.

Details appear on page 97.

Supply Dealers Meet

Preceded by a three-day meeting of the directors of the organization, the Independent Theatre Supply Dealers Association members are gathering in Chicago's Edgewater Beach Hotel this week for the annual convention. The largest number of exhibits from manufacturers in the history of the organization will be on display.

Details of the convention, along with a daily program of events, are found in the story on page 88.

Poster Service

Directors of the National Poster Service Association this week, in a surprise move, cancelled the emergency meeting scheduled for Cleveland to discuss means of combating Paramount's poster rental service. It was said the cancellation of the gathering was brought about by the failure of other major companies to follow Paramount's move toward establishing their own poster departments. The first complication in the major companies' service, which has to do with special contracts held by the poster association, arose in New York.

Details are found on page 92.

Sunday Shows

A recent ruling of the Georgia court of appeals declaring Sunday operation of motion picture shows illegal in that state has been denounced editorially by the influential Atlanta *Constitution*, which urges enactment of new legislation covering the point at the next session of the state assembly.

Text of the editorial appears on page 70.

Production

Four pictures went into production this week in Hollywood and six were brought to completion as the seasonable letup occasioned by executive attendance upon company conventions continued to delay the annual spurt of studio activity.

Titles and personnel of pictures started and finished are given on page 89.

Exhibitor Activities

Allied States' convention at the Hollenden hotel in Cleveland is the focal point of exhibitor interest this week, but other activities included the summer gathering of the Motion Picture Owners of Virginia, the decision of the Kansas-Missouri Theatre Owners to hold their annual meeting this month, time and place to be announced this week, and arrangements in Seattle for the meeting of the Motion Picture Theatre Owners of Washington.

For details, see page 47.

Television

The widely publicized inauguration of regular television broadcasting by the British Broadcasting Company next month will correspond in general character to the thing Hollywood calls a "sneak preview" for the reason that nobody but engineers conducting tests will have receiving sets, which are not to be made generally available until trials and revisions have been completed.

Circumstances responsible for this state of affairs are described on page 98.

Missouts

A decision of the United States Supreme Court defining the responsibility of common carriers with regard to losses sustained by exhibitors through failure to receive film shipments on schedule is expected next fall. It will be based on the tribunal's review of a South Carolina court decision against the Southeastern Express company in favor of the Pastime Amusement company.

Details of the basic suit are published on page 18.

"Didn't Work Out"

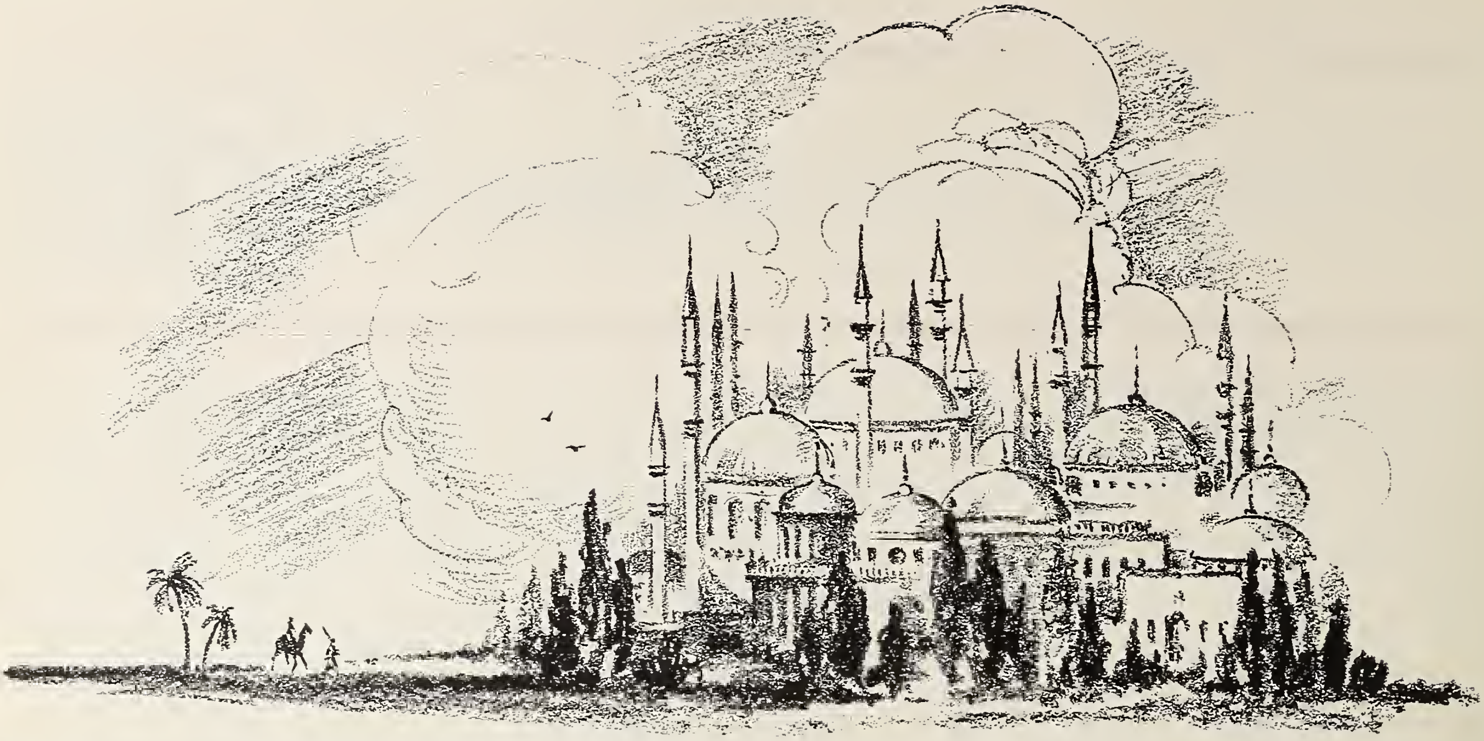
"It didn't work out," said the office of the WPA federal theatre project in explaining the discontinuance of the managers' tryout theatre unit in New York, but on Broadway it was said that the managers felt that their plays would not receive justice at the hands of the Government's proteges.

This, and other developments, are reported on page 82.

"Horror Films"

Socalled "Horror Pictures" are still the most popular in Mexico, according to James Lockhart's dispatch to the HERALD this week, if the success of "The Horror Trunk" may be used as a criterion. The Mexican government is further cooperating with producers to make a film dealing with narcotics.

These facts, along with the theatre situation and labor question, are all discussed in the story found on page 96.



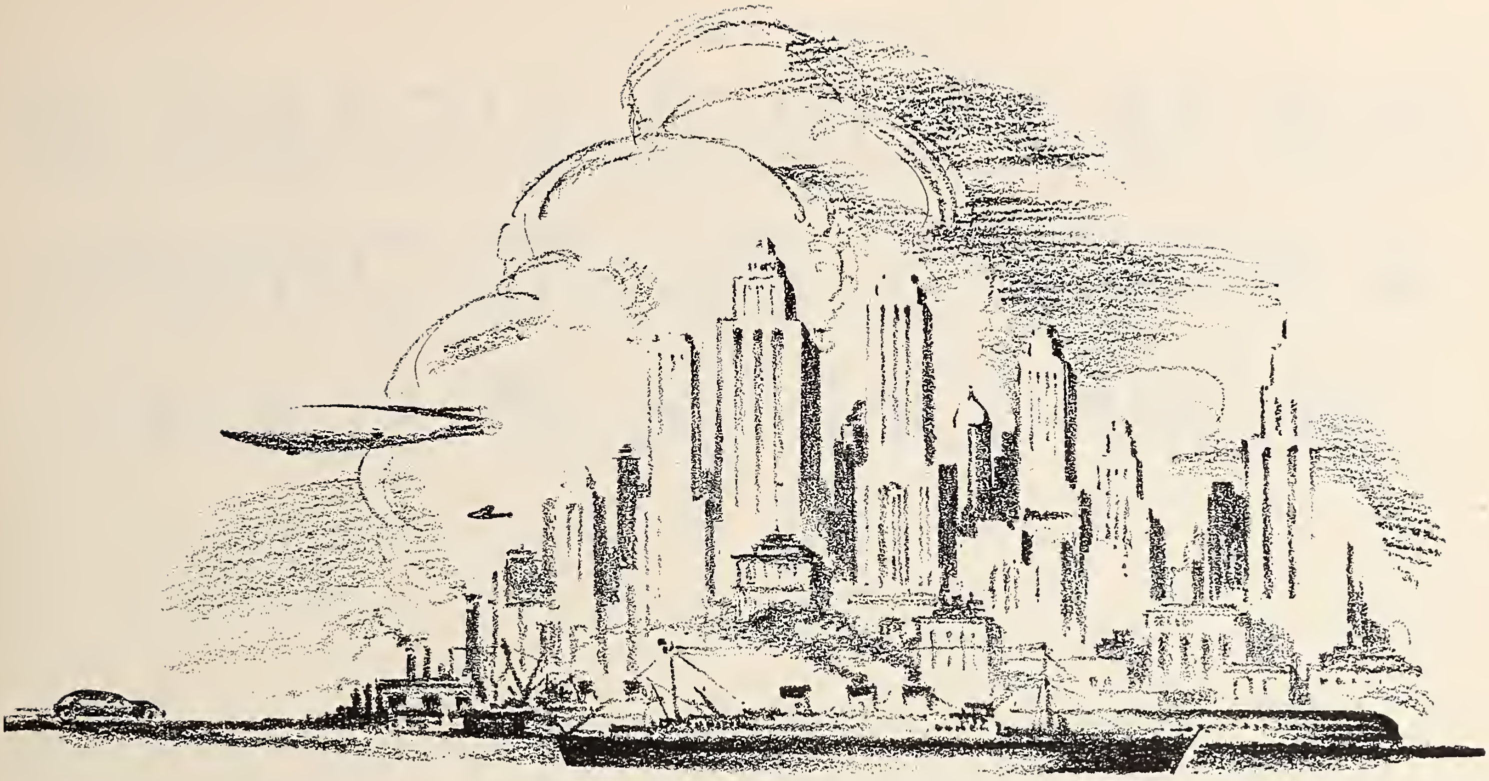
THE TRADEWAYS of a thousand years led to Baghdad, city of marvels, riches and wonders, glorious by day, romantic, mysterious by night.

¶ There the dusty laden camels plodded into the caravansaries, bearing the treasure wares of all the world. There the traders gathered to display their precious goods gathered from Cathay, the Baltic's shores, the mines of Africa, the pearling waters of the Celebes, and in trade to send them away again to far markets.

¶ Among the wares of this ancient city was the intangible stuff of magic, for Baghdad was indeed the capital of magic—the city of Aladdin and his wonder-working lamp. To touch it was to command for that hour all that wishes might ask of Araby.

¶ Now in a new world a new Baghdad has been builded, the great city-within-a-city of Rockefeller Center in the heart of New York, more wondrous far than that glamoured metropolis of Haroun-al-Raschid.

¶ Here is the capital of the new magics, and of the buying and selling of magic, the mart of the amusements of the world's millions, where talents of art and entertainment are gathered as the treasures of the Indies were gathered in the olden city on the Euphrates. And here, too, is Aladdin's Lamp again, the world pervading wonder of the motion picture's singing shadows. The camel caravans have passed, and on the new tradeways the precious stuff of the screen travels by sleek streamline of train and plane swifter than the Roc that flew to the Valley of Diamonds. And here that transient stuff of sound, and time—the radio—thinner far than a Sultana's veil and costly beyond an indulgent



Caliph's abandon, comes and goes by wire and ether-magic, through this mart of sky piercing towers.

¶ This, indeed, is today's great caravansary of the traders in the wares-of-wishing, the personality star stuffs and song and story treasure. Here the purveyors and buyers meet, not as of old around the coffee urns in the rug strewn market place, but in a certain new manner by words-on-paper, gathered, created and spread again to the world, from atop one of those towers in the new Baghdad. By words-on-paper the sellers proclaim, display their wares from the alchemy of the studios. By words-on-paper the buyers meet them and contribute their wisdom and tales of box office adventure and the whims of the consumers of the wish-stuff of the screen. Here in these pages of words they bid and ask, sometimes bluster and blunder, sometimes clash in conflict, and out of it all comes—business. It is their forum, the place of the talking, the telling, the promising—and the place of inventory, too.

¶ To these words-on-paper the traders and the buyers turn their weekly attention by custom and habit as persistent, as founded in practise, as the merchants and buyers of the East turned to Baghdad.

¶ This instrument of the new magic, the organ of the buyers and makers of shadows and voices is the weaving together of their desires, into a fabric called Circulation—a magic carpet of service to those who buy and those who sell. There is no other in all the world like it. It is a pattern made by the makers of the industry. It has been more than two whole decades on the loom of Experience. It is

MOTION PICTURE HERALD

259 FEATURES LISTED BY 4 MAJORS, AS 70 OTHERS WORK ON '36-37 PLANS

The greatest concentration of sales effort on behalf of new product to be directed in a decade by the studios of Hollywood and their distribution divisions to the theatres of the country brought forth this week disclosures of the nature of the motion picture entertainment that will be furnished in 1936-37 by four of the ten large companies: Paramount announced 78 features; Republic, 52; Twentieth Century-Fox, 69, and Warner Brothers, 60—a total of 259 productions, or some 53 per cent of the 485 pictures to which the ten companies are committed for the new season

The occasion was the annual sales conventions, formally signaling the commencement of the selling season for each company. Twentieth Century-Fox met at the Congress Hotel in Chicago last Saturday, Sunday and Monday; Warner Brothers, First National and Cosmopolitan convened at the Ritz Towers in New York on Wednesday and Thursday; Paramount's convention opens at the Edgewater Beach Hotel in Chicago on Friday, running through Saturday, and Republic convenes at the Drake Hotel in Chicago on Thursday, Friday and Saturday.

Metro-Goldwyn-Mayer and GB Pictures have already held their conventions, announcing 44 and 24 features, respectively, with Metro's commitment probably standing augmented later by some eight additional features.

Six Major Companies Announce Productions for New Season

Thus, with this week's product announcements, as reported in full on other pages, exhibitors have in hand the complete new programs of six companies for 327 features, representing 67 per cent of the product coming from the ten large distributors, which supply the bulk of all entertainment used on the screens of the country. Programs still to be announced are those of RKO Radio, tentatively set for 48 pictures, convening in New York on June 15th; Universal, a possible 36 features, to be announced at the convention, opening in New York on June 15th; Columbia, with 48 pictures, meeting in Chicago on June 22nd, and United Artists, set for a minimum of 26, running to a possible 30, the titles to be made known at the convention, starting in Hollywood on June 30th.

In addition to the features there will be, of course, the usual short subject programs, several dozen serials furnishing more than 1,000 pictures in one- and two-reel lengths, and taking on considerable new life through color, music and new personalities. Newsreels, too, will continue to be important adjuncts of Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox and Universal.

Product and Sales Plans of 70 Independents in Work for 1936-37

The titles of the 259 feature productions announced this week and the story sources from which they will be forged, together with star, featured player and directorial assignment, appears as follows: Republic's, on page 76; Twentieth Century-Fox's, on page 78, and Warner Brothers', on page 83. The details of Paramount's convention appear on page 75, the company's titles not being available until later in the week.

The "Big Eight," so-called, and GB and Republic are not alone in the progress being made to round out product programs and sales policies for the new year. Bearing tangible evidence that all factions are faced

WESTERNS, CLASSICS, ON INCREASE

with the most competitive selling engagement of ten years, some 70 independent companies are presently rushing to market with a varied assortment of features or short subjects, or both. These activities are reported beginning on page 16.

While the large companies this year have concentrated in most cases on single sales conventions, abandoning the practice of holding regional meetings, in order to speed their selling forces to the doorsteps of exhibitors, the vast array of independents who this year will flood the market heavily with product have been for weeks consummating negotiations for the disposal of their promised product either through major releasing systems, or through independent states right exchanges in the field.

Two Hundred Features Expected From Independent Producers

At least another 200 features and several hundreds of short subjects will be forthcoming from the independents in 1936-37, bringing the total number of features available to the exhibitor to some 685, a normal figure, and excluding at least another 200 reissues and importations.

Running throughout the programs will be a generous sprinkling of color, in both Class A and Class B product, including westerns, in color's first serious bid for wide popular favor. Technicolor alone is spending $1,500,000 to double the size of its Hollywood plant, a significant expansion.

Westerns will be increased next season, numerically, with a growing appeal becoming evident from virtually all sections. The production of "classics," too, will be considerably extended, tangible evidence appearing prominently in the new product announcements of the large companies.

The trade practice conferences now being conducted by the Motion Picture Theatre Owners of America with all of the large distributors, except Warners, will have a definite relation to contractual negotiations for new product in the new season. A cancellation privilege, non-restricted, to not less than 10 per cent, indications that the score charges will be eliminated, the establishment of local boards for adjusting contractual and other product disputes, and a new short-form of standard license agreement already present strong possibilities of relief from the problems about which the exhibitors have been complaining to distributors for years. The text of the new suggested short-form of contract appears on page 99.

Independent Companies and Totals Of Product Promised for New Season

Some of the more important independents which have advanced their 1936-37 plans to the point where at least the numerical nature of promised programs have been determined, include:

Company	Features Promised	Company	Features Promised	Company	Features Promised
Academy	6 to 8	FitzPatrick	12	Nuovo Mondo	40
Alliance	12 to 14	Grand National	11	O'Neill	7
Ambassador	4	Guaranteed	16	Pan American-Hoffman	30
Amkino	10	Hirliman	5	Principal	14 to 18
Atlantic	6	Hoffman-Liberty	30	Royer	6
Banner	4	Hungaria	12	Seiden	6
Burroughs Tarzan	16	Imperial	8	Shubert-Rowland	6
Chesterfield-Invincible	18	Krimsky	3	Spectrum	8
Conn	6	Kandel	6 to 8	Stage and Screen - Weiss	3
Coronet	18	Leichter	14	Victory	6
Crescent	8	Melody	4	Zeidman	6
Fanchon and Marco	4	Mutual	52		

The 427 features listed by the foregoing are not to be expected to reach the independent market in their entirety. Several will be taken by large companies as part of their commitments; many dozens are intended only for limited distribution to foreign-language theatres, while others will never materialize. The total represents the usually highly optimistic pre-seasonal estimate of the independents.

In addition, several companies still are at work on their plans, including: B. & B. Pictures, Celebrity, Centaur, Chadwick, Film Products, Garrison, General, Goldstone, Harper & Company, Hoffberg, MacLean, Rosener & Brill, Shapiro, Supreme, Tapernoux, United Film, United Pictures, and World.

GLIMPSE INTO "GARDEN *of*

ON printed page, three-walled stage and silent screen Robert Hichens' "The Garden of Allah" had proved its entertainment value trebly in a quarter century of shifting tastes and interests qualified to test the merit of the soundest fiction before David O. Selznick decided to produce it for United Artists distribution. In such a circumstance any producer might have chosen to appoint a reasonably competent director, assemble a generally adequate cast and sit back in confident expectation that the oral picturization of the story would duplicate the commercial experience of book, play and silent film. Mr. Selznick did no such thing.

On the contrary, he selected his production personnel with explicit attention to the past performance of each in association with material of comparable nature. He elected to produce the picture in color. He sent to the desert near Yuma, Arizona, a company and staff so numerous and complex as to necessitate establishment of short-wave intercommunication between unit and studio.

Direction of the picture was assigned to Richard Boleslawski, whose works include "Les Miserables," "Rasputin," "The Painted Veil" and "Men in White." Preparation of this scenario was entrusted confidently to W. P. Lipscomb in consideration of his work on "Les Miserables," "A Tale of Two Cities," "Cardinal Richelieu" and "Under Two Flags," and Lynn Riggs was engaged to supply additional dialogue.

Marlene Dietrich's performances in "Morocco," "Shanghai Gesture" and other pictures of Oriental flavor were regarded as eminently qualifying her for the feminine lead. Charles Boyer's suave delineations of emotionally complex male roles in "Caravan," "Lilliom," "Private Worlds" and thematically kindred productions rec-

ALLAH"

by GUS McCARTHY

in Hollywood

ommended him conclusively for the difficult portrayal of the Trappist monk whose transgressions of his vows is basically responsible for the story conflict.

In principal support of these leads veteran C. Aubrey Smith, most recently seen in "Little Lord Fauntleroy," was given the austere role of Father Roubier, and Basil Rathbone, notably effective in "David Copperfield," was called upon to portray the fearsome Count Anteoni whose personality and purpose is a threatening element in the desert fastness which the author calls "The Garden of Allah." Joseph Schildkraut, Tillie Losch and John Carradine have less prominent roles.

Robert Hichens' story brings two emotionally distressed people, a man and a woman, to the Sahara Desert in search of a peace they have not found in the more crowded areas of civilization. The woman is deeply religious. The man, unknown to her, is a Trappist monk who has broken under the restraints of his Order and determined, somewhat confusedly, to find surcease in the vastness of the desert. Under the spell of the setting they fall in love, are married and embrace the Islamic faith.

For a time they are intensely happy. Then the presence of Father Roubier, reminding the man of his broken vows, and the menacing Count Anteoni, representative of a more worldly philosophy, combine to disrupt their idyllic relationship. Ultimately the woman learns of her husband's monastic affiliation and releases him to return to his calling.

In the working out of this essentially mental drama the physical element provided by warring tribesmen and marching Legionnaires is steadily emphasized. Photographs shot in mid-production are published herewith.

70 INDEPENDENTS ADVANCE 1936-37 PRODUCT PLANS

Status of the Ten Large Distributors On 1936-7 Conventions and Product Plans

COMPANY	SALES CONVENTION DATE	SALES CONVENTION PLACE	FEATURES SCHEDULED
MGM	May 11–14	Palmer House, Chicago	44 to 52
GB	May 22–25	Warwick, New York	24
Twentieth Century-Fox	May 30–31	Congress, Chicago	69
Warners (Eastern)	June 3–4	Ritz Towers, New York	60
(Western)	June 15–17	Blackstone, Chicago	
Republic	June 4–6	Drake, Chicago	52
Paramount	June 5–6	Edgewater Beach, Chicago	78
RKO Radio	June 15–17	Waldorf-Astoria, New York	48
Universal	June 15–17	Astor, New York	36
Columbia	June 22–24	Drake, Chicago	48
United Artists	June 23–28	Hollywood	26 to 30

427 Features Promised in Last Ten Days Raise Total Estimated Output Planned to 912 for New Season

The highly optimistic, highly tentative total of 427 feature motion pictures promised by some 70 independent producers for 1936-37, as estimated from both formal and unofficial announcements made in the past ten days, brings to 912 the potential number of productions from which theatre owners of the country can select their programs for the new season, the ten large distributors having committed themselves to 485. There will be, of course, a considerable paring down eventually, due, for the most part, (1) to a diversion of a large number of independent importations to foreign language theatres in the United States; (2) the purchase of dozens of the independents' better productions by the majors; and, (3) the failure of some of the independents' plans to materialize.

Regardless, the independents are making progress in getting their product to market as early this season as are the large companies. The competition already is keen among the salesmen of all factions.

Added to the convention and product-announcement activities of the ten largest companies is the frenzied planning of the independents to setup product structures and, even before they become film-in-the-can, to arrange for their distribution, principally through franchises to states right exchanges.

The further advancement of product and sales plans in the past three weeks, since the last survey of the field, which appeared in Motion Picture Herald on May 9th, follows:

Academy Pictures

Between six and eight features will be forthcoming from Edward Halperin's Academy Pictures in the new season. This year the company was committed to eight, two of which are completed: "The Revolt of the Zombies" now being released.

Alliance Pictures

Titles of the first six British International Pictures, of from 12 to 14 scheduled for this market in 936-37, follow:

Hell's Cargo, with Jack Doyle, Henry Mollison and Tamara Desme.
Radio Follies, with Helen Chandler, Henry Mollison.
Jilted, with Greta Nissen and Patrick Knowles.
Give Her a Ring, with Wendy Barrie, Zelma O'Neal, Henry Mollison and Eric Rhodes.
It's a Bet, with Jean Girrard, Helen Chandler and Judy Kelly.
Love at Second Sight, with Marian Marsh, Anthony Bushell and Ralph Ince.

BIP in England will produce a total of 24, from which the releases will be selected for the American market. The company's so-called "invasion" here will be conducted seriously in 1936-37 for the first time, in charge of Budd Rogers, general sales manager of Alliance. Part of the group will be released through national companies, it is hoped, and the remainder by the states right market.

Ambassador Pictures

Harry Conn's Ambassador Pictures is set for four Kermit Maynard westerns for 1936-37. Additional of the company's plans are listed under Conn-Ambassador-Melody.

Amkino Pictures

Already set for release in America, from the Soviet, through Amkino Pictures, a Soviet-controlled agency, are the following ten productions, to be supplemented, in all probability, by others:

Seven Brave Men
Little Nightingale, first Soviet film to be made in color.
Gypsies.
We Are From Kronstadt
On the Bank of the Blue Sea
Anna, by Sergei Eisenstein
Four to be selected.

Atlantic Pictures

At least six, starting with James Fenimore Cooper's "Deerslayer," are to come from Bob Savini's Atlantic Pictures.

B and B Pictures

Lewis Jacobs, director, and Thomas Bouchard, cinematographer, are making a series of dramatic short subjects for release next season by B. and B. Pictures. John Bovington, dancer, is featured in the first, "Underground Printer," a satire on Nazism, already completed.

Banner Pictures

"The Trunk Murder Mystery," to star Norman Foster, who will also direct, starts the series of four features scheduled for the new season by Banner Pictures, a new company in Which Fenn Kimball and James Love are the principals.

Brenon

Herbert Brenon is understood to be considering the formation of a new producing company, supposed to be backed by British capital, and probably releasing through a major company. Mr. Brenon, who has been directing in England, will also continue his contract with British International Pictures, making "Treachery," in London, as his next.

British International

Alliance Pictures distributes B.I.P. product in America, under the supervision of Budd Rogers. Titles of the first six out of 12 to 14 scheduled for 1936-37, appear under Alliance.

British Lion

The English "invasion" of the American market will be extended by British Lion's distribution of eight features next season through Morris Kandel, on the states right market.

Burroughs-Tarzan Pictures

Sixteen features is the final determination of Burroughs-Tarzan Pictures, Ben S. Cohen, president, to be released in two groups of eight each. The first four are completed, as follows:

The Drag-Net.
Phantom of Santa Fe.
Tundra.
Three Wise Monks.

There will also be at least one serial.

John Golder, of Hollywood Film Exchange, Philadelphia and Washington, has bought the Burroughs-Tarzan 1936-37 franchise for eastern Pennsylvania, southern New Jersey and West Virginia, Washington, Maryland and Delaware. Monarch Film, Detroit, bought the franchise for lower Michigan peninsula.

Mr. Cohen will continue 1936-37 product-sales conferences for another two weeks, with Harry Rathner, general sales manager. They will also negotiate foreign distribution. Mr. Cohen will return to Hollywood for final production conferences, then back to the east and Europe.

Celebrity Productions

P. A. Powers "ComicColor Cartoons" and the new series of "Reg'lar Fellers" cartoons for 1936-37 may be produced in New York instead of Los Angeles. Harry A. Post, vice president, is now on the coast to confer with the cartoon producer, Ub Iwerks, on the practicability of moving the entire plant eastward, or

(Continued on page 63)

The Sun Never Sets on GB

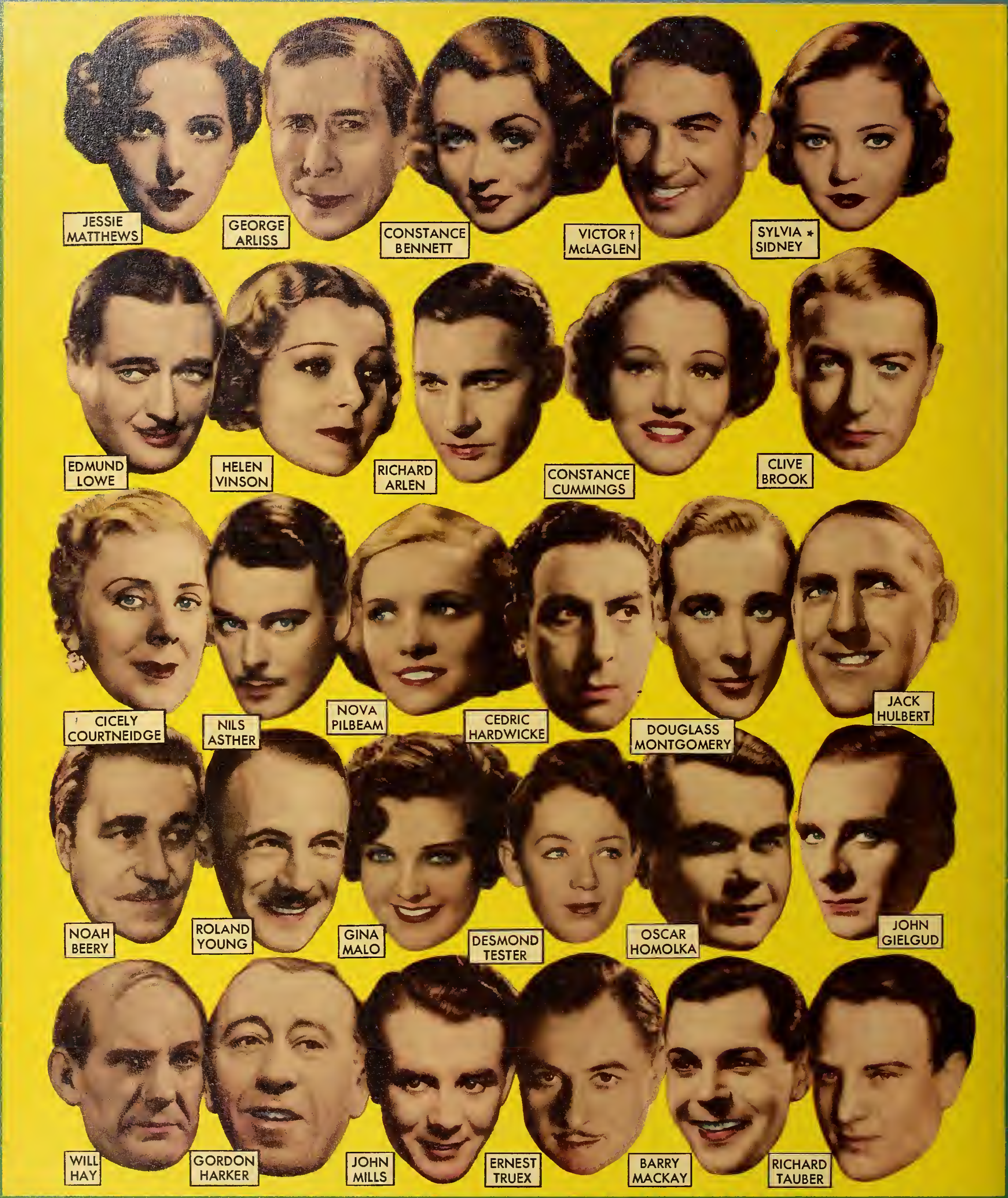
THEATRES
PRODUCTION
DISTRIBUTION
NEWSREELS
VAUDEVILLE THEATRES
LEGITIMATE THEATRES
STAGE PRODUCTIONS
RADIO STATIONS
RADIO SETS
PHONOGRAPH SETS
EDUCATIONALS
16 MM PROGRAMMES
HOME PROJECTORS
THEATRE SUPPLIES
RECORDING EQUIPMENT
SOUND EQUIPMENT
CONSTRUCTION CO.
BUILDING ENGINEERS
HOTELS
CATERERS
RESTAURANTS
CAFES
DANCE PALACES
TELEVISION

The largest employers of man-power in the entertainment world.

●

15,000 people on the permanent payroll (52) weeks in the year; outside of production . . . . .

24 FOR 1936-'37


JESSIE MATTHEWS
GEORGE ARLISS
CONSTANCE BENNETT
VICTOR † McLAGLEN
SYLVIA ★ SIDNEY
EDMUND LOWE
HELEN VINSON
RICHARD ARLEN
CONSTANCE CUMMINGS
CLIVE BROOK
CICELY COURTNEIDGE
NILS ASTHER
NOVA PILBEAM
CEDRIC HARDWICKE
DOUGLASS MONTGOMERY
JACK HULBERT
NOAH BEERY
ROLAND YOUNG
GINA MALO
DESMOND TESTER
OSCAR HOMOLKA
JOHN GIELGUD
WILL HAY
GORDON HARKER
JOHN MILLS
ERNEST TRUEX
BARRY MACKAY
RICHARD TAUBER

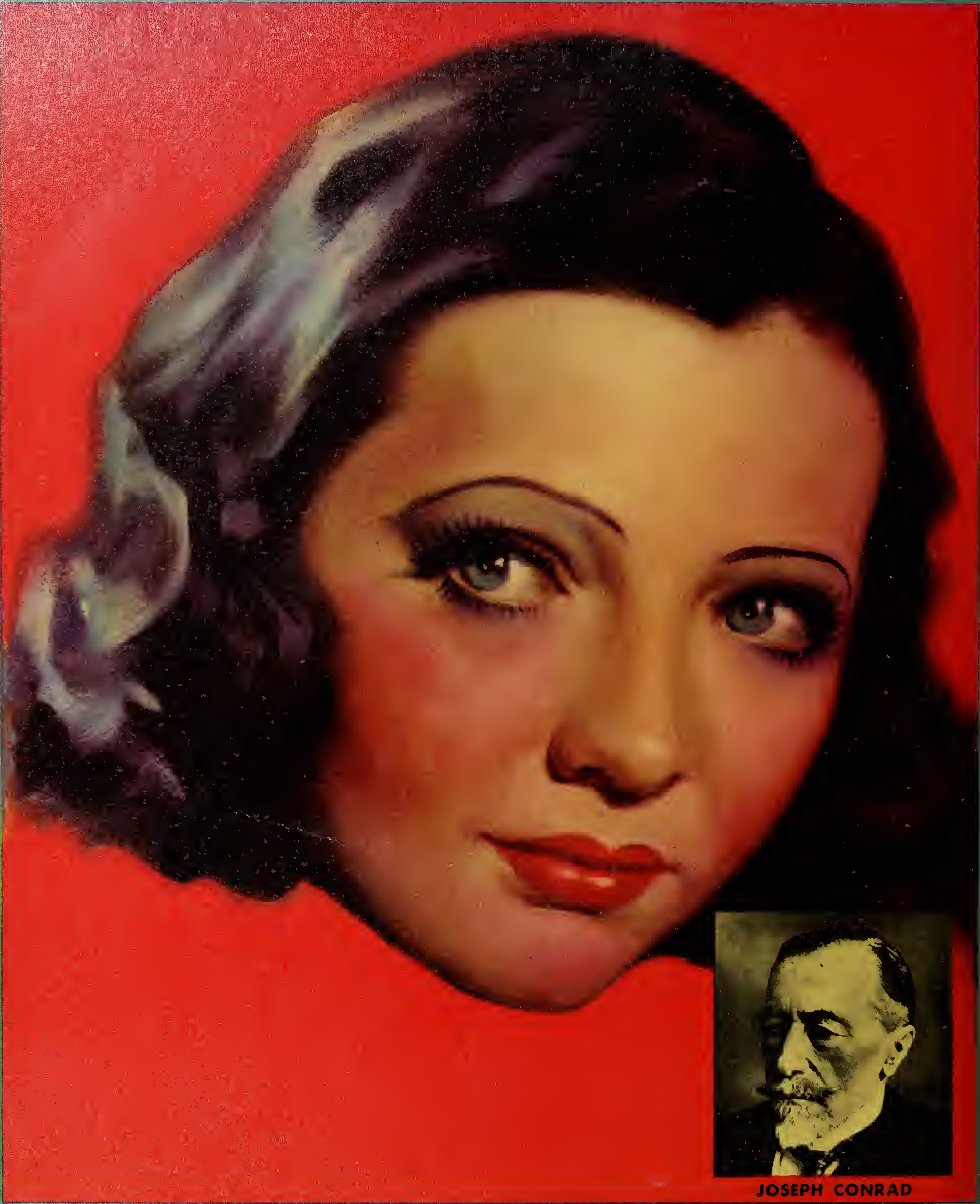
★Courtesy of WALTER WANGER †Courtesy of 20th CENTURY-FOX

TOPS 'EM ALL

24 FOR 1936-'37

PHYSICAL DISTRIBUTION · 20th CENTURY-FOX · CANADA, EMPIRE FILMS, LTD.

Announcing THE NEWEST AND GREATEST ROMANTIC TEAM IN MOTION PICTURES



JOSEPH CONRAD

TOPS 'EM ALL

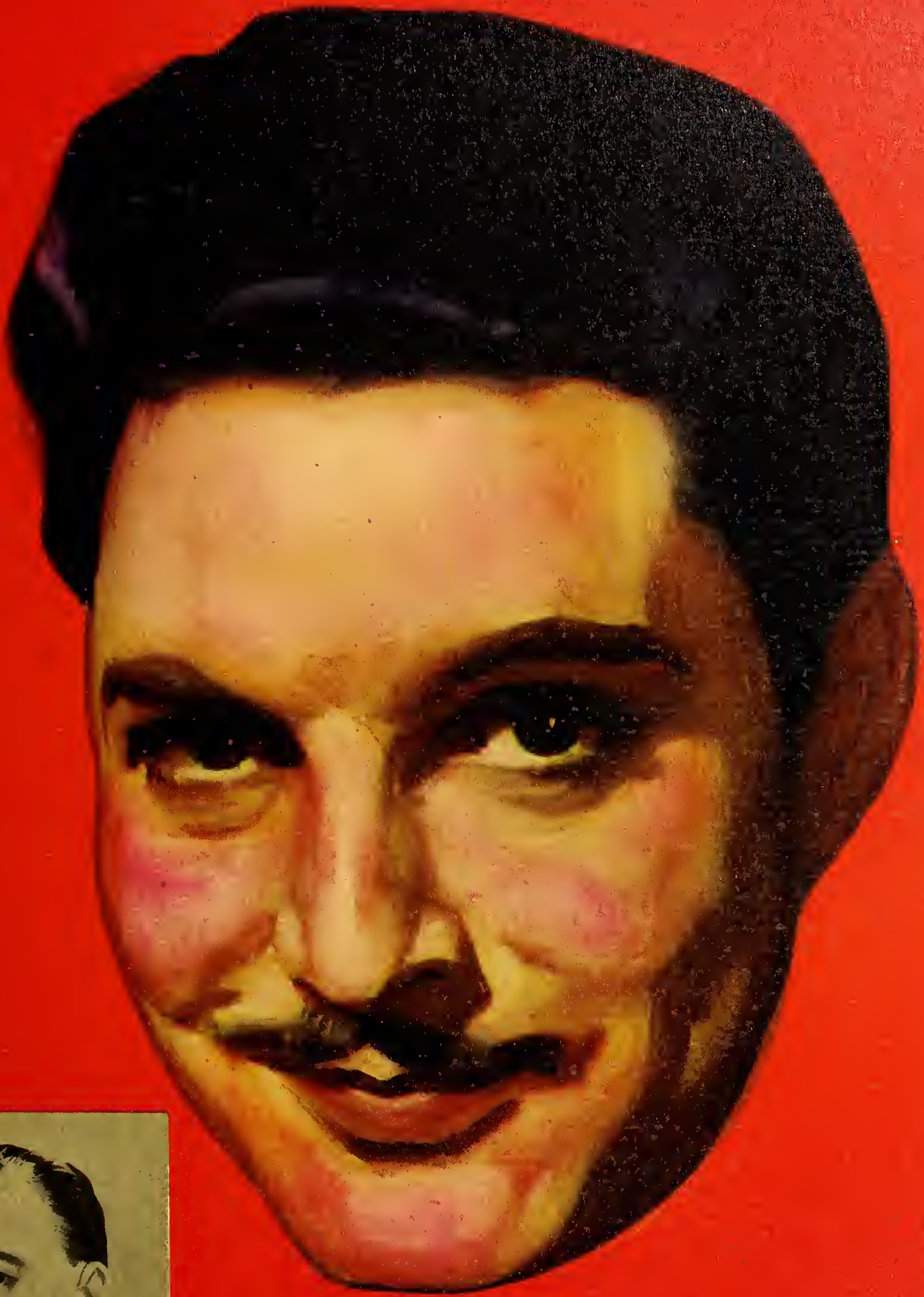
Romantic Melodrama . . .

***SYLVIA SIDNEY ROBERT DONAT**

THE HIDDEN POWER

Director, Alfred Hitchcock Author, Joseph Conrad *Courtesy of Walter Wanger

Hitchcock (director of "The 39 Steps" and "Secret Agent") follows with another vast production.



ALFRED HITCHCOCK

TOPS 'EM ALL

Romantic Melodrama . . .

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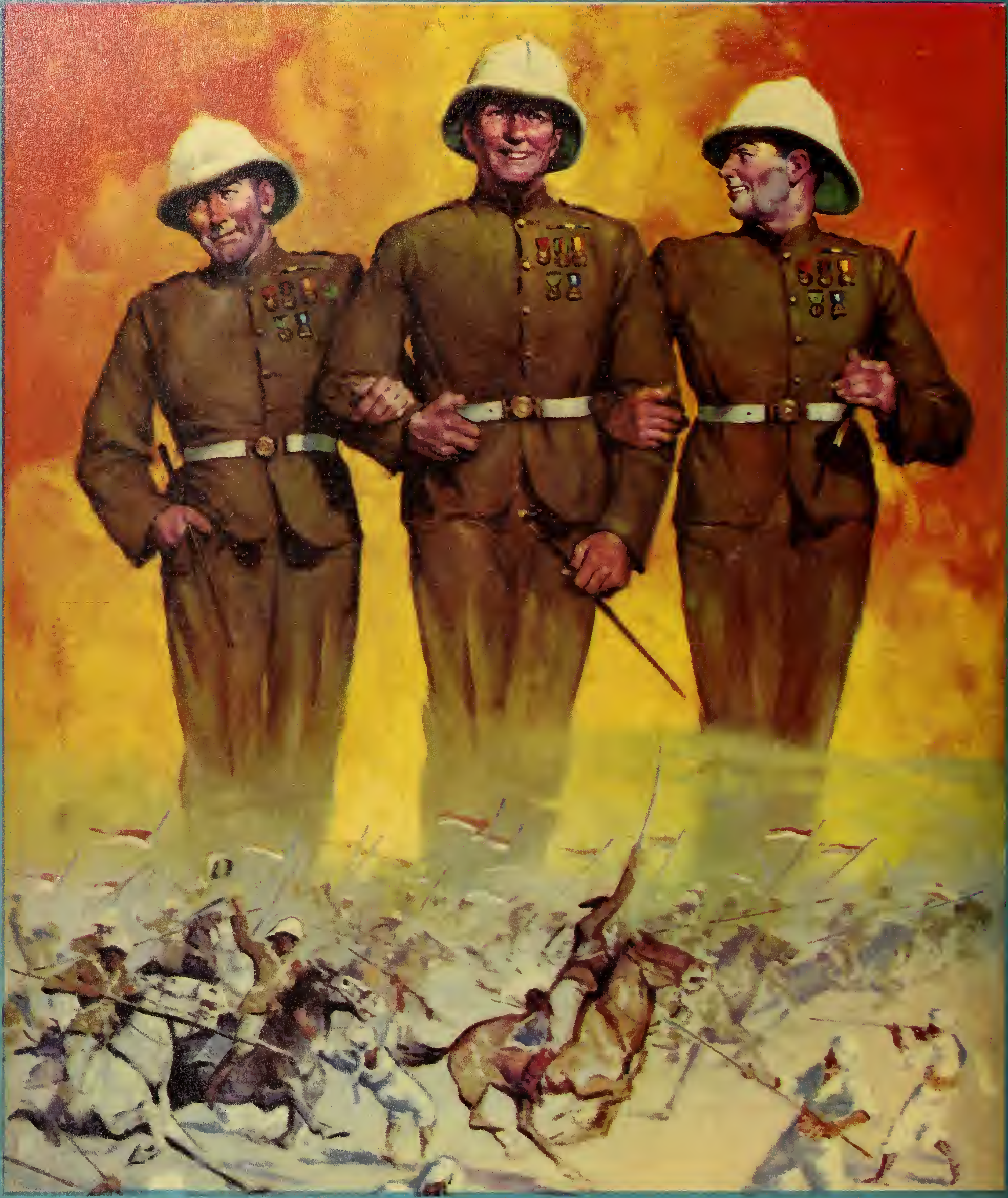


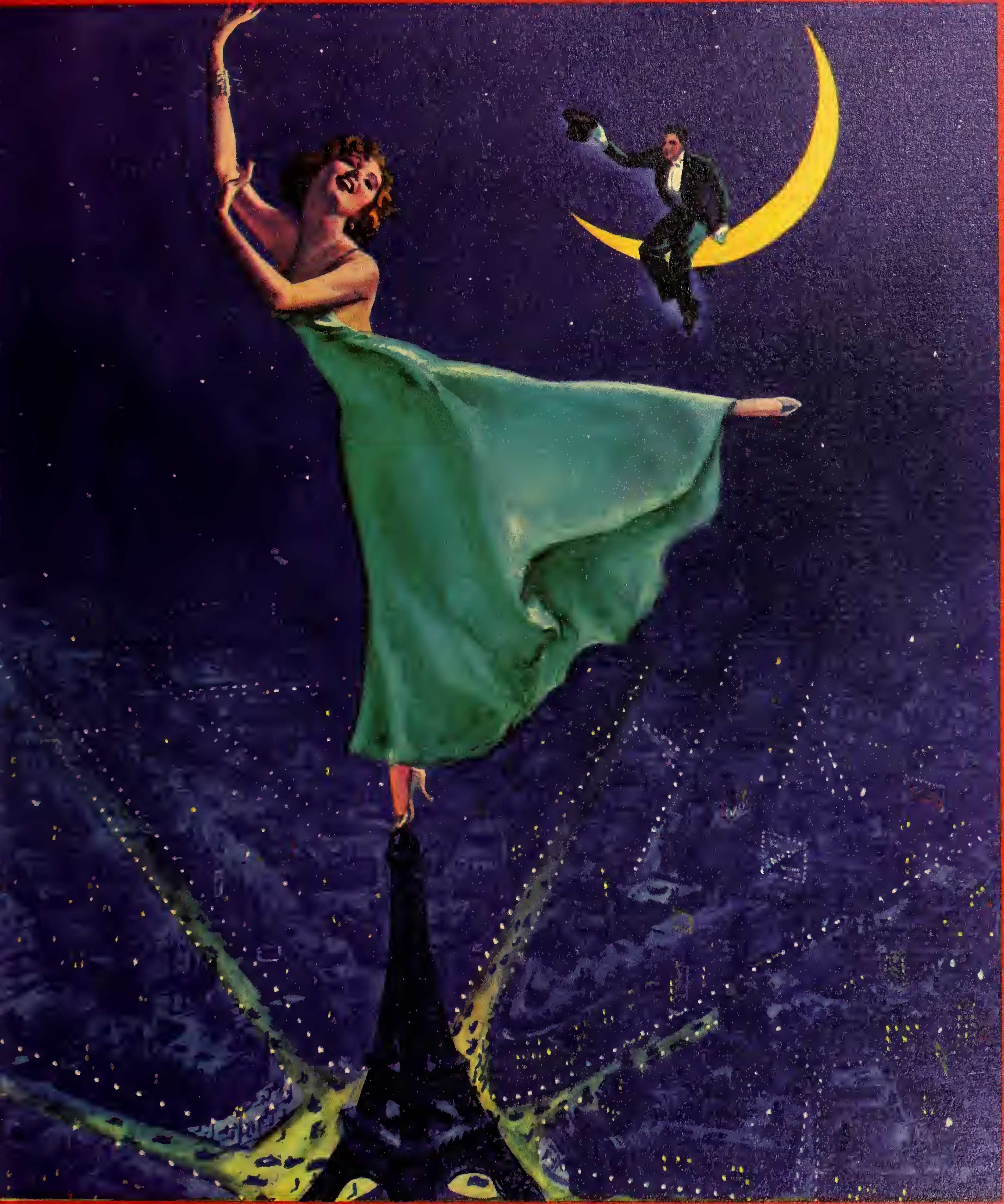
TOPS 'EM ALL

Adventure Drama . . .

***VICTOR McLAGLEN in KIPLING'S SOLDIERS THREE**

Director, Raoul Walsh · Scenes in India, Directed by Geoffrey Barkas
Author, Rudyard Kipling

* Courtesy, 20th Century-Fox.



TOPS 'EM ALL

Dancing Musicals . . .

JESSIE MATTHEWS in (2). First, PARIS LOVE SONG

Director, Sonnie Hale. Author, Francois de Croisset. Song hits by Gordon & Revel.

The dancing divinity has danced her way into the hearts of all America. Second subject untitled.

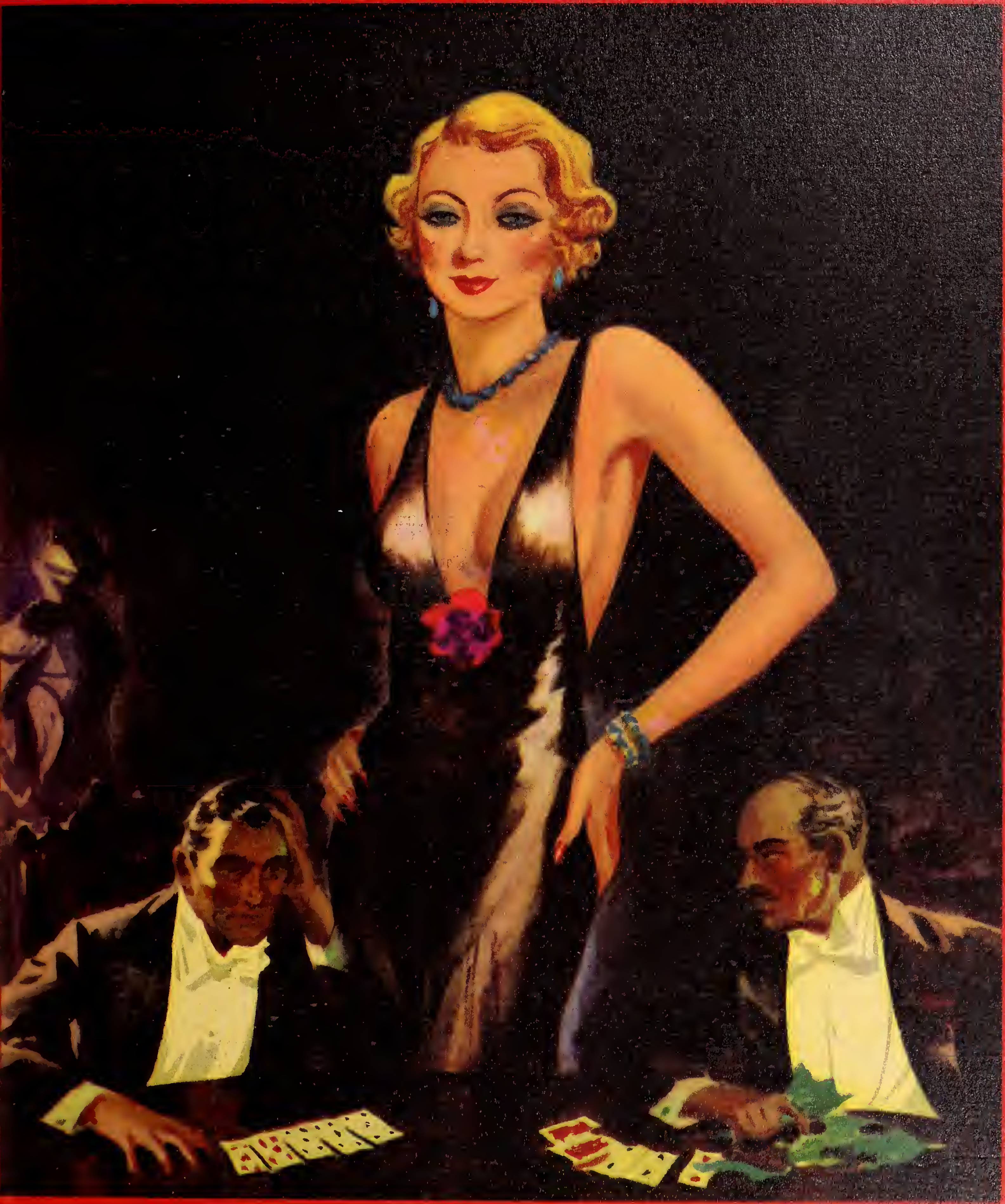
TOPS 'EM ALL

Adventure Thriller . . .

KING SOLOMON'S MINES ROLAND YOUNG

Author, Sir H. Rider Haggard

Treasure hunting through Africa's darkest jungles. Picturized on a stupendous scale.



TOPS 'EM ALL

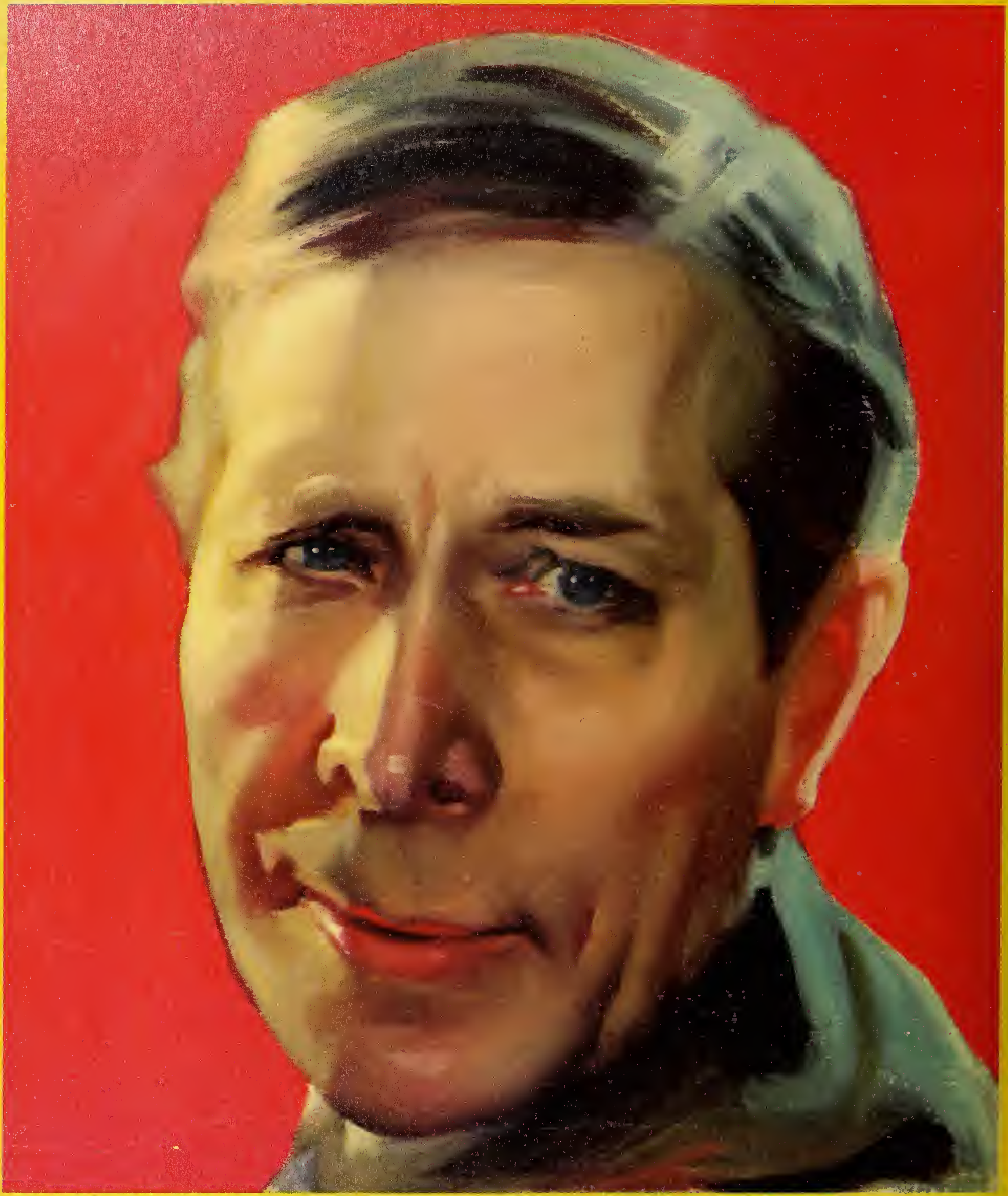
GB

Ultra-Modern Drama . . .

CONSTANCE BENNETT in THE HAWK

From the play by Francois de Croisset

Glamorous decoy for international card sharks falls in love with victim, and crosses double crossers



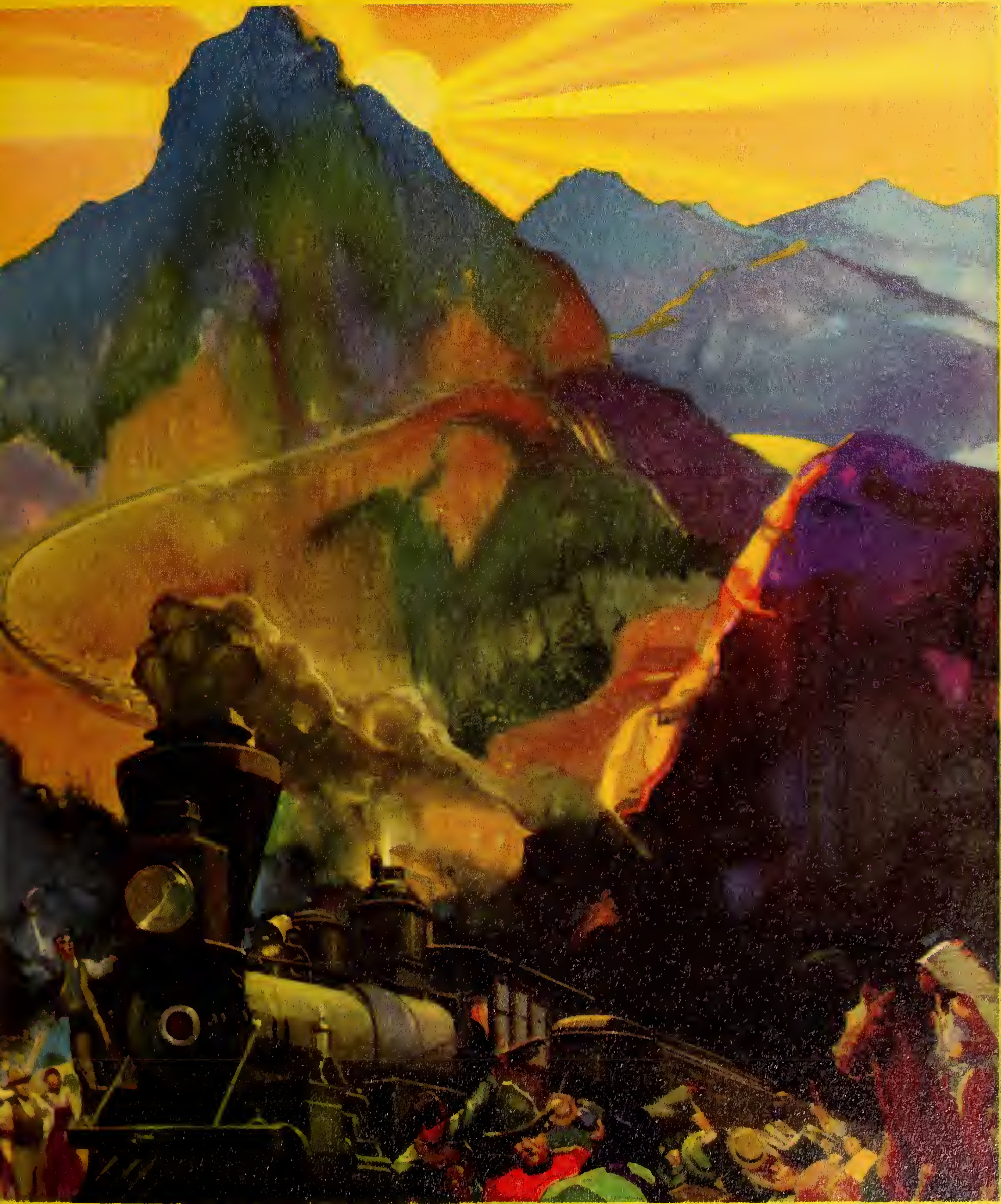
TOPS 'EM ALL

Mystery Drama . . .

GEORGE ARLISS in (2) First, THE NELSON TOUCH

From the play by Neil Grant

Arliss in a new role. A modern Jekyll and Hyde. Second—untitled.



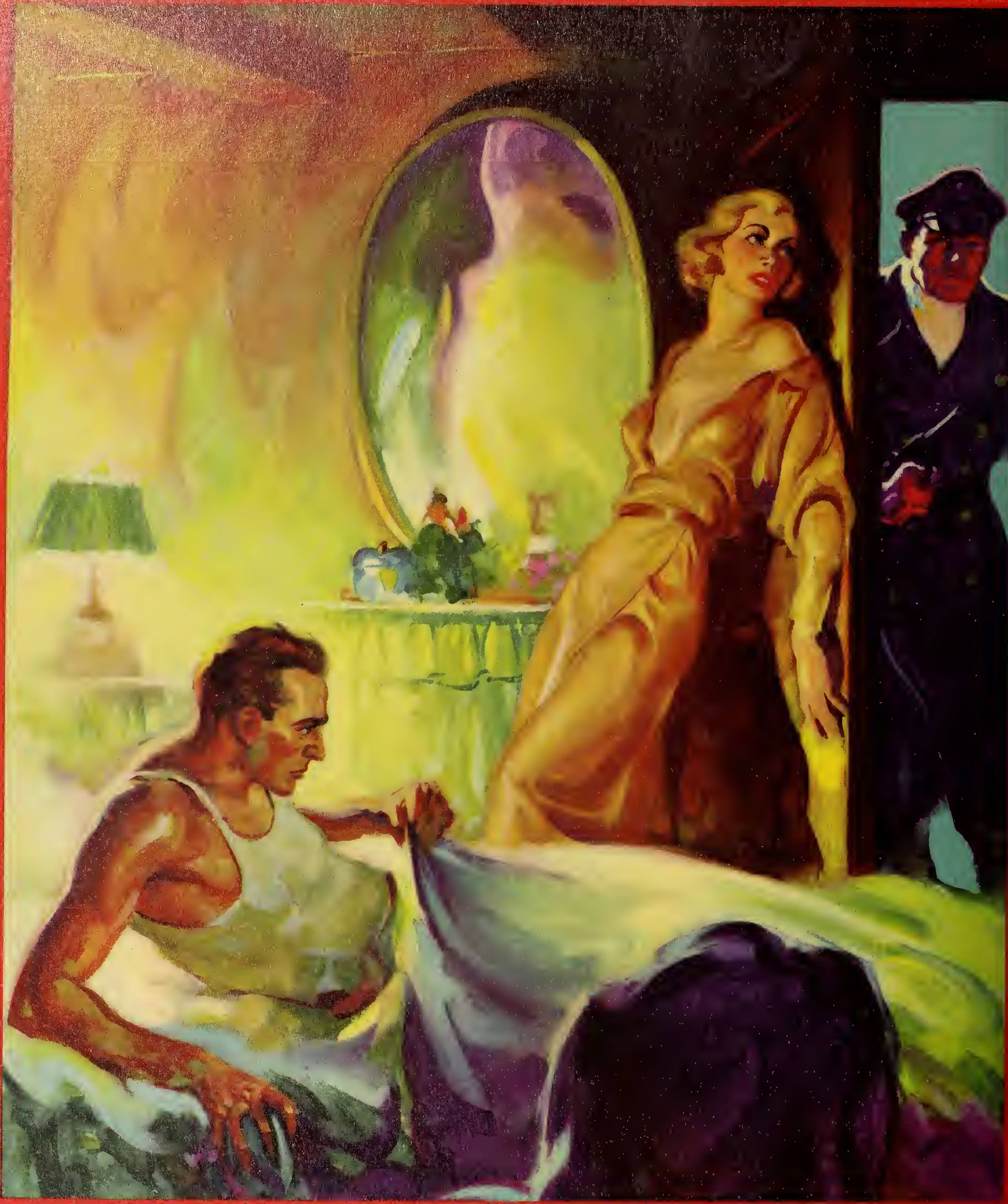
TOPS
M ALL

Adventure Drama . . .

THE GREAT BARRIER **RICHARD ARLEN, LILLI PALMER, BARRY MACKAY, BARBARA GREENE**

Director, Geoffrey Barkas — Based on a story by Alan Sullivan

Remember "The Iron Horse"? Remember "The Covered Wagon"? This saga of the C.P.R. will be bigger.



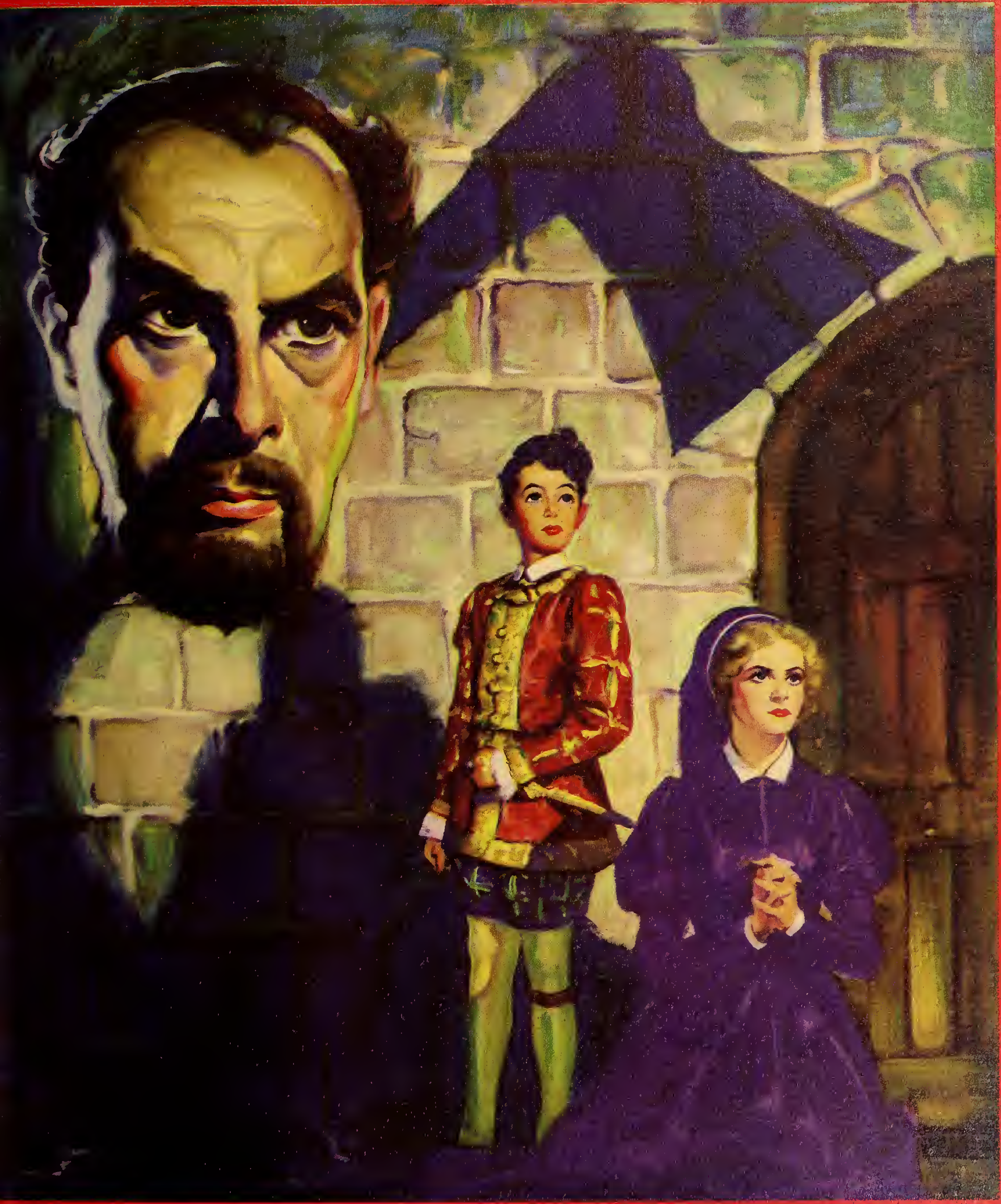
Romantic Melodrama . . .

CONSTANCE BENNETT. EVERYTHING IS THUNDER. DOUGLASS MONTGOMERY

OSCAR HOMOLKA ('KRUGER' OF 'RHODES').

Director, Milton Rosmer

Author, Jocelyn Lee Hardy



Drama . . .

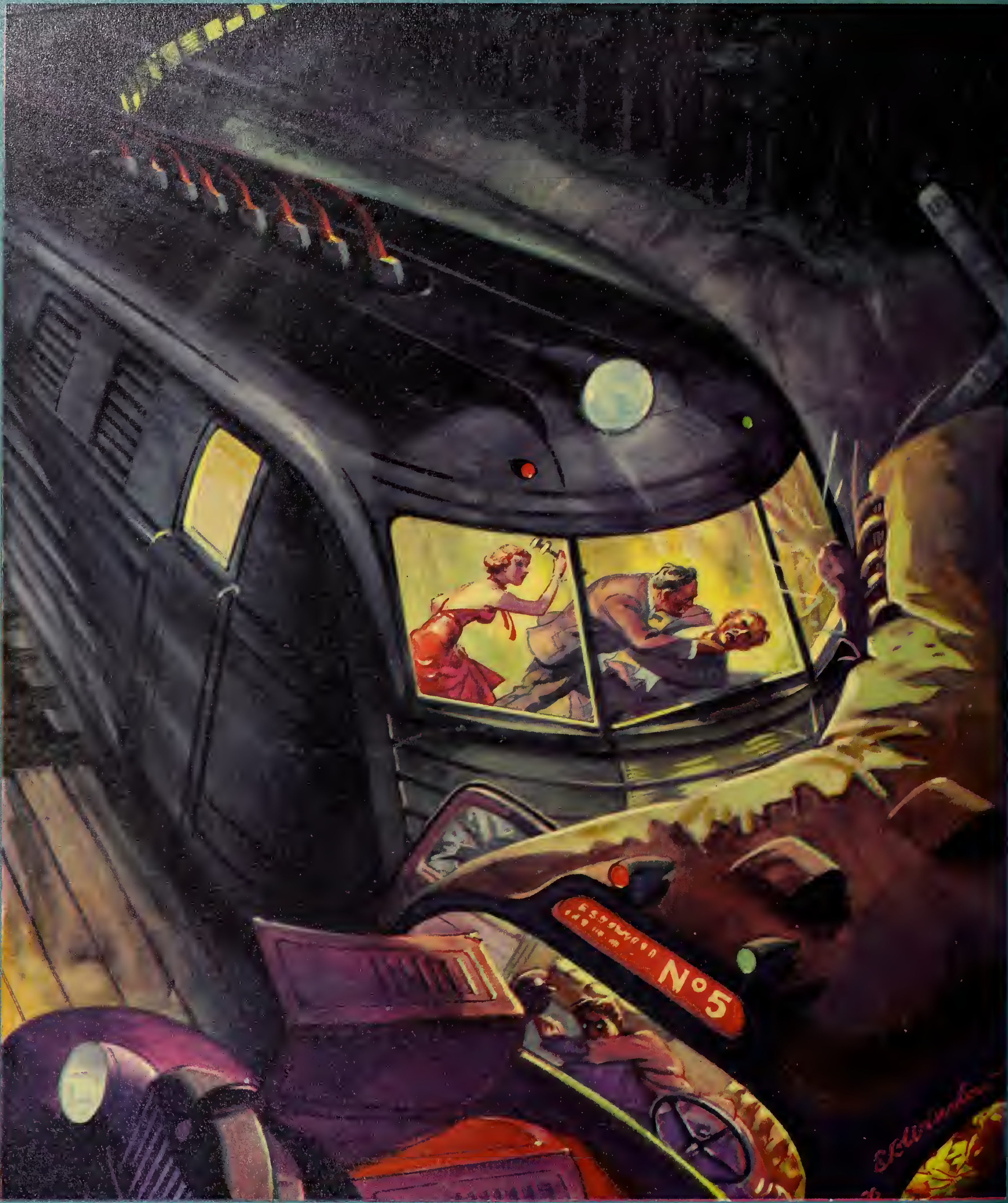
NINE DAYS A QUEEN

(The story of Lady Jane Grey)

CEDRIC HARDWICKE **John Mills** **Nova Pilbeam** **Desmond Tester**

Director-Author, Robert Stevenson

Nothing short of a miracle will prevent this from being selected as the best picture of the year.



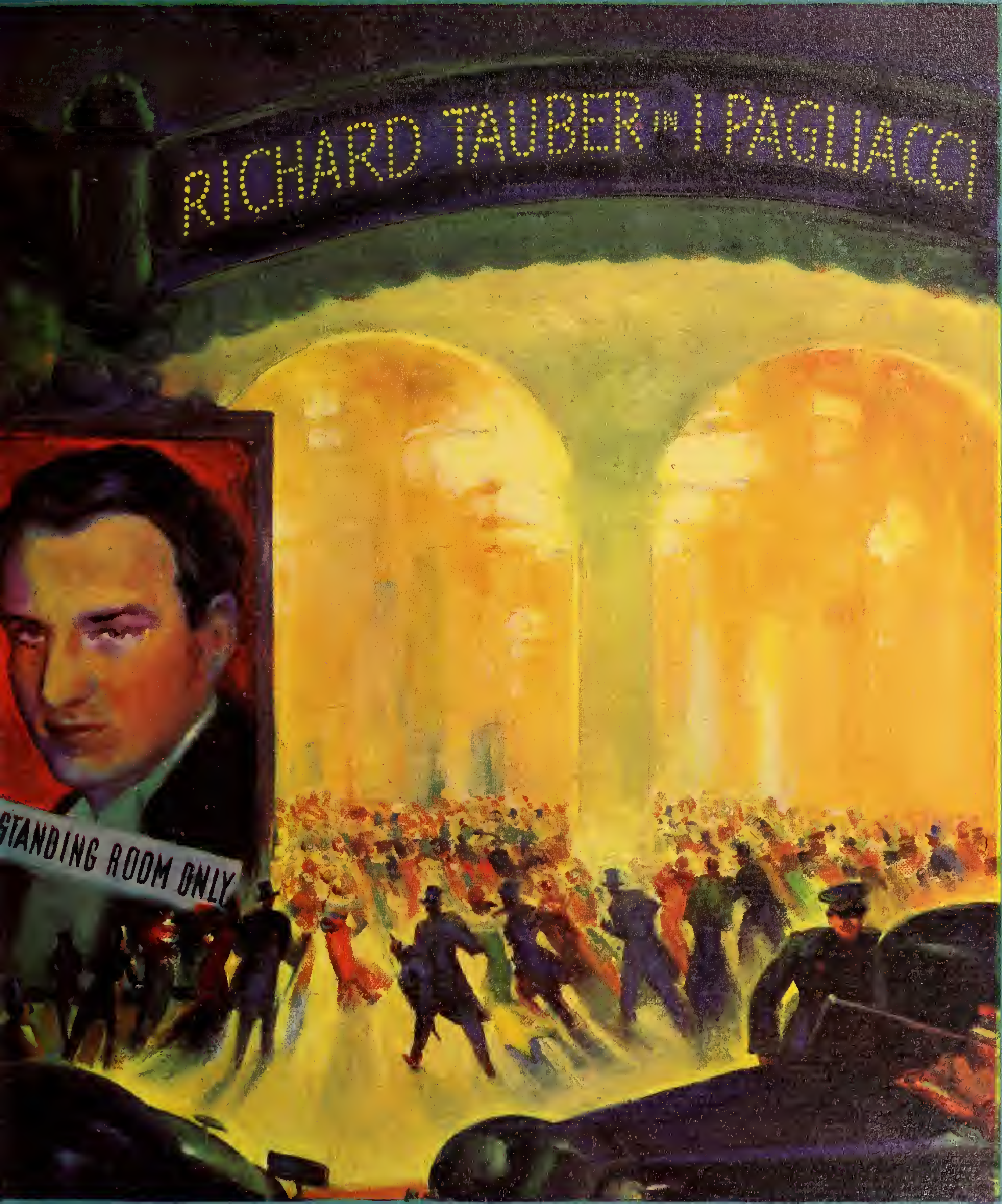
TOPS 'EM ALL

Action Melodrama . . .

EDMUND LOWE. CONSTANCE CUMMINGS. DOOMED CARGO

Director, Albert de Courville. Authors, Arnold Ridley and Bernard Merivale.

Blue Blood Bandits working a new racket on transcontinental trains.


RICHARD TAUBER IN I PAGLIACCI
STANDING ROOM ONLY

TOPS
M ALL

Romantic Drama . . .

RICHARD TAUBER in A MUSICAL ROMANCE

Tauber is Europe's reigning favorite. As a singer. As an actor.
This will be his masterpiece.

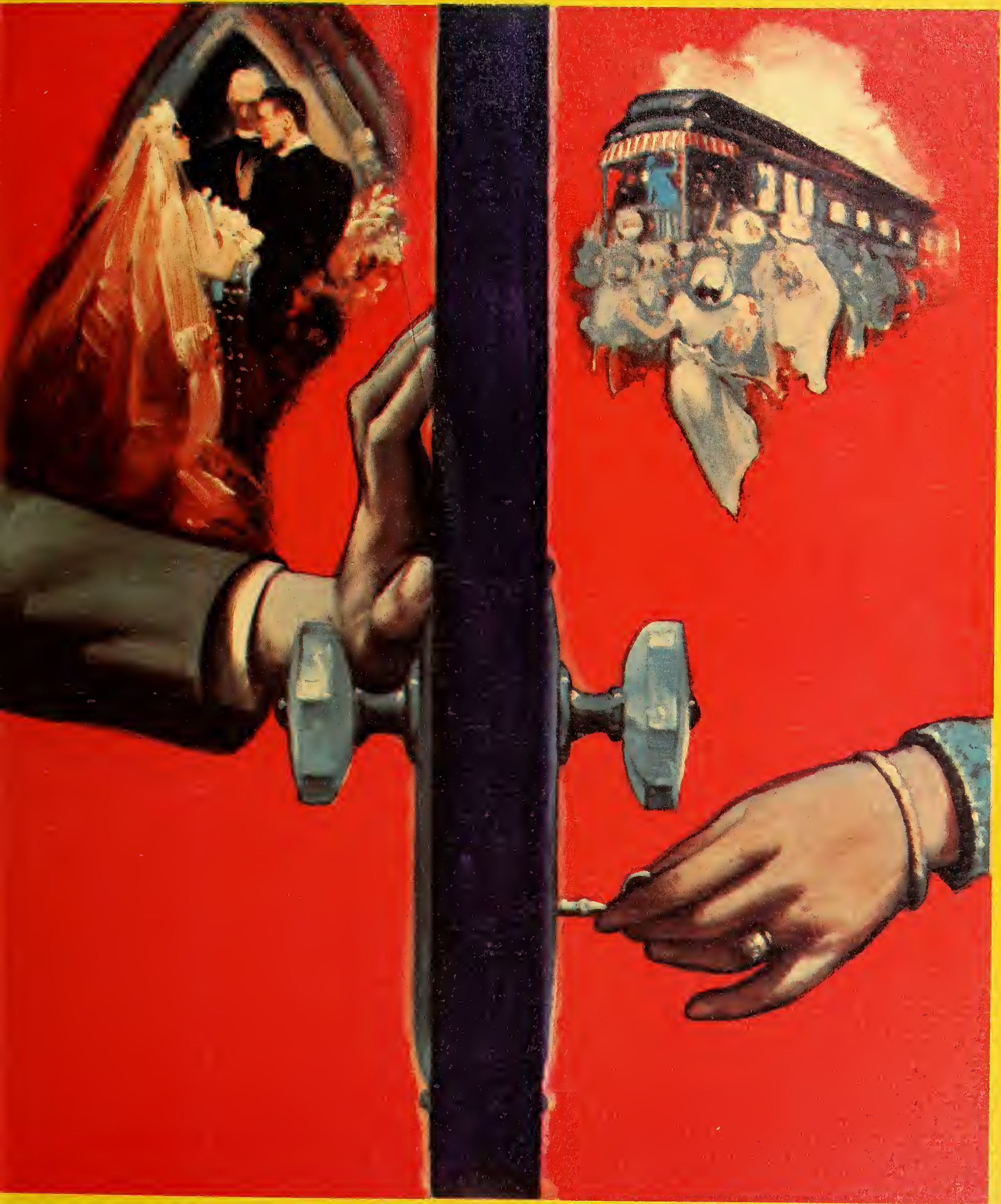
A Capitol Film

Fast Stepping Musicals . . .

CHARLES "CHUCK" REISNER PRODUCTIONS (2). First, EVERYBODY DANCE

Story by Ralph Spence, Leslie Arliss. Music by Gordon and Revel

Reisner directed Chaplin's, Dressler's biggest hits. Second subject untitled.



Romantic Melodrama . . .

STRANGERS ON A HONEYMOON

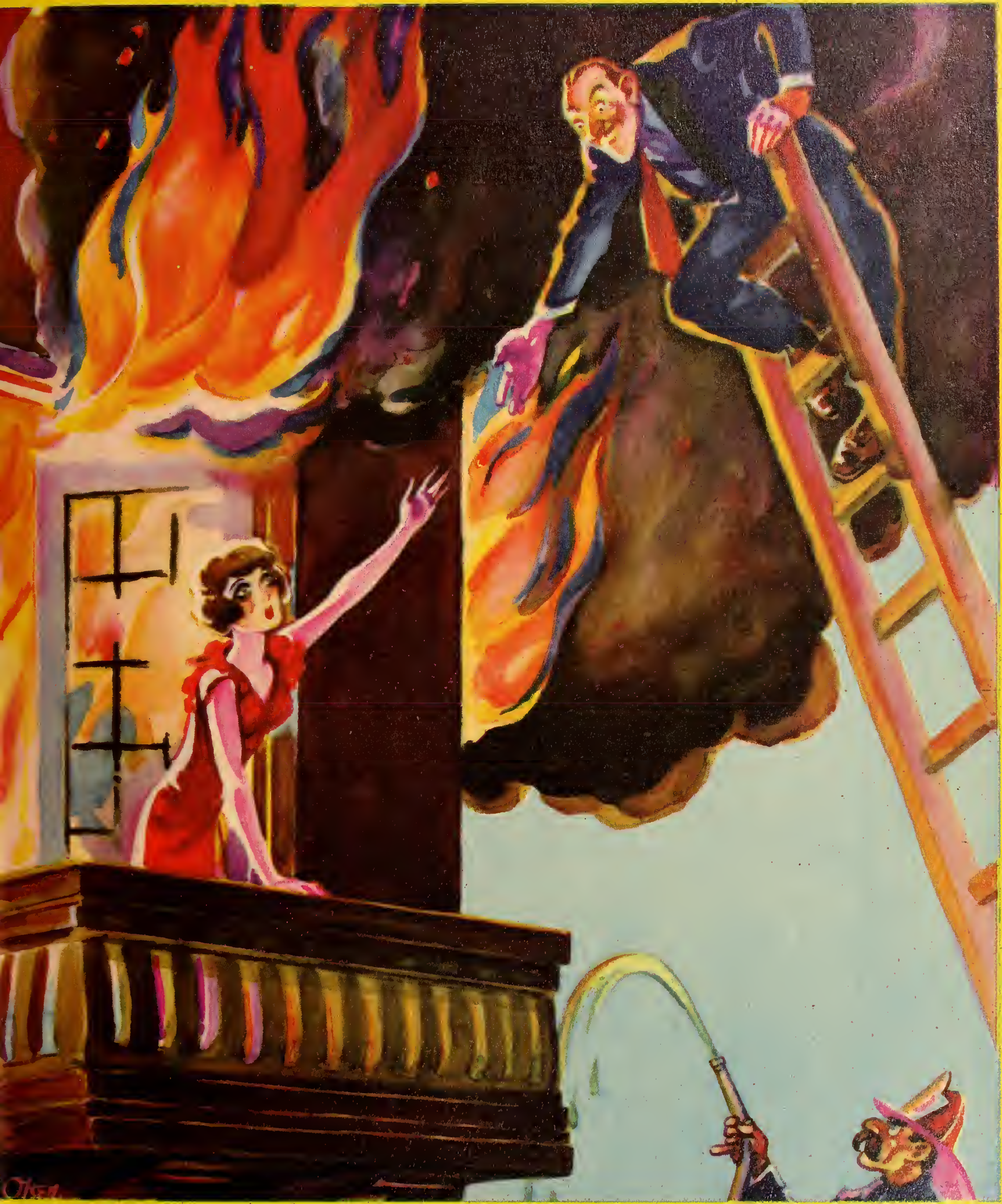
CONSTANCE CUMMINGS HUGH SINCLAIR

Director, Albert de Courville Author, Edgar Wallace

A combined "It Happened One Night"—"39 Steps". Edgar Wallace's best seller.

Action Melodrama . . .

THE THREAT



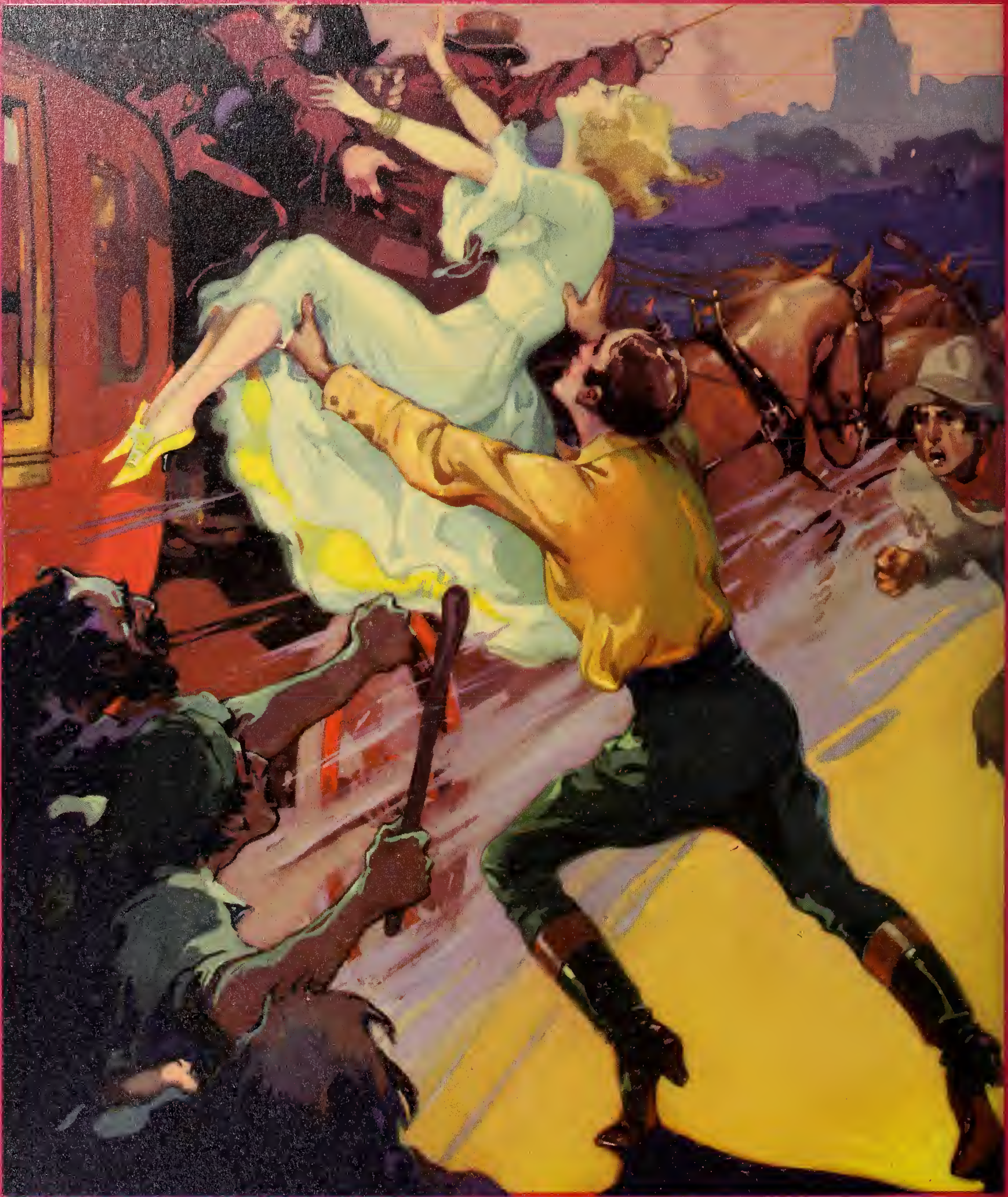
TOPS
EM ALL

Dancing Musical . . .

JACK HULBERT in THE TWO OF US. GINA MALO

Directors, Jack Hulbert, Robert Stevenson. Music by Sigler, Goodhart, Hoffman

From the play, "Youth at the Helm" by Paul Vulpius, which holds all recent long run records in London.



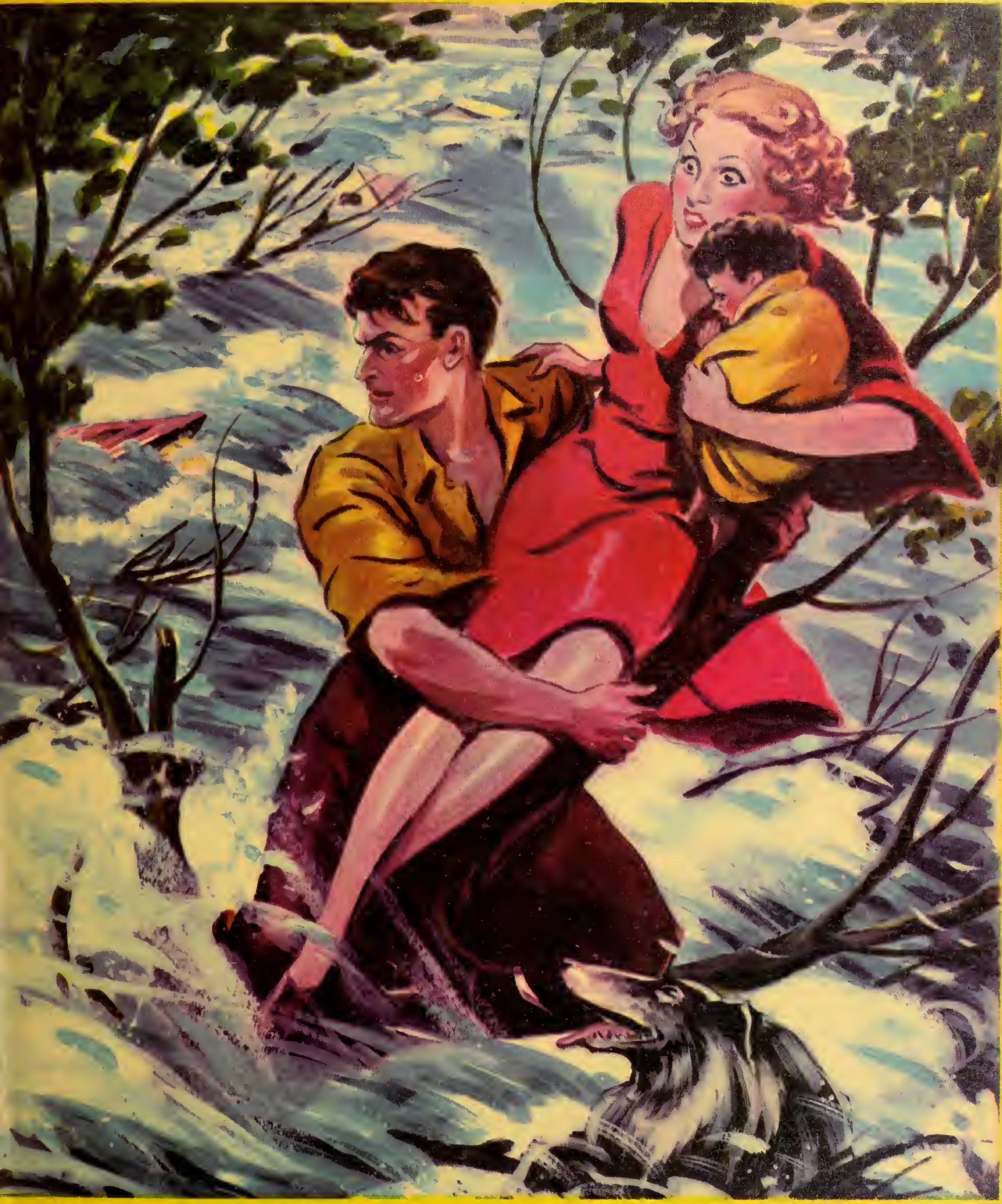
TOPS 'EM ALL

Romantic Melodrama . . .

THE MARRIAGE OF CORBAL. NOAH BEERY, NILS ASTHER, HAZEL TERRY

Director, Karl Grune. Author, Rafael Sabatini ("Captain Blood", "Sea Hawk")

Sabatini's novels are sure fire. As romantic thrillers. As best sellers. This is his best yet.

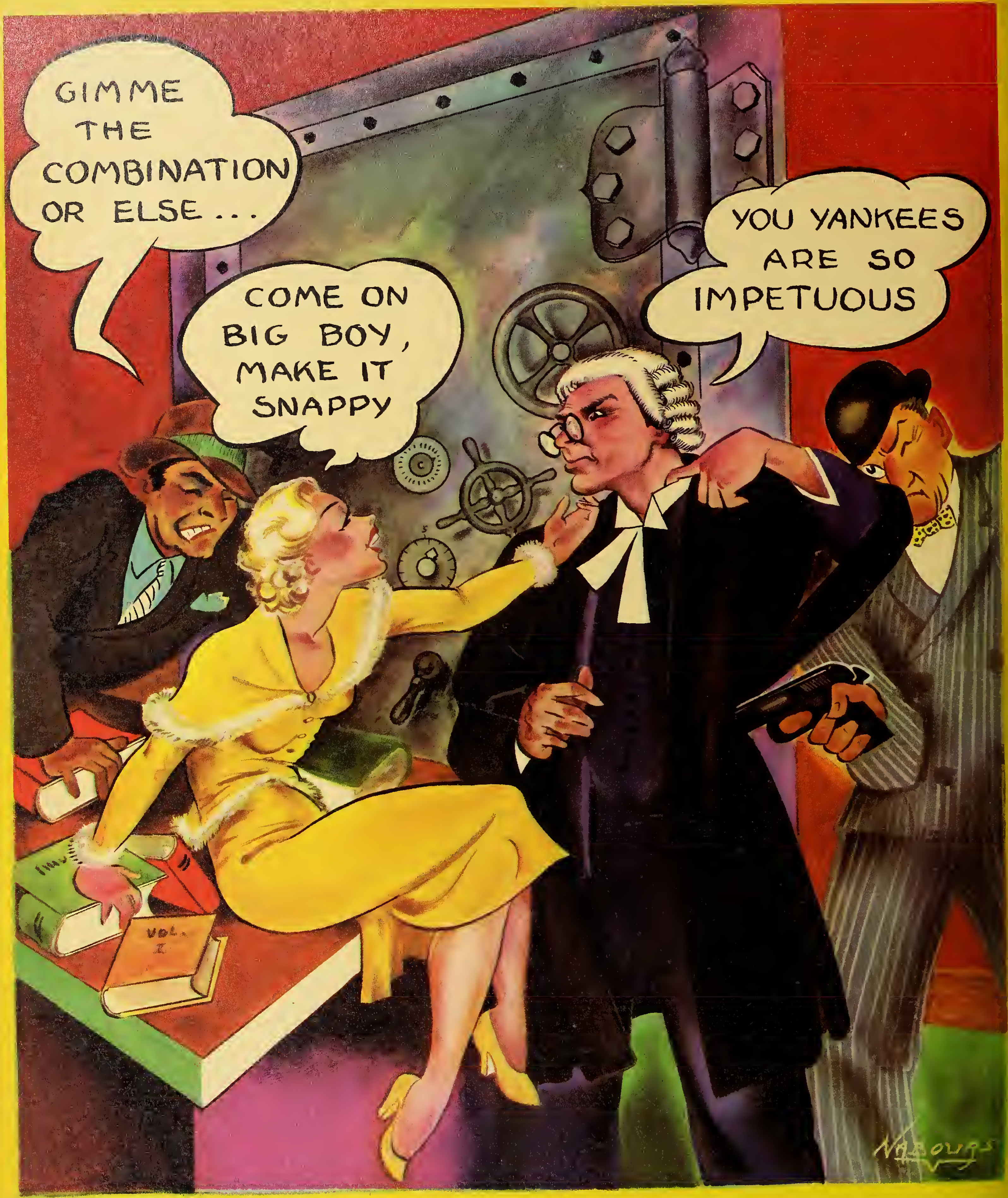


TOPS 'EM ALL

GB

Action Melodrama . . .

RIVER OF UNREST


GIMME THE COMBINATION OR ELSE...
COME ON BIG BOY, MAKE IT SNAPPY
YOU YANKEES ARE SO IMPETUOUS
VOL. I
NABOURS

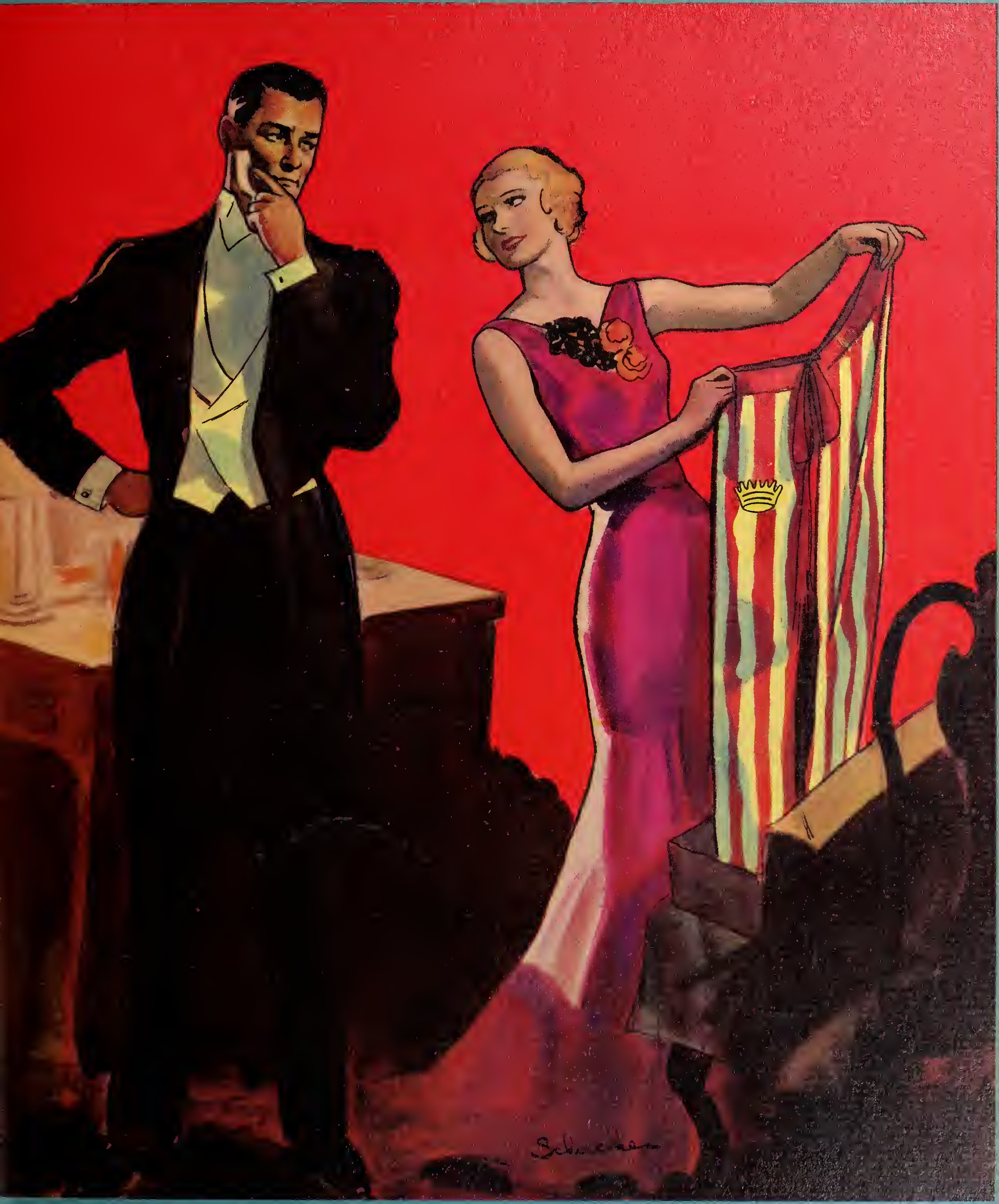
TOPS 'EM ALL

Hilarious Farce . . .

WILL HAY in WHERE THERE'S A WILL. GINA MALO

Directed by America's speediest farce director, William Beaudine.

Hey, Hey! Here's Will Hay. As a sleepy stooge for fast working New York crooks.



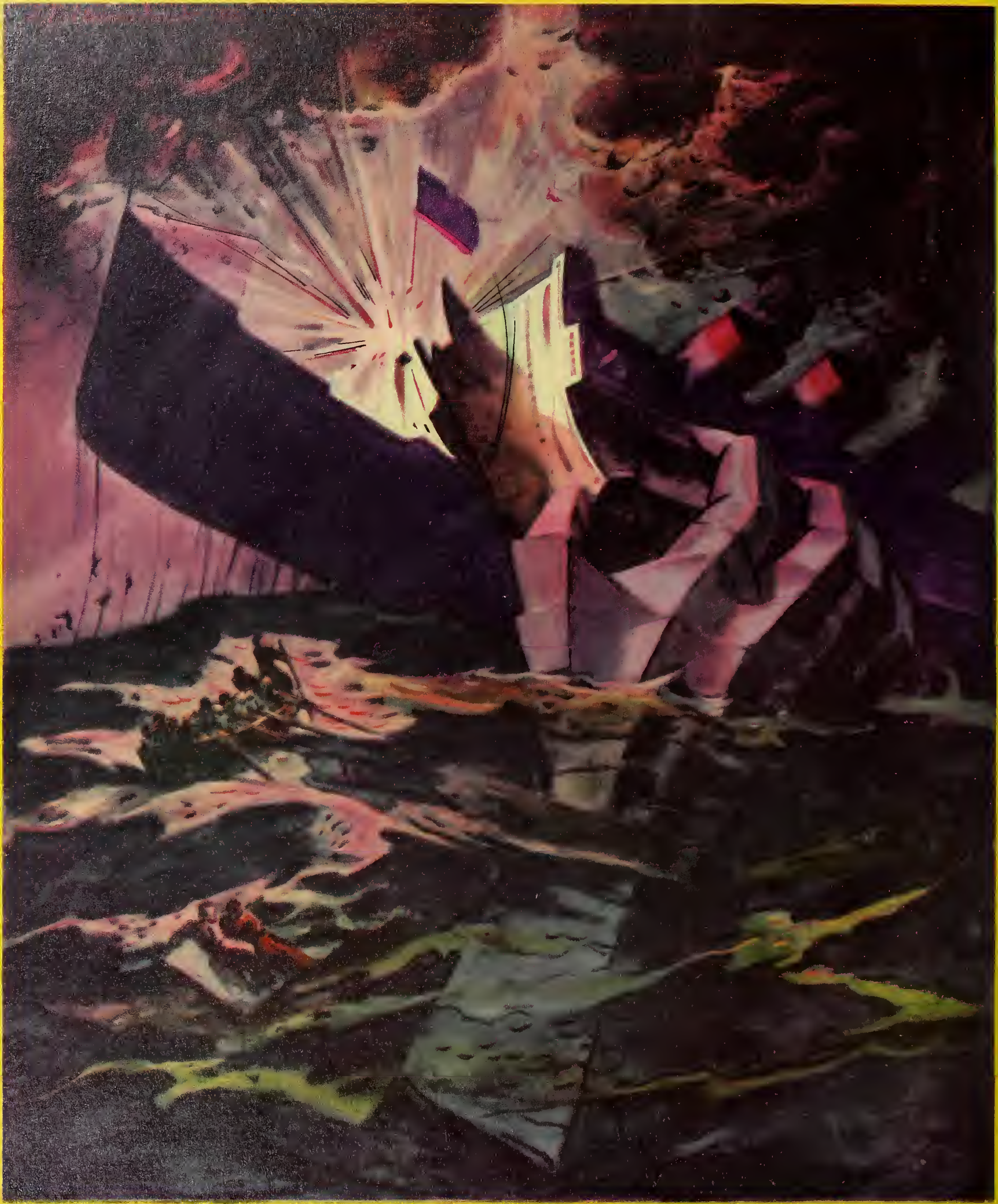
Comedy Drama . . .

HIS MAJESTY'S PYJAMAS. CLIVE BROOK, HELEN VINSON, MARY CARLISLE

Director, Alfred Werker. From the novel by Gene Markey

Dethroned as a king by his subjects. Enthroned as a king of lovers by his adorers.

A Capitol Film



TOPS 'EM ALL

Action Melodrama . . .

THE DARK INVADER. SUPREME SPY STORY

Suggested by the war time reminiscences of a German Naval Intelligence Officer, Captain von Rintelen.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The Devil Doll

(MGM)

Fantastic Drama

While this production is a weirdly fantastic melodrama, it is not a horror picture. It tells a story, the relation of which is made possible only through the technical advantages of the modern screen. Basically it's a melodrama of revenge. With the entertainment and commercial possibilities of that type of entertainment understood, the picture is also a novelty to which there should accrue unusual and effective interest-creating possibilities.

The story told is one adapted from Abraham Merritt's book "Burn, Witch, Burn," plus an original authored by Tod Browning, the director, titled "Witch of Timbuctoo." It tells of a Frenchman who, framed by his partners and sent into exile on a penal colony island, determines upon a terrible revenue. Making his escape with a deranged scientist who has been experimenting with a serum that shrinks animals and humans to doll size, he returns to his homeland to avenge himself upon those who ruined him. The combination serves to form a novel story idea and a gripping dramatic theme. Naturally, supplementing the suspense and adventure of its motivating melodrama, it also carries an attractive and sympathy stimulating story of two young lovers.

Lionel Barrymore, currently in "Road to Glory," is the featured player. In the sequences in which he goes about his terrible revenge, reducing, paralyzing and killing his enemies, he appears as a haggish old woman in grotesque makeup. Henry B. Walthall is the scientist. The story's romantic contest is handled by Frank Lawton, now in "Trouble for Two," and Maureen O'Sullivan. The trio of enemies are Robert Greig, Pedro de Cordoba and Arthur Hohl. A character as vivid as Barrymore's is played by Rafaela Ottiano Other players in the cast are Lucy Beaumont, Grace Ford, Juanita Quigley, Claire du Brey, Rollo Lloyd and E. Allyn Warren.

My Man Godfrey

(Universal)

Farce Comedy

Farcical and ridiculous comedy is the tune to which this story spins. Continually the dominating factor, it is being incorporated so that the substantiating elements of novel hectic romance and equally explosive light drama, though always subordinate to it, are inspired by it. The premise and theme are funny. In narration the spirit of wild exciting fun motivates the dialogue, action, situations and characterizations. The producers are anticipating that its presentation will result in one of the season's top all-laugh shows. The basis for their opinion is the quality of the story, the stars featured, players in the supporting cast and ability of the director to extract all the comedy values of a hilarious story.

The picture is adapted from a novel by Eric Hatch. The book enjoyed a wide sale, a fact that should prove beneficial to the picture inasmuch as many persons are familiar with the amusing story and its topical modern comedy quality. That the full spirit of the story should be retained in the original, Hatch collaborated with Morrie Ryskind in preparing the screen play. That its comedy value should be fully developed Universal decided on Gregory LaCava for direction. His comedy talents have been proved by many features, particularly "She Married Her Boss" and "Affairs of Cellini."

Furthering the importance that is attached to comedy, William Powell, currently in "Ex-Mrs. Bradford" and "Ziegfeld," and Carole Lombard, who made a name for herself as a comedienne in "Hands Across the Table" and "Princess Comes Across," were selected for the leads. The supporting cast lists several better than ordinary names, Alice Brady, Eugene Pallette, Gail Patrick, Mischa Auer, Alan Mowbray, Jean Dixon, Robert Light, Pat Flaherty and Grady Sutton.

The story is up to date. A supposed bum is picked off a dump and made butler in a household composed exclusively of nuts. His experiences, romantic, dramatic and seriotragic, are continually comic as, first setting that household in order, he lures his nutty sweetheart to the erstwhile dump that has been transformed into a place of grandeur.

The Return of Sophie Lang

(Paramount)

Mystery Drama

Jewel robbery stories many times having proved their entertainment and commercial value, this production picks up the well tried formula and is being looked upon by its sponsors to provide satisfactory film fare. It is being given a novel treatment.

In the story, Sophie Lang, loved as a feminine Raffles in other pictures, returns from the grave. Actually she never has been dead, but to maintain an alibi she has completed the ruse and comes to take a farewell look at her tomb prior to embarking for America and a new life. Then the fun and drama begins. A wealthy woman is taking a valuable diamond to America. Sophie, her companion, falls in love with a reporter she met at her grave. She recognizes a notorious jewel thief. The jewel is stolen. Sophie is arrested. The thief slips the loot into the reporter's pocket. But though the thief, recovering the diamond, endeavors to pin the guilt on Sophie, she eludes the police to trap the thief and decides that it's more exciting to be in love than to live a life of crime.

Alexander Hall directs. The writers, Phillip MacDonald, Eve Greene and Harlan Ware, collaborated on preparing the William R. Lipman-William Wright story for the screen.

The four principal players are well known film names. Gertrude Michael is Sophie, Ray Milland the reporter, Elizabeth Patterson the woman whose jewel was stolen, and Guy Standing is the incognito thief. Other personalities in the cast are Colin Tapley, Paul Harvey, Gary Owen, Forrester Harvey, Ted Oliver, Charles Coleman and Jack Raymond.

Women Are Trouble

(MGM)

Comedy

Though not being considered a big feature, this production is being looked upon as entertainment that will relax and satisfy. Fundamentally the story is exciting, fun provoking comedy in which there is much suspense and action, romance and intrigue and a chapter of dramatic adventure that is being produced in attractive style.

The title is the keynote; women are trouble, the one featured here particularly causing plenty of it for all who come in contact with her. Modern, all the action happening in a big city, the yarn is a newspaper story. It tells of an ambitious girl who gets a job on the town's biggest paper and by chance becomes the star reporter of a series of exciting happenings including a murder, a gangster street battle, a kidnaping and the attempt of a racketeer mob to take over a legitimate business.

The picture is being made with an adequate cast. Paul Kelly is the editor, Florence Rice the embryo reporter and Stuart Erwin the wisecracking scribbler with whom she shares all the romance, most of the comedy and much of the drama. Supporting players include Margaret Irving, Cy Kendall, John Harrington, Kitty McHugh and Raymond Hatton in the next most important roles. Others listed are Robert Livingstone, William Tannen, Frank Lackteen and Alex Melish.

The story is an original by George Coxe and the screen play was prepared by Michael Fessier. The director, Errol Taggart, is a new addition to the MGM ranks.

Stage Struck

(Warner)

Musical Comedy Drama

For entertainment and commercial purposes this promises to be a colorful combination of gay romance, light drama, mirthful comedy, tuneful music and lavish production effects that will make for audience and exhibitor interest. Being made by an organization that specializes in elaborately mounted backstage life musicals, it is anticipated that this production will take rank with any of the previous musical successes.

Basically, the story with musical, dance and specialty features included in the proper places follows an established formula, but it nevertheless is not without novelty and originality that set it distinctly apart from anything heretofore seen. It concerns a young girl-show dance director and the experiences that befall him in his workaday and romantic life.

The screen play for the original story by Robert Lord is the work of Tom Buckingham. Direction is in the hands of Busby Berkeley, maker of several of the most spectacular girl dance numbers in other shows and also the director of "Golddiggers of 1935," "Stars over Broadway" and "Bright Lights."

Musical numbers are by the team of E. Y. Harburg and Harold Allen, who wrote the music and lyrics for "The Singing Kid." Numbers in which the Yacht Club boys appear are their own.

Dick Powell and Joan Blondell again are teamed again in the leading roles. This time Miss Blondell is Powell's romantic and business nemesis. A newcomer to pictures, Jeanne Madden, is the third side of the romantic dramatic triangle. The supporting cast will present Frank McHugh, Spring Byington, Carol Hughes, Hobart Cavanaugh and Warren William in the featured roles along with the four singing Yacht Club Boys, who scamper in and out of the picture.

This Week in Pictures

ON TALENT QUEST. Has gone Arthur Willi, RKO Radio Scout, shown below entraining in New York, Chicago bound to choose screen candidates in a contest held by the Palace theatre there.

SALES FORCES ON LOCATION. Delegation of Empire Films, Ltd., of Canada, headed by Oscar Hanson, in New York for distributor conventions, and Educational's home office staff, pictured with Al Christie on a Long Island comedy location.

RADIO GRADUATE. Jane Wyman (right), Kansas City broadcastress, whom Warner has placed under contract for screen roles. She will make her debut in "Cain and Mabel."

PRE-CONVENTION CONFABULATIONS. Universal executives as they gathered at the studio for product conferences prior to sales convention in New York: Left to right: J. Cheever Cowdin, chairman of the board; R. H. Cochrane, president; Charles R. Rogers, executive vice president; William Koenig, studio manager; Willard S. McKay, secretary and general counsel, and P. D. Cochrane.

AIR LINES
UNITED AIR LINES

VACATIONING. Walter Wanger, now under a five-year contract to produce for United Artists, arriving with Mrs. Wanger at Newark Airport, on their way from Hollywood to Europe for a rest before he begins his new production program.

THEATRE FOLK FROLIC. Employes of United Detroit Theatres, 500 strong, gathered (above) in the lobby of the Michigan theatre for a party sponsored by George W. Trendle, head of the circuit. Thirteen houses were represented.

PERSONAL APPEARANCE. (Below) C. Fismer of the Lyric theatre in Hamilton, Ohio, and his daughter, visiting Reb Russell, Western star, when the circus Russell is touring with this summer played Hamilton.

HOLLYWOOD BOUND. Gladys Swarthout (left) as she left New York with her husband, Frank Chapman, for the Coast to make her third Paramount feature.

ARRIVE FROM ENGLAND. Maurice Silverstone, head of United Artists, Ltd., and Mrs. Silverstone, as they reached New York en route to Hollywood, where they will remain until after the company convention in Los Angeles June 30.

LONG RANGE RANGER. New Yorker George W. Weeks, American distribution chief of Gaumont British, receiving a commission as a Texas Centennial Ranger, brought from the Lone Star State, along with the proper shootin' irons and headgear, by John L. Franconi, GB manager in Dallas. Lending approval with their presence are Ken Hodkinson and Clint White.

IN TIME FOR ANOTHER CONVENTION. Sidney R. Kent, president of 20th Century-Fox, Mrs. Kent and Walter J. Hutchinson, general foreign manager, arriving in New York from Europe. There Mr. Kent addressed Paris and London company conventions conducted by Mr. Hutchinson, and they left New York immediately for the annual sales convention in Chicago.

TAKING A FLYER. But merely as a means of transportation. One of the first passengers of the Union Pacific's new streamline train was N. A. McKay, manager of the Mary Pickford Company, who is shown boarding it in Los Angeles, bound for New York on business for Miss Pickford. Seeing him off are Mrs. McKay and John Carroll, motor transportation tycoon.

GRIFFITH AMUSEMENT COMPANY
CONSOLIDATED THEATRES INC.
FILM EXCHANGE LUNCH
SODA
BEER

CIRCUIT CELEBRATES SILVER ANNIVERSARY. Partners, managers and home office staff of the Griffith Amusement Company, as they met for a three-day convention in Oklahoma City, partly to mark the twenty-fifth year of the organization, which now operates 125 theatres in Oklahoma, New Mexico and Texas. The founders of the circuit are shown standing at right—H. J. Griffith, Jr., seventh from right; L. C. Griffith, fifth, and R. E. Griffith, fourth.

OWNERS OF 1,500 HOUSES AT ALLIED NATIONAL GATHERING IN CLEVELAND

Exhibitor Group at Cleveland Hopes to Provide Russell Hardy with Ammunition for Federal Trade Practices Case

by JAMES P. CUNNINGHAM

Several hundreds of independent exhibitors are in Cleveland today attending the annual convention of Allied States Association of Motion Picture Exhibitors, airing their individual problems of operating a motion picture theatre with a view to arriving at solutions which will better their positions not only in their competitive relations among themselves, but with the distributors.

The convention was enlivened at the outset when Abram F. Myers, chairman of the board, opposed the suggestion of Nathan Yamins, president, that problems of trade practices be clarified at round table discussions with the distributors.

Admittedly, they are a scrappy bunch of delegates who are assembled in the meeting room on the mezzanine of the Hollenden Hotel, demanding action—and at once!—on the problems which they are setting forth for adjustments. They seek to effect a stronger position in the business scheme of the motion picture, regardless of whether it be done through the courts, through legislative persuasion, or otherwise.

The Hollenden was buzzing on the opening morning of Wednesday with some 300 theatre owner delegates registered even before Cleveland's mayor, Howard H. Burton, delivered the official welcome address. Another 150 were en route to the city—representing in all some 1,500 independent theatres.

Complaint to Hardy Waited

The directors, as usual, met in a pre-convention session, at an early hour Wednesday morning, to draw their lines of strategy and steer the outcome to "headline" proportions. Expected momentarily was the registration, formally, of a vitriolic complaint against the large interests, with Russell Hardy, special assistant United States attorney general. Mr. Hardy was the prosecutor in the Government's anti-trust case against Warner, RKO and Paramount, in the Fanchon & Marco St. Louis matter. Allied hopes to provide Mr. Hardy with the basis for a federal case on the trade practices as indulged in both by the large distributors and their theatre affiliates.

There were whisperings around the convention hall long before the start that Allied is to embrace a national plan of insurance for independent theatres with the firm of Lloyd's, of London, reputedly effecting a large saving in premiums from any rates now existing in this country. More than 50 New England exhibitors were said to be already committed to the plan. The Boston Allied affiliate sponsored the idea, with early estimates that the national Allied will take out at least a $100,000 policy with Lloyd's the first year.

"SHUT-OUT" BUYING IS HAWAII PLAINT, TOO

Charles Franklin, New York attorney, on Tuesday wired Attorney General Homer S. Cummings to take action on an investigation which he said the Department of Justice has been conducting for 20 months into the product situation in Hawaii.

Mr. Franklin informed the attorney general of reports that complaints by independent theatres on the islands had been given scant notice as a result of alleged influence exercised by the Consolidated Amusement Company, dominant operator in Hawaii.

Mr. Franklin charged that Consolidated is overbuying from the major companies for the purpose of forcing out of business houses controlled by Franklin Theatrical Enterprises.

Allied is to get a master policy. The various sectional affiliates, in turn, will receive sub-master policies, and they will write policies for the individual exhibitor.

The plan probably will provide for a 25 per cent reduction from annual rates, with Lloyds paying from the first dollar on all accident claims against theatres above $25, or possibly another plan whereby the exhibitor would receive a flat 10 per cent reduction in the rates he is now paying or upon manual rates based on seating capacity. An additional 10 per cent reduction would be given at the end of the second year if the exhibitor will re-sign.

Myers Sounds Warning

Sounding the keynote, "The Job Must Be Done," Mr. Myers said among the trade practices which interfere with the rendering by exhibitors of the maximum of service to the public, tending to vest control of operating policy in persons remote from such communities are: (a) compulsory block booking and blind selling; (b) unreasonable protection and clearance; (c) favoritism in leasing and delivering films to affiliated theatres; (d) compulsory designation of playdates, and, (e) regulation of admission prices of subsequent-run independent theatres in favor of prior run affiliated theatres.

"Independent exhibitors," therefore, declared Mr. Myers, "are warranted in employing all necessary legal means to carry the foregoing principles into effect, including campaigns for legislation and litigation and the setting up or encouraging of additional sources of supply."

Citing the independent exhibitors as having made a major contribution to the growth and development of the industry, Mr. Myers warned the large companies that "the independents are deserving of as much consideration as any other branch of the industry."

National Plan for London Lloyd's Insurance for Independents Is an Early Topic of "Buying Convention"

The independents must maintain their own independent trade associations, he added, and they must refuse to cooperate with "producer-subsidized" organizations of exhibitors and their leaders, referring, it is assumed, to the Motion Picture Theatre Owners of America, of which Edward L. Kuykendall is president.

Cites "5-5-5" Debacle

"The motion picture business is a legitimate business and its affairs should be so conducted as to inspire confidence within the industry and command the respect of the public," continued Mr. Myers, adding: "I have before me a copy of the proposals submitted by Allied to a joint conference of the several branches of the industry in December, 1929. That was the beginning of the socalled '5-5-5 Conferences.' These proposals, prepared and submitted before the animosities had been aroused by the persistent attempts of the 'Haysites' to undermine Allied, would have provided all the concessions to fair dealing and cooperative machinery necessary to insure complete harmony and cooperation among and between the different branches of the industry throughout the depression. It would be interesting to hear the executives of the major companies explain to their stockholders why they rejected these moderate but sound proposals in favor of a campaign of harassment and oppression against many thousands of their customers."

Mr. Myers added, "Most of all I would like to know what those executives would say when it became apparent to their stockholders and creditors that by openly employing such tactics over a period of years they have sacrificed the sympathy and support of public groups with an aggregate membership running into the millions, with the result that today Allied, not the Motion Picture Producers and Distributors of America, is recognized by these groups as representing decency and progress in the motion picture industry."

Calls Conferences "Ridiculous"

The MPTOA's present conferences with the large interests for the establishment of a set of fair trade practices was described by Mr. Myers as being "a performance more ridiculous than any farce, funnier than any comedy. The pity of it is that Charles Dickens or Cervantes is not alive to embalm it in enduring literature."

"Experience teaches that nothing can be gained by petitioning the 'Big Eight' for reforms or redress," warned Mr. Myers.

(Continued on following page)

INDEPENDENT FILM DEAL CONFIRMED

"The only hope for relief is in the direction of legislation and litigation."

Mr. Myers concluded with the observation that the independent owners "should continue with renewed interest and vigor your efforts to solve the ever-increasing menace of product shortage by encouraging the establishment of new sources of production."

In this connection, the delegates heard an explanation of the arrangement which Allied made recently whereby it guarantees between 3,500 and 4,000 accounts to Chesterfield and Invincible for the purchase of 18 pictures in 1936-37, as reported in detail in Motion Picture Herald May 23rd, page 13.

Attacks on the large distributors by Mr. Myers and other Allied leaders, however, did not deter the companies from sending representatives to the convention hall. David Palfreyman was on hand, representing all the large companies, in his position as exhibitor contact for the Motion Picture Producers and Distributors. Also present were: Frank J. McCarthy, eastern sales manager for Universal; George Weeks, sales manager of GB Pictures; Reginald Wilson, special sales representative for GB; Robert Mintz, of Stage and Screen Productions; George R. Batcheller, president of Chesterfield; Maury Cohen, president of Invincible; Edward A. Golden, general sales manager of Chesterfield and Invincible, and others.

Allied's leaders made clear at the beginning that they would deal vigorously with the subjects of (1) buying in its relation to the present sales season's activities of distributors for 1936-37; (2) a curb on producer "aggression"; and, (3) selling terms which, it is charged, "are ruining hundreds of independent exhibitors."

The principal group delegations on hand to hear the program included 34 from Michigan, 12 from Philadelphia, 22 from New England, six from Texas, two from California, 14 from Minnesota, 20 from Wisconsin, 30 from Chicago, 20 from Indiana, 12 from New Jersey and 150 from Cleveland and the surrounding territory. Local Cleveland owners were enlisted en masse to work with M. B. Horwitz, convention chairman, in arranging the program and entertaining the delegates and their guests.

"A Buying Convention"

The convention was called principally as "a buying convention," and with that in hand the major business was analyzation of the product and policies of all companies as promised for 1936-37, and as they compare with 1935-36.

Allied, said its leaders, is refusing to "face another selling season blind as to what we are to buy and what we are to get."

Leading the various delegations was the entire national executive personnel: Nathan Yamins, president, Fall River, Mass; Abram F. Myers, chairman of the board, Washington; Fred J. Herrington, secretary, Pennsylvania; Herman Blum, treasurer, Baltimore; H. M. Richey, recording secretary, Detroit; Martin G. Smith, regional vice-president, Toledo; Aaron Saperstein, regional vice-president, Chicago, and executive committee members Walter Littlefield, Boston, and Sidney E. Samuelson, New Jersey.

Shortly after the convention was started on Wednesday the officers announced to the delegates that the directors had confirmed the distribution deal with Chesterfield and Invincible; organized a committee to work on an Allied membership expansion program; instructed state leaders to summarize state theatre taxes, and appointed another committee to investigate Lloyd's low-rate insurance offer. The membership-expansion committee, selected geographically, each to extend the activities in his respective division, include: Martin Smith, of Toledo; Arthur Howard, New England, and J. B. Clinton, Minnesota.

Steffes In Action

One of the pre-convention highlights was the renewed demand by W. A. (Fighting Al) Steffes, former Allied president, that "Hays must go!" Mr. Steffes declared: "Chief among the tasks of the independent theatre owner, if he is to withstand the continued and insidious attempts being made to trustify the business and eliminate the little fellow, is the removal of Will H. Hays as head of the producer-distributor association."

"Allied national must justify its existence—and without delay—by taking concrete steps (not negotiation) and obtaining concrete results in the solution of this (the independent exhibitors') problem," declared Harry A. Cole, regional vice-president, of Texas.

Committees named to handle the convention included:

National Convention Committee

H. M. Richey, chairman; Nathan Yamins, Sidney E. Samuelson, W. A. Steffes, M. B. Horwitz, Martin G. Smith, William Davis.

General Convention Committee

M. B. Horwitz, chairman; Henry Greenberger, John Kalafat, Ernest Schwartz, Myer Fine, L. G. Baldwin, John Urbansky.

Program

Sidney E. Samuelson, chairman.

Cleveland Committee

P. J. Wood and George Erdmann, general secretaries.

Banquet

Myer Fine, chairman; Sam Stecker, P. E. Essick.

Publicity

L. G. Baldwin, Frank Gross, Ted Vermes.

Convention Arrangements

Martin Smith, chairman; Charles Weigel, Max Stern, Robert Menches, R. E. Myers, Sam Lind, Nat Charnas, L. E. Eick, J. W. Trunk, L. E. Miller, Ed Biggio, Ray Wallace, William Tallman.

Reception

Ernest Schwartz, chairman; Abe Kramer, Abe Schwartz, Harry Horwitz, Paul Gusdonavic, Max Lefkowich, Frank Porzynski, Jerry Steele.

Exhibits

John Kalafat, chairman; J. E. Scoville, John Pekras.

Exhibits were set up by National Carbon Company, National Theatre Supply, Independent Supply, National Screen Advertising, Revelation Pictures, Air Kure, Republic Pictures, Carrier Engineering, Alexander Film, International Projector, General Register, Oliver Theatre Supply, American Seating, Neon Electric Clock, Ticket Issuing Company, Hertner Electric, Emerling and Kahn Windowcraft, Chesterfield Pictures.

Hardy and Bertrand Speakers

The program included addresses by the following: Russell Hardy, on trade practices; Daniel Bertrand, on the same subject; D. L. Lowe, of the Federal Housing Administration; P. S. Harrison, on "The Coming Buying Season"; M. B. Horwitz; H. M. Richey, on convention activities; Nathan Yamins, on the convention's keynote; Henry Greenberger, outlining entertainment; George W. Weeks, "The Outlook for 1937;" Ray Tesch, "Is Designation of Play Dates Illegal?" Sidney Samuelson, "Our Good Friends, the Public."

Committees were appointed to handle the matters of legislation, chain theatre expansion, taxation, product situation, designation of play dates, theatre loans, theatre building, the music tax, copyright laws, score charges, trailers.

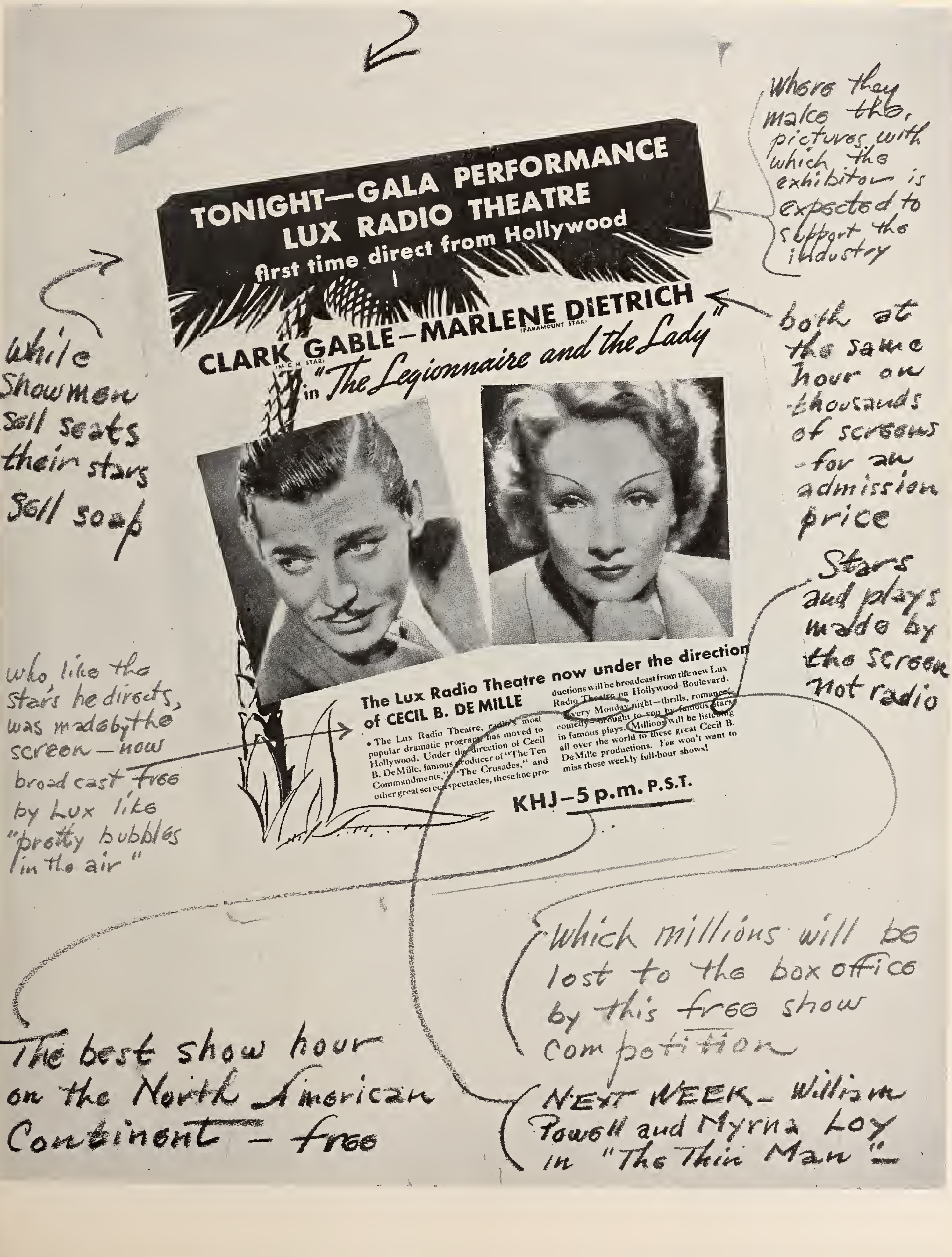
Fall Ad Campaign Under Discussion

To stimulate late summer and early fall theatre attendance at a time when the industry launches its new theatre season, advertising and publicity heads of member companies of the Motion Picture Producers and Distributors of America are considering an annual national institutional advertising campaign.

The campaign would be financed by participating companies. Consideration is being given to the idea for this fall when the presidential campaign will keep many patrons before their radios during September, October and November. A promotion campaign stressing the new product would do much to offset the loss of patronage, it is believed. If successful this year, the cooperative campaign would be staged annually.

Robert Gillham of Paramount, S. Charles Einfeld of Warner Brothers and Howard Dietz of Metro-Goldwyn-Mayer have been appointed a committee to develop the idea. Alternates are Oscar Doob, Loew's, and S. Barret McCormick, RKO.

FREE SHOW COMPETITION



TONIGHT—GALA PERFORMANCE
LUX RADIO THEATRE
first time direct from Hollywood

CLARK GABLE (M-G-M STAR)—MARLENE DIETRICH (PARAMOUNT STAR)
in "The Legionnaire and the Lady"

The Lux Radio Theatre now under the direction of CECIL B. DE MILLE

• The Lux Radio Theatre, radio's most popular dramatic program, has moved to Hollywood. Under the direction of Cecil B. DeMille, famous producer of "The Ten Commandments," "The Crusades," and other great screen spectacles, these fine productions will be broadcast from the new Lux Radio Theatre on Hollywood Boulevard. Every Monday night—thrills, romance, comedy—brought to you by famous stars in famous plays. Millions will be listening all over the world to these great Cecil B. DeMille productions. *You* won't want to miss these weekly full-hour shows!

KHJ—5 p.m. P.S.T.

where they make the pictures with which the exhibitor is expected to support the industry

both at the same hour on thousands of screens — for an admission price

While Showmen sell seats their stars sell soap

Stars and plays made by the screen Not radio

who, like the stars he directs, was made by the screen — now broadcast free by Lux like "pretty bubbles in the air"

which millions will be lost to the box office by this free show competition

The best show hour on the North American Continent — free

NEXT WEEK — William Powell and Myrna Loy in "The Thin Man" —

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Road to Glory

(20th Century-Fox)

Drama

As this picture unfolds it takes the audience first into a rest camp, then into the front line trenches where the tattered remnants of a glorious French regiment has lived and died for two years. It travels a realistically grim road to glory, telling its story in a forceful nerve tingling way, but also in a manner that is impressively human and heart touching. It is an arresting drama, neither glorifying war nor condemning it.

Forcefully produced, scope and scale of effects impressively capturing the spirit of men who lived and died in seething war, there is an atmosphere of realism that held the unwavering attention of the preview audience. The horror of conflict being constantly present either actually or by powerful illusion, the manner in which it has been applied here provokes only sympathy and compassion for all the men and the one woman with whom the yarn is concerned. Yet when it plunges into the melodrama of the Big Drive, there is a symphony of noise, cracking machine guns, roaring shells and bursting grenades that has the power and effectiveness to lift anyone right out of his seat. A thrilling piece of spectacle, the surge it evokes is not permitted to create hysteria inasmuch as the immediate following sequence is the solemnity of Mass in a hospital.

Tersely "The Road to Glory" concerns itself only with the romance, drama, humor, pathetic tragedy, courageous heroism, fear inspired cowardice and the patriotic sacrifice of the men who fought for France. Understandable drama is expressed in the character of Captain LaRoche, a soldier of blood and iron, charged with holding his sector and counting not the cost of men in maintaining it. There is drama, too, in his relations with Lieut. Denet, drama that becomes intensive, though in the early part it is tinged with gay comedy, when audiences become aware that Denet is falling in love with Monique, the girl beloved by LaRoche. There's humor in hardboiled but tender hearted top sergeant Bouffiou (practically enabling Gregory Ratoff to steal the show) that's laugh provoking in its contrasting power. There's horror, too, as the weary veterans and frightened replacements take their place in line to march up to the front. Nerves are chilled as the fear wracked platoon listens to sappers digging beneath their trench to plant a mine. Suspense and tenseness so created give way to humor as Bouffiou gets a letter warning him that if he doesn't make a payment on his music box, he will find himself in serious trouble. The relief that comes to the men turns to tragedy as the replacing regiment becomes the victim of the exploding mine.

Preceding the big drive, there is pathetic drama as LaRoche finds his father, private Monet, in the replacements. He tries to send the old man back, but Papa LaRoche, in heart touching comic collusion with Bouffiou, defeats his intent. The drama of this gives way to personal drama when LaRoche discovers the relationship between Monique and Denet. Then comes the drive, a mighty portrayal of desperate men bent on a dangerous mission. Rushing towards its climax, LaRoche is ordered to string a wire to a machine-gun infested outpost. The job calls for volunteers and as Denet accepts the job, Bouffiou, Papa LaRoche and Regnier are in the patrol. The unit decimated en route, Papa turns coward, and when the phone installation is completed, the fear crazed man grenades his comrades, believing them to be the enemy, wounding Bouffiou, who dies as Denet strives to exonerate Papa from responsibility. But LaRoche learns the truth, and his love of country and father surpassing any other love, takes the old man with him to the outpost, where, now blinded, he gives the directions to his own artillery that annihilates them in their own barrage. The finale has Denet assuming the dead captain's command, but having the love of Monique to inspire him, giving the company orders to move up to the front again.

Previewed in Grauman's Chinese Theatre. The force and impressiveness of the production held the audience continually in hushed and appreciative silence.

McCARTHY, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, Nunnally Johnson. Directed by Howard Hawks. Screen play by Joel Sayre and William Faulkner. Photographed by Gregg Toland. Art director, Hans Peters. Settings by Thomas Little. Assistant director, Ed O'Fearna. Film editor, Edw. Curtiss. Costumes by Gwen Wakeling. Sound, George Leverett, Roger Heman. Musical direction, Louis Silvers. P.C.A. Certificate No. 2104. Running time, when seen in Hollywood, 100 minutes. General audience classification.

CAST

Lieutenant Michel Denet	Frederic March
Captain Paul La Roche	Warner Baxter
Papa La Roche	Lionel Barrymore
Monique	June Lang
Bouffiou	Gregory Ratoff
Regnier	Victor Kilian
Relief Captain	Paul Stanton
Duflous	John Qualen
Lieutenant Tannen	Julius Tannen
Major	Theodore Von Eltz
Rigaud	Paul Fix
Ledoux	Leonid Kinskey
Courier	Jacques Lory
Doctor	Jacques Vanaire
Nurse	Edythe Raynore
Old Soldier	George Warrington

Girl of the Ozarks

(Paramount)

Melodrama

Sentimental melodrama to make them cry a bit, liberal doses of comedy in action, dialogue, situations and characterizations to make them laugh a lot and just a few dabs of romance to supply the expected and necessary love interest —all of which centers about little Virginia Weidler, who does an exceptional job—constitute this picture's entertainment and showmanship. The kind of show for family type audiences and especially attractive to children, it's a hokum tinged yarn of Missouri mountain folk. Production detail capturing the spirit of the locale and the personalities of the characters, the picture consistently centers attention on its little girl lead. Such technique endows the film with considerable human interest, not only in the child who loves to lie for the pure fun of it, but further because she believes her tall stories will be pleasing to her ailing mother and fire-eating gun-toting granmaw.

Incorrigible story-telling Edie Mosely, letting her imagination run wild, is a baffling problem child to school teacher Miss Trent. Apparently her one redeeming quality is the way in which she lies to her sick mother, Maw Mosely, and the peculiar childish prayers she makes up asking the Lord and other heavenly denizens to make her a good girl. Comedy enters in the manner in which she inspires fiery tongued Granny into action, and there is a hint of romance between shiftless mountain printer Bolton and city girl Gail Rogers. Drama enters as Granny, wanting Edie to be as well dressed for graduation exercises as any of the other youngsters, steals a dress. It turns comic again when Wilder, demanding his property, breaks up the exercises. Despite the pleas of Miss Trent, the threats of Granny and Edie's self defense, there's nothing for kind hearted sheriff Stuart to do but take the youngster in charge. She's placed in the guardianship of careless but lovable Bolton, but he falls down and there's nothing for the county to do but send the girl to an institution. The sequence in which Edie tells a white lie to her dying mother to gloss over the serio-tragedy is a tear jerker.

So played by little Miss Weidler and the rest of the cast that the story is continually aimed to play upon the more tender emotions, it carries a continuous atmosphere of pathos that has the power to make audiences believe what they are seeing. Yet the picture is not a somber affair; the manner in which comedy has been inserted precludes that.

Previewed in Alexander Theatre, Glendale. A typical suburban town neighborhood house in which many more pretentious pictures are previewed, audience reaction indicated that they appreciated the entertainment and was enthusiastic in applauding Miss Weidler.

McCARTHY, Hollywood.

Produced and distributed by Paramount. Produced by A. M. Botsford. Supervised by Edward Cline. Directed by William Shea. Assistant director, George Hippard. Based on a story by Maurine Babb, John Bright and Robert Tasker. Screen play by Stuart Anthony and Michael L. Simmons. Sound, W. H. Oberst. Film editor, Harvey Johnston. Art director, Hans Dreier and John Goodman. Photographed by George Clemens. P.C.A. Certificate No. 2244. Running time, when seen in Hollywood, 68 minutes. Release date, June 12, 1936.

CAST

Edie Moseley	Virginia Weidler
Granny Moseley	Henrietta Crosman
Tom Bolton	Leif Erikson
Gail Rogers	Elizabeth Russell
Bascomb Rogers	Russell Simpson
Lem Stuart	Louis Mason
Miss Trent	Nora Cecil
Claire Rogers	Lois Kent
Buck Wilder	Arthur Aylesworth
Maw Moseley	Janet Young

Hearts in Bondage

(Republic)

Romantic Drama

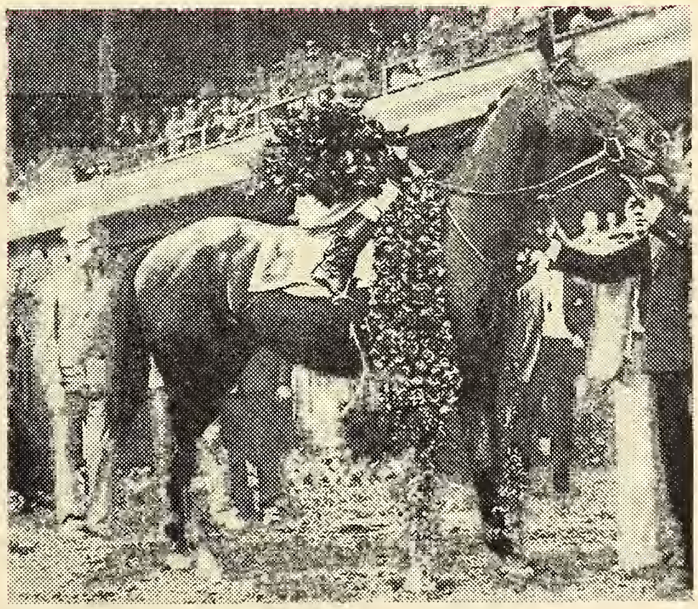
Against the colorful and theatrical background of one of the Civil War's most vivid chapters, the events leading up to and the epic naval battle between the Monitor and the Merrimac, this picture tells a story of romance and drama that has human interest for its keynote. Packing a wallop as, authentically capturing the spirit of the period, it telle of families torn apart, brother pitted against brother, buddies made enemies and a girl torn between two loves, and moves to a forceful pitch. Beside its tale of personal drama and romance, it presents a story of

(Continued on page 56)

WARNER BROS'.

BOLD VENTURE

WINS!



It was a dark horse—but! . . . .

DARINGLY DIFFERENT TYPE OF SCREEN ATTRACTION SALUTED WITH THE GREATEST REVIEWS IN THE HISTORY OF THE MOTION PICTURE PRESS!

"'The Green Pastures' is something new under the motion picture sun! It has had no predecessor; nothing heretofore produced is even vaguely similar. Sure to make a deep impression upon audiences, it looms as a valuable contribution in the progress of screen production. It is a tribute to brainy, intelligent craftsmanship," declares Motion Picture Daily. "To describe the utter charm of 'The Green Pastures' makes a review sound like some Warner publicity. And a week after 'Anthony Adverse' from the same lot, it sets an example difficult for any studio to follow! In every department it may be regarded as flawless. Undoubtedly one of the outstanding films of the decade!"-Douglas Churchill's syndicated review. "One of the screen's truly great dramatic recordings is Warners' production of 'The Green Pastures'. It will feed the pride of producers, directors, players and all who had a big or little share in the film translation. It will amply feed the tills of exhibitors in city and hamlet the world around, wherever folk can be moved by simple, majestic drama and beauty. Primarily it is mass entertainment—and should have a long, prosperous life on merit and novelty which will be widely broadcast", writes Variety Daily. Louella Parsons, popular motion picture columnist, calls this "One of the grandest pictures ever made!" "Marvelous—there never was a better or finer picture made!" agrees Harry Neimeyer of St. Louis Post-Dispatch. "It's a pip – most refreshing picture I've ever seen!" raves Dorothy Manners of Photoplay. "A magnificent motion picture!" says Literary Digest. And Jack Moffitt of the Kansas City Star names it "the greatest picture to come out of Hollywood"! "Laughter from the heart was the perfect tribute. Surely this is the most beautiful triumph of the screen for years to come!"—Richard Sheridan Ames of Chicago Mail. "Extraordinarily moving. If anything the congratulations showered on Jack Warner were more effusive than those following the preview of 'Anthony Adverse'!"—Harrison Carroll's syndicated flash. "'The Green Pastures' deserves a play date in every theatre throughout the whole wide world. It is grand entertainment! You will be able to look back upon its engagement at your theatre with pleasure – when you think of the receipts; and with pride—that your theatre was privileged to play it," is the opinion of Editor 'Chick' Lewis of Showmen's Trade Review. "An opinion can be best expressed by cheers. If you get the idea that I am very much excited about 'The Green Pastures', then you've got the right idea!" says Sidney Skolsky in his syndicated column. "Undoubtedly one of the most unusual and most entertaining motion pictures to reach the screen!" ex-claims Jimmy Starr of the L. A. Herald-Express. "A perfect marvel of entertainment!"—Lloyd Pantages. "An absolute artistic triumph!" reports Box-Office. **"This is positively one of the finest films the screen has ever made—a film to see and cheer about", says William Boehnel in the N.Y. World-Telegram.**

THE GREEN PASTURES

A Fable by Marc Connelly • Directed by Marc Connelly and William Keighley

FOLLOWING ITS PHENOMENAL FIVE-YEAR STAGE RUN, THIS GREATEST OF ALL MODERN SHOW PROPERTIES IS READY NOW FOR EARLY SCREEN PRESENTATION BY WARNER BROS.

PRINTED IN U.S.A.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE MOST INTERESTING development to date growing out of the huge expenditures by the Works Progress Administration on stage play producing, writing projects and other boon-dogglings, is the "discovery" by WPA research investigators of the how and why of Uncle Sam.

WPA researchers from the Capital are hot on the trail today of a picture of the one and only Uncle Sam, forgetting, perhaps, that millions of his likeness surround them. Regardless, they'll probably find the original photo in a dusty corner of a Hollywood studio property storeroom.

The WPA people in Washington have given official sanction to an old story that the pictorial figure, long, lean and bewhiskered, in striped pants, high hat and long-tailed coat, sprang from one Samuel Wilson, a meat inspector during the War of 1812, who held forth in the collar-factory city of Troy, New York, less than a stone's throw from the Sixth Avenue mansion—in which we were born—of our ancestral Pat Sullivan, of the "Big Tim" Sullivans.

Mr. Wilson, it appears, was a supervisor of workers at the Troy meat establishment, and among his intimates he was known as "Uncle Sam." Some of the meat was purchased for the government for use in the war, and on the barrels to be shipped were stenciled the initials "U. S.," for United States. Asked what they meant, a facetious worker said "Uncle Sam."

Workmen from the meat packing place were soon enlisted in the war and when they found "U. S." stamped on their guns and clothing and equipment they continued to refer to the letters as "Uncle Sam." Others began using the phrase—and made it what it is today.

The WPA searchers believe a picture of "Uncle Sam" Wilson is in the possession of a descendant living in Kansas City—and they're going to get it, by gad, if it takes another half-a-billion-dollar Works Progress Administration appropriation from Congress to find it.

▽

From Reader's Digest *for June, under the caption: "Little Goddess of the Screen," anent Shirley Temple:*

> "Mr. Temple's life has been revolutionized. From his modest job in a bank cage, he has been elevated to manager of a more pretentious branch. Short, plump and dimpled, like his daughter, Mr. Temple is considered responsible for her genius, receives occasional offers from ladies who feel that with his assistance they could produce a replica. Mr. Temple declines such invitations."

Shirley's success has had a startling effect on her family. The Temples are now building a new house which has a hill on one side and a wide lawn on the other to prevent Shirley's admirers from pressing their noses against the windows at odd hours. Mrs. Temple gets $500 *a week from Fox for spending the days with her daughter.*

On the Fox lot Shirley keeps rabbits and a flock of bantam chickens, and takes home an egg each night for breakfast.

▽

Reverend Edmund J. Walsh, S.J., believes the President of the United States should be paid at least as much as film stars of "questionable intelligence."

"If the President of the United States were so smart," answers Ted Cook, in the New York *American*, "he wouldn't be President; he'd be a film star."

The five Dionne babies in Canada reached their second anniversary the other day with a gross income to date of $250,000, of which Twentieth Century-Fox contributed $50,000 for a nine-minute sequence for their "Country Doctor," and Pathe News contributed another $45,000 under its contract for exclusive motion picture rights. In the instance of "The Country Doctor," Pathe waived its rights to allow the guardians to get the $50,000 from Fox, and for that gesture they extended Pathe's exclusive filming contract. It still has another three years to run, Pathe paying a flat sum annually, plus a percentage of the gross on any short subjects it releases. The sum involved in this connection is reputed to run in the neighborhood of $60,000 to $70,000 a year, but part of it is paid by Newspaper Enterprise Association, Pathe getting the motion picture and NEA the still photo rights.

Not all of the $250,000 intake, however, is clear profit for the Dionne babies, who, born without a dime on May 28, 1934, cost $1,000 monthly to keep, some $30,000 having been spent so far on Yvonne, Annette, Cecile, Emilie and Marie in their 24 months of life. Even so, $220,000 net profit so far is not a bad return on the investment. Then there's the new $250,000 three-picture contract for next year that was signed the other day with Fox.

When the guardianship of Doctor Allan Dafoe and Judge Valin expire, on the quintuplets' 18th birthday, D. Q., Inc., may easily be worth $1,500,000.

Already the newspaper, magazine and newsreel publicity has whetted the appetite of the curious to the point where visitors to the Dionne countryside have poured $1,000,000 into the coffers of merchants and hotels thereabouts. The kids pay Papa and Mamma $100 monthly.

▽

Bob Sanders, in Los Angeles, writes to friends on Broadway about the letter received by Mary Pickford from a Czechoslovakian fan who promised her that if she would give him the money to get married, he would have quadruplets and let Mary exploit the four babies in the movies. Just like that.

▽

If titles are any criterion, royalty is on the loose in Cincinnati, where RKO's newspaper advertising for its Albee and Palace announces:

THE KING STEPS OUT
THE PRINCESS COMES ACROSS

▽

Clark Gable is quoted in *Film Daily* as concluding: "The star of a picture does his part, but he is not the whole cheese."

But, we insist, Mr. Gable, sometimes the star IS the whole cheese—and a big one.

▽

Len Daly, at United Artists, suggests that we telephone Doctors' Hospital in New York, where Samuel Goldwyn is recuperating from an operation, and inquire whether the producer has yet come out of the "annastenic."

▽

Radio Station WMCA in New York has a new commercial program sponsored by Associated Cemeteries Corporation. They call the program "Voice of Opportunity."

▽

John Lawrence, running the Grand theatre, at Linton, Indiona, startled County Clerk Tillman J. Bough when he submitted, as a Republican nominee for the state legislature, the following itemization of his campaign expenses:

One (1) soft lead pencil	5¢
Nomination petition notarized	25¢
TOTAL CAMPAIGN EXPENSES	30¢

Will Jim Farley please take note.

YOUNG KENNETH O'BRIEN, ambitious press agent on Monroe Greenthal's staff at United Artists, submitted for publication in our pictorial section a photograph of Selznick International's "Garden of Allah" unit on location. The scene shows a few tents and a handful of technicians on a desert. There's not another sign of life, except desolate stretches of white sand as far as the eye can see, and an occasional telephone pole. The small "Allah" unit is enclosed within a thin cord fence on which hang numerous signs, warning: "POSITIVELY NO ADMITTANCE" — and there's not a soul within miles.

Riding the desert plains, along with others carrying the principals in "The Garden of Allah," is a big, white Arabian stallion, named Jadaan. Seventeen years ago, Jadaan carried Rudolph Vanentino to fame, and Dick Rowland's Metro Pictures to a $4,000,000 fortune in "The Four Horsemen of the Apocalypse." It was a triumph of a new Don Juan of the screens, a victory for Latin love and suppressed desire among the millions of movie morons. Valentino, unknown before he rode Jadaan, began to ride the crest of thousands of violet-scented fan letters received daily at the studio.

Jadaan carried Valentino through Metro, then Famous Players and on to United Artists, where the star died and the horse was dispatched to retirement. Today Jadaan returns to the place where his master worked last—at United Artists.

▽

A sense of fitness in strange places. A home town boy now in Alaska tells Odd McIntyre about the Hollywood motion picture men who took pictures of the Will Rogers-Wiley Post death-dealing plane wreckage at Barrow, who offered Eskimos $250 each to crawl into the wreckage—still reposing there—and be lifted out to create the illusion of removing the bodies. It meant a lifetime of luxury for several, who were near starving, but they refused.

▽

Eugene Conrad, just back from Hollywood, was explaining to Broadway's Leonard Lyons about the Weissmuller-type revival in the movie city. "Everybody wants to be he-mannish," he reported. "One guy out there is now making a fortune—selling chest toupees!"

▽

The austere Hudson County Bar Association in New Jersey has passed a resolution condemning motion pictures because they ridicule lawyers.

The barristers want *accurate* portrayals, they say. So, henceforth, the films will be expected to show scenes of fabulously wealthy lawyers frolicking at swanky night clubs, others accepting huge retainers for defending the nation's worst public enemies and vice lords, but never a lawyer admitting to his client that he should not have lost his case, refusing to accept any fee, because the case was not properly prepared. The Hudson County lawyers might even be shown lending their aid to motion picture producers in a movie depicting hordes of lawyers converging like albatrosses on bankruptcies and corporate reorganizations.

▽

The squelch elegant is Lowell (Kansas City) Lawrence's report of the Hollywood ham actor who, following the death of a wellknown star, rushed into the office of the studio's chief executive and said he would like to take the place of the player who had just died. "It's okay with me," snapped the producer, "if the undertaker is willing!"

(*Continued from page 50*)

historical political drama which is both entertaining and educational.

Intelligently produced, directed vigorously and convincingly acted, the picture is of a caliber for any kind of audience. All is set to stage the climactic sequence, the history making battle between the devastating terror of the Confederate fleet, the railroad track covered Merrimac, and the hope of the North, the Monitor, cheesebox on a raft. Naval buddies in the Federal forces, Kenneth and Raymond are made enemies as Kenneth remains true to the Union and Raymond follows the Stars and Bars, and Constance is torn by her love for the two. Switching from the romance and drama of this, the picture turns to the drama of the effort of John Ericsson, inventor of the Monitor, to convince President Lincoln, Admiral Farragut and the Secretary of War that his cheesebox is the only salvation for the North against the Merrimac which Raymond has raised and with which he is scourging the wooden fleet. Finally, Lincoln, whose heart is always charitable and humane, consents, and Kenneth is assigned to command of the Monitor. The ironclads meet. Both buddies know that it is a battle of life or death. The world knows the Monitor won.

Possessing the necessary class in personnel, story content and personalities presented, as well as being an ambitious production undertaking, the picture is an exploitation feature that places countless opportunities in the hands of exhibitors for contact showmanship with schools and patriotic associations.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Republic. A Nat Levine production. Directed by Lew Ayres. Supervised by Colbert Clark. Screen play by Bernard Schubert, Olive Cooper. Adaptation by Karl Brown. Original story by Wallace MacDonald. Photographed by Ernest Miller and Jack Marta. P. C. A. Certificate No. 2149. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Kenneth	James Dunn
Constance	Mae Clarke
Raymond	David Manners
Julie	Charlotte Henry
Buchanan	Henry B. Walthall
Ericsson	Fritz Leiber
Commodore Jordan	George Irving
Secretary Welles	Irving Pichel
Paddy	J. M. Kerrigan
President Lincoln	Frank McGlynn, Sr.
Eggleston	Ben Alexander
Captain Gilman	Oscar Apfel
Worden	Clay Clement
McPherson	Edward Gargan
Pillsbury	Russell Hicks
Ezra	George Hayes
Farragut	Douglas Wood
Mrs. Adams	Bodil Rosing
Bucko	Warner Richmond
Gatesby Jones	Lane Chandler
Lt. Greene	Hooper Atchley
Stanton	Henry Roquemore

Palm Springs

(Paramount-Wanger)

Romantic Comedy Drama

Introduction of three song numbers makes lots of difference in this picture. They noticeably strengthen its entertainment caliber and endow it with a showmanship character that should prove helpful to exhibitors. Without the music—a topical girl-in-love song, a cowboy ballad and a sentimental love number—the picture would be just an average light dramatic comedy romance. With it the show is a bit of pleasing amusement for showmen.

Seconding the entertainment and commercial worth in a story that has only thin plot motivation are several good performances. As she is seen here Frances Langford takes a definite step up the ladder. Not only is her singing pleasing, but she shows promise as a comedy romance player. Introduction of Smith Ballew, other than the fact that he sings, is not particularly auspicious, but Guy Standing, Ernest Cossart, Spring Byington and Sterling Holloway are effective and E. E. Clive in is for a comedy bit that nearly steals the show.

Joan Smyth, very attractive to the boys, thinks her father is a man of position. Expelled from college for indulging her gambling proclivities, the modern miss goes to join her supposedly rich dad in California's colorful society—movie folk playground, Palm Springs. The old boy turns out to be only a roulette table croupier. Determined to make a marriage that will lift the family out of the slough of poverty, Joan encourages socialite Britell, whose aunt, Letty, is decidedly suspicious of the young lady. Meantime it is evident that Joan is actually in love with Slim, a singing horse wrangler. As Letty calls in Englishman Morgan to do his bit of picture stealing in an attempt to identify Joan as the English lady she claims she is, at Britell's engagement party, Captain Smyth denounces the girl as an impposter, an act that blasts the Britell engagement and drives her into the arms of Slim.

Previewed at Alexander Theatre Glendale. In appreciating the class of music as sung by Miss Langford and Ballew, it was evident that without the melodies the crowd didn't regard the comedy romance drama of the picture very highly. —McCarthy, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by Aubrey Scotto. Screen play by Joseph Fields. Adaptation, Humphrey Pearson. Original by Myles Connolly, ("Lady Smith"). Musical direction, Boris Morros. Songs: "I Don't Want to Make History, I Want to Make Love" and "The Hills of Old Wyoming," by Ralph Rainger & Leo Robin. "Will I Ever Know," by Mack Gordon & Harry Revel. Art director, Alexander Toluboff. Photographed by James Van Trees. Film editor, Robert Simpson. Costumes by Helen Taylor. Sound, Earl Sitar. Assistant director, George Blair. P. C. A. Certificate No. 2002. Running time, when seen in Hollywood, 70 minutes. Release date, June 5, 1936. General audience classification.

CAST

Joan Smyth	Frances Langford
Captain Smyth	Sir Guy Standing
Starkey	Ernest Cossart
George Britell	David Niven
Slim	Smith Ballew
Aunt Letty	Spring Byington
Morgan	E. E. Clive
Oscar	Sterling Holloway
Bud	Grady Sutton
Mrs. Baxter	Maidel Turner
Leonard	David Worth
Students	Ann Doran Margaret LaMarr Mary Bovard
Teacher	Grace Goodhall
Miss Pinchon	Sarah Edwards
Bartender	Lee Phelps
Soda Clerk	Eddie Tamblyn
Twins	Ann and Mary Brudie
Colored Mammy	Etta McDaniels
Maid	Nell Craig

The White Angel

(Warner - First National)

Drama

The drama of a great ideal, the drama of a great woman, Florence Nightingale, this picture is fine entertainment for any kind of audience. Also it is an exploitation show that places in the hands of exhibitors countless opportunities to indulge in soundly constructive interest creating and business building campaigns. It is the kind of picture, like "Louis Pasteur," in which intelligent attention on the part of writers, director and players has been paid to the importance of dramatic detail in situations, incidents and characterizations.

Though the picture is entirely different in theme motivation from "Pasteur," there is a direct entertainment parallel that it does not seem possible that audiences will miss or showmen overlook. Always treated with a sincere dignity, with Kay Francis giving an impressive and convincing sympathy-winning performance, it is the story of Florence Nightingale, founder of the Red Cross, whose work in the hospitals of England and on the battlefields of the Crimean War was the inspiration for the modern profession of nursing.

In bold strokes, more impressive than they are heroic inasmuch as the action is guided by a definite humane trend, the story is told with force and dignity. Revolting against the insanity conditions prevailing in English hospitals, such as they were in the Victorian era, Florence Nightingale, a woman of high birth, is forced to bear the insults, slurs and bigoted abuses of doctors, government officials and hospital operators. To them she is a visionary woman; a dreamer and a woman ignorant of the theories of medical and nursing practises and therefore a menace. Never discouraged, bravely weathering the storm of criticism and ridicule, she holds fast to her ideals with a faith that seems inspired by some ethereal force. The Crimean War breaks out. A great opportunity dawns for Florence Nightingale and her little band of followers. On the battlefields, tortures befall her as she again is the object of derision, she undergoes the torments of bodily hardship and suffering that are glowing tributes to the faith and idealism of all womanhood. Even when she sacrifices the emotion that is closest to the heart of every woman, to turn her back on the man she loves and the man who loves her, there is a believable realism that the love of an ideal is a greater force.

As it is a story of a great dramatic ideal, it is also the story of a great triumph. Rising from the filth and dirt of the field stations, from the carnage of the battlefield, the soldiers rally to the cause of the angel of mercy. In one great sequence, all the objections of doctors, politicians, officers, vanish like the dew beneath a blazing sun. Proving herself and her theories, Florence Nightingale becomes the idol of those who derided her.

Sheer dramatic power is the outstanding quality of the picture. Human drama, honestly and sincerely told; directed and played with conviction fully reflecting that those concerned know they were engaged in producing a valuable piece of screen merchandise, the picture which heroizes a woman is a 100 per cent woman's picture. Likewise it is an attraction worthy of the attention of every man, youth or adult, who is interested in the cause of improved screen entertainment. Telling about real persons and real things, absolutely devoid of anything that is artificially theatric, it's the kind of show that exhibitors can take to the opinion creating forces in any community and demand that they support it in such a manner that it will be brought to the attention of every potential patron.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by William Dieterle. Assistant director, Frank Shaw. Photographed by Tony Gaudio. Art director, Anton Grot. Musical director, Leo F. Forbstein. Screen play by Mordaunt Shairp. Supervised by Henry Blanke. Dialogue director, Stanley Logan. Film editor, Warren Low. Gowns by Orry-Kelly. P.C.A. Certificate No. 2075. Running time, when seen in Hollywood, 90 minutes. Release date, July 4, 1936. General audience classification.

CAST

Florence Nightingale	Kay Francis
Fuller	Ian Hunter
Charles Cooper	Donald Woods
Dr. West	Nigel Bruce
Dr. Hunt	Donald Crisp
Dr. Scott	Henry O'Neill
Tommy	Billy Mauch
Mr. Nightingale	Charles Croker-King
Mrs. Herbert	Phoebe Foster
Mr. Herbert	George Curzon
Mrs. Nightingale	Georgia Caine
Ella Stephens	Ara Gerald
Lord Raglan	Halliwell Hobbes
Sister Colombo	Eily Malyon
Mr. Bullock	Montagu Love
Alexis Soyer	Ferdinand Munier
Parthenope	Lillian Cooper
Pastor Fliedner	Egon Brecher
Mrs. Walters	Tempe Piggott
Minna	Barbara Leonard
LeFroy	Frank Conroy
Soldier	Charles Irwin
Soldier	Clyde Cook
Soldier	Harry Allen
Soldier	George Kirby
Storekeeper	Harry Cording

The Poor Little Rich Girl

(20th Century - Fox)

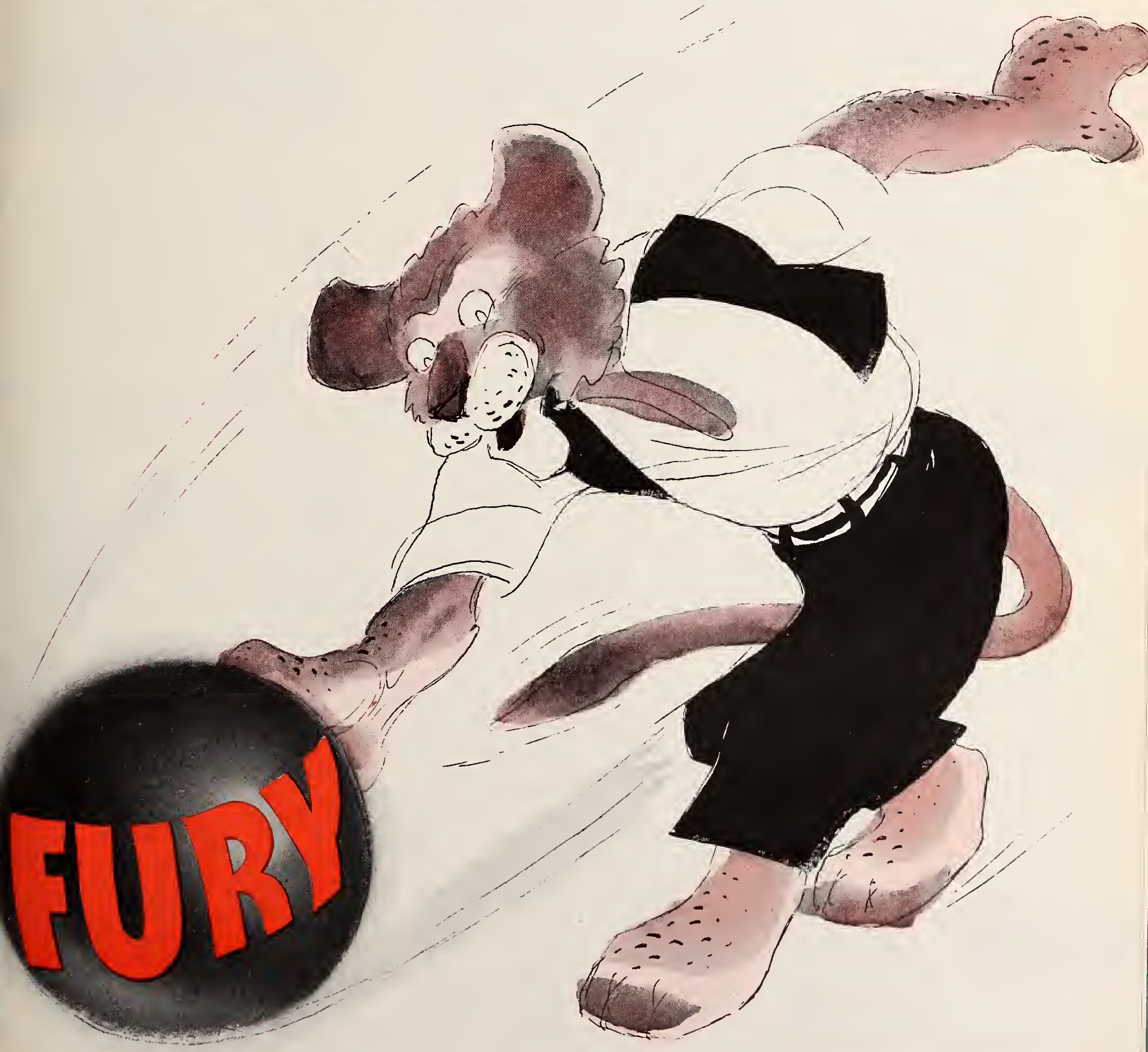
Comedy Drama

Just about nine-tenths of this picture is Shirley Temple singing, dancing, acting and being the same charming girl that has endeared her to legions of theatre-goers. Considering the vogue, it doesn't seem to be such an unwise technique. The motivating story isn't much.

(*Continued on page 60*)

"START THE BALL ROLLING!"

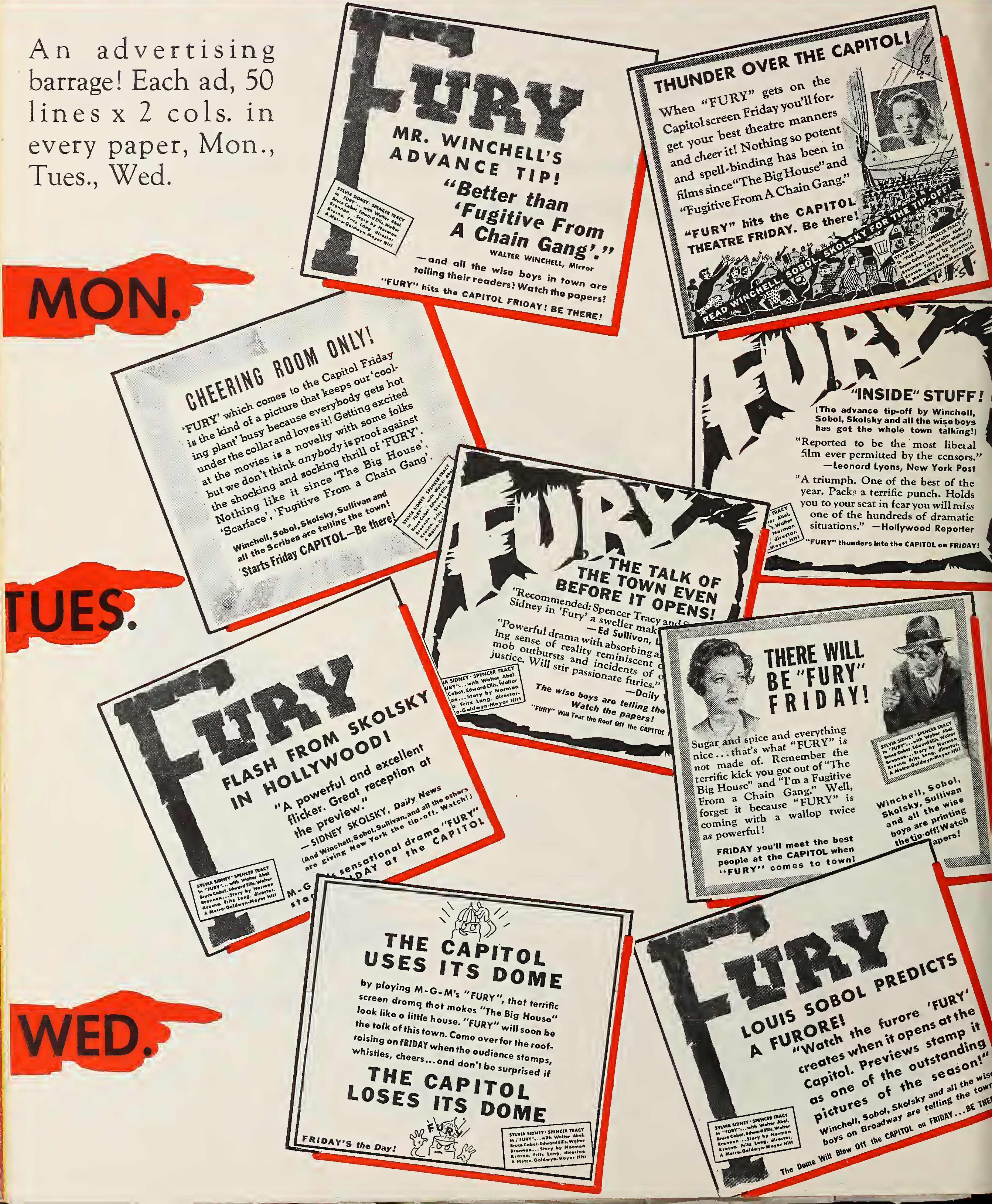
The Biggest Showmanship opportunity since Barnum brought over Jenny Lind!



Keep rolling along to next page!

HERE'S HOW NEW

An advertising barrage! Each ad, 50 lines x 2 cols. in every paper, Mon., Tues., Wed.



MON.
TUES.
WED.

FURY

MR. WINCHELL'S ADVANCE TIP!

"Better than 'Fugitive From A Chain Gang'."

WALTER WINCHELL, Mirror

—and all the wise boys in town are telling their readers! Watch the papers!

"FURY" hits the CAPITOL FRIDAY! BE THERE!

SYLVIA SIDNEY · SPENCER TRACY in "FURY"... with Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan... Story by Norman Krasna. Fritz Lang, director. A Metro-Goldwyn-Mayer Hit!

THUNDER OVER THE CAPITOL!

When "FURY" gets on the Capitol screen Friday you'll forget your best theatre manners and cheer it! Nothing so potent and spell-binding has been in films since "The Big House" and "Fugitive From A Chain Gang."

"FURY" hits the CAPITOL THEATRE FRIDAY. Be there!

READ WINCHELL, SOBOL, SKOLSKY FOR THE TIP-OFF!

SYLVIA SIDNEY · SPENCER TRACY in "FURY"... with Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan... Story by Norman Krasna. Fritz Lang, director. A Metro-Goldwyn-Mayer Hit!

CHEERING ROOM ONLY!

'FURY' which comes to the Capitol Friday is the kind of a picture that keeps our 'cooling plant' busy because everybody gets hot under the collar and loves it! Getting excited at the movies is a novelty with some folks but we don't think *anybody* is proof against the shocking and socking thrill of 'FURY'. Nothing like it since 'The Big House', 'Scarface', 'Fugitive From a Chain Gang'.

Winchell, Sobol, Skolsky, Sullivan and all the Scribes are telling the town!

'Starts Friday CAPITOL—Be there!

FURY

"INSIDE" STUFF!

(The advance tip-off by Winchell, Sobol, Skolsky and all the wise boys has got the whole town talking!)

"Reported to be the most liberal film ever permitted by the censors."
—Leonord Lyons, New York Post

"A triumph. One of the best of the year. Packs a terrific punch. Holds you to your seat in fear you will miss one of the hundreds of dramatic situations." —Hollywood Reporter

"FURY" thunders into the CAPITOL on FRIDAY!

FURY

THE TALK OF THE TOWN EVEN BEFORE IT OPENS!

"Recommended: Spencer Tracy and S Sidney in 'Fury' a sweller mak
—Ed Sullivon, D

"Powerful drama with absorbing a ing sense of reality reminiscent o mob outbursts and incidents of o justice. Will stir passionate furies."
—Daily

The wise boys are telling the Watch the papers!

"FURY" Will Tear the Roof Off the CAPITOL

THERE WILL BE "FURY" FRIDAY!

Sugar and spice and everything nice... that's what "FURY" is *not* made of. Remember the terrific kick you got out of "The Big House" and "I'm a Fugitive From a Chain Gang." Well, forget it because "FURY" is coming with a wallop twice as powerful!

FRIDAY you'll meet the best people at the CAPITOL when "FURY" comes to town!

Winchell, Sobol, Skolsky, Sullivan and all the wise boys are printing the tip-off! Watch apers!

SYLVIA SIDNEY · SPENCER TRACY in "FURY"... with Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan... Story by Norman Krasna. Fritz Lang, director. A Metro-Goldwyn-Mayer Hit!

FURY

FLASH FROM SKOLSKY IN HOLLYWOOD!

"A powerful and excellent flicker. Great reception at the preview."
—SIDNEY SKOLSKY, *Daily News*

(And Winchell, Sobol, Sullivan, and all the others are giving New York the tip-off. Watch!)

M-G sensational drama "FURY" sta DAY at the CAPITOL

SYLVIA SIDNEY · SPENCER TRACY in "FURY"... with Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan... Story by Norman Krasna. Fritz Lang, director. A Metro-Goldwyn-Mayer Hit!

THE CAPITOL USES ITS DOME

by playing M-G-M's "FURY", that terrific screen drama that makes "The Big House" look like a little house. "FURY" will soon be the talk of this town. Come over for the roof-raising on FRIDAY when the audience stomps, whistles, cheers... and don't be surprised if

THE CAPITOL LOSES ITS DOME

FRIDAY'S the Day!

SYLVIA SIDNEY · SPENCER TRACY in "FURY"... with Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan... Story by Norman Krasna. Fritz Lang, director. A Metro-Goldwyn-Mayer Hit!

FURY

LOUIS SOBOL PREDICTS A FURORE!

"Watch the furore 'FURY' creates when it opens at the Capitol. Previews stamp it as one of the outstanding pictures of the season!"

Winchell, Sobol, Skolsky and all the wise boys on Broadway are telling the town

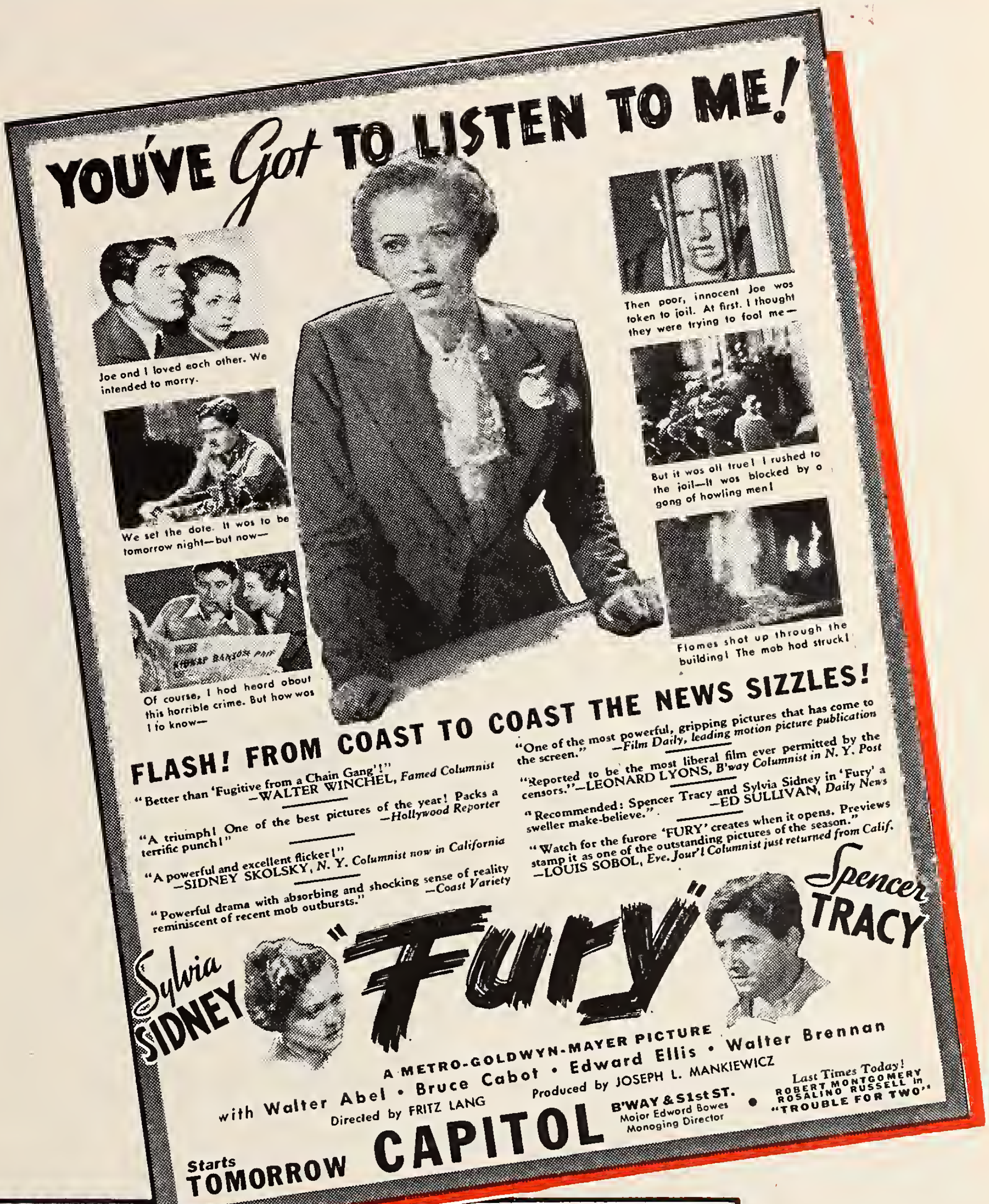
The Dome Will Blow Off the CAPITOL on FRIDAY...BE THE

SYLVIA SIDNEY · SPENCER TRACY in "FURY"... with Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan... Story by Norman Krasna. Fritz Lang, director. A Metro-Goldwyn-Mayer Hit!

YORK PUT IT OVER!

On the day before, and the opening day two smash ads to climax the campaign that had the whole town talking!

THURS.



YOU'VE *Got* TO LISTEN TO ME!

Joe and I loved each other. We intended to marry.

We set the date. It was to be tomorrow night—but now—

Of course, I had heard about this horrible crime. But how was I to know—

Then poor, innocent Joe was taken to jail. At first, I thought they were trying to fool me—

But it was all true! I rushed to the jail—it was blocked by a gang of howling men!

Flames shot up through the building! The mob had struck!

FLASH! FROM COAST TO COAST THE NEWS SIZZLES!

"Better than 'Fugitive from a Chain Gang'!" —WALTER WINCHEL, *Famed Columnist*

"A triumph! One of the best pictures of the year! Packs a terrific punch!" —*Hollywood Reporter*

"A powerful and excellent flicker!" —SIDNEY SKOLSKY, *N. Y. Columnist now in California*

"Powerful drama with absorbing and shocking sense of reality reminiscent of recent mob outbursts." —*Coast Variety*

"One of the most powerful, gripping pictures that has come to the screen." —*Film Daily, leading motion picture publication*

"Reported to be the most liberal film ever permitted by the censors."—LEONARD LYONS, *B'way Columnist in N. Y. Post*

"Recommended: Spencer Tracy and Sylvia Sidney in 'Fury' a sweller make-believe." —ED SULLIVAN, *Daily News*

"Watch for the furore 'FURY' creates when it opens. Previews stamp it as one of the outstanding pictures of the season." —LOUIS SOBOL, *Eve. Jour'l Columnist just returned from Calif.*

Sylvia SIDNEY "Fury" *Spencer* TRACY

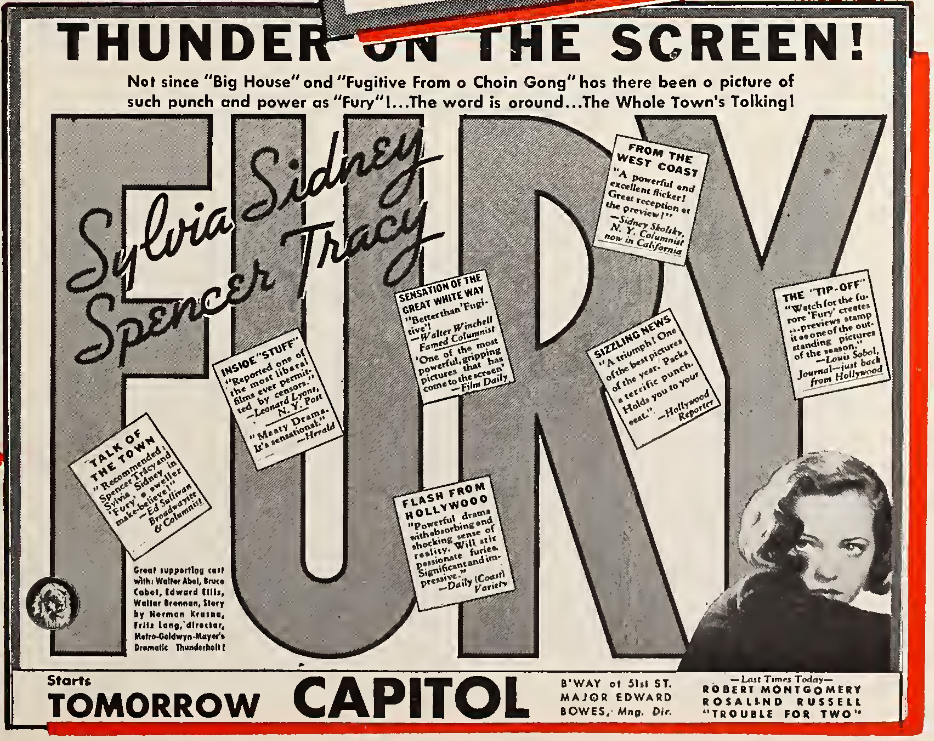
A METRO-GOLDWYN-MAYER PICTURE

with Walter Abel • Bruce Cabot • Edward Ellis • Walter Brennan

Directed by FRITZ LANG Produced by JOSEPH L. MANKIEWICZ

Starts TOMORROW CAPITOL B'WAY & 51st ST. Major Edward Bowes Managing Director • *Last Times Today!* ROBERT MONTGOMERY ROSALIND RUSSELL in "TROUBLE FOR TWO"

FRI.



THUNDER ON THE SCREEN!

Not since "Big House" and "Fugitive From a Chain Gang" has there been a picture of such punch and power as "Fury"!...The word is around...The Whole Town's Talking!

FURY

Sylvia Sidney
Spencer Tracy

TALK OF THE TOWN
"Recommended: Spencer Tracy and Sylvia Sidney in 'Fury', a sweller make-believe!" —*Ed Sullivan Broadwayite & Columnist*

INSIDE "STUFF"
"Reported one of the most liberal films ever permitted by censors." —*Leonard Lyons, N. Y. Post*
"Meaty Drama. It's sensational." —*Herald*

SENSATION OF THE GREAT WHITE WAY
"Better than 'Fugitive'!" —*Walter Winchell Famed Columnist*
'One of the most powerful, gripping pictures that has come to the screen' —*Film Daily*

FLASH FROM HOLLYWOOD
"Powerful drama with absorbing and shocking sense of reality. Will stir passionate furies. Significant and impressive." —*Daily (Coast) Variety*

FROM THE WEST COAST
"A powerful and excellent flicker! Great reception at the preview!" —*Sidney Skolsky, N. Y. Columnist now in California*

SIZZLING NEWS
"A triumph! One of the best pictures of the year. Packs a terrific punch. Holds you to your seat." —*Hollywood Reporter*

THE "TIP-OFF"
"Watch for the furore 'Fury' creates ...previews stamp it as one of the outstanding pictures of the season." —*Louis Sobol, Journal—just back from Hollywood*

Great supporting cast with: Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan, Story by Norman Krasna, Fritz Lang, director, Metro-Goldwyn-Mayer's Dramatic Thunderbolt!

Starts TOMORROW CAPITOL B'WAY at 51st ST. MAJOR EDWARD BOWES, Mng. Dir. —*Last Times Today*— ROBERT MONTGOMERY ROSALIND RUSSELL "TROUBLE FOR TWO"

Quite a bit in it may be difficult for audiences to swallow. But as a vehicle that keeps Shirley in practically every sequence, either personally or by direct illusion, it serves the purpose of giving patrons plenty of the little lass. Departing widely from the original, it actually is a series of gayly comic and light dramatic situations, contrasted by only a slim thread of romantic love interest, but interluded with much singing, dancing and chances for Shirley to demonstrate her personal talents.

The first reel or so, really a prelude, serves to show that Barbara Barry is tired of being a daughter of great wealth. It concludes with an incident wherein nurse Collins being accidentally injured, Barbara, calling it a vacation, wanders into the streets of New York. Fun and spirit of the picture pick up at this point, with Barbara attaching herself to organ grinder Tony and being sheltered overnight in his tenement as she tells a white lie about running away from an orphan asylum. With a suggestion of romance involving the child's father, soap maker Richard and Margaret Allen, publicity agent for a business rival, Barbara comes to attention of hoofer Jimmy Dolan when he hears her duplicating his intricate tap steps. A threat of melodramatic kidnaping entering, Jimmy, Jerry and Barbara as Dolan, Dolan and Dolan, get a radio audition and are engaged by Margaret for the Peck soap program to combat Barry's advertising. The picture's highlight is the sequence in which Barbara melts the cold heart of sour-minded Peck. The first broadcast a success, Margaret urges Barry to listen; doing so he recognizes the child's voice. Discovering she has not arrived at summer camp, convinced that the girl is his daughter, Barry goes to the Dolan flat, to which scared and bewildered Jimmy and Jerry have returned to intercept Flagin in his second kidnap attempt. Recovery of Barbara leads to a merger with Peck and a promise of a romantic one between Barry and Margaret. The finale has an extended martial military tuned music song and tap dance number featuring the three Dolans.

Previewed in Grauman's Chinese Theatre. Audience reaction indicated that no matter how much Shirley Temple there is in a picture it still is not quite enough. Applauding the little girl many times, it also seemed to think that the footage featuring her and Claude Gillingwater was the show's most attractive entertainment.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, B. G. De Sylva. Directed by Irving Cummings. Screen play by Sam Hellman, Gladys Lehman and Harry Tugend. Suggested by the stories of Eleanor Gates and Ralph Spence. Music and lyrics by Mack Gordon and Harry Revel. Dances staged by Jack Haskell and Ralph Cooper. Photographed by John Seitz. Art direction, William Darling. Associate, Rudolph Sternad. Settings by Thomas Little. Assistant director, Booth McCracken. Film editor, Jack Murray. Costumes by Gwen Wakeling. Sound, S. C. Chapman, Roger Heman. Musical direction, Louis Silvers. Musical adaptation, Cyril J. Mockridge. P.C.A. Certificate No. 2133. Running time, when seen in Hollywood, 75 minutes. Release date, July 24, 1936. General audience classification.

CAST

Barbara Barry	Shirley Temple
Jerry Dolan	Alice Faye
Margaret Allen	Gloria Stuart
Jimmy Dolan	Jack Haley
Richard Barry	Michael Whalen
Collins	Sara Haden
Woodward	Jane Darwell
Simon Peck	Claude Gillingwater
George Hathaway	Paul Stanton
Tony	Henry Armetta
Stebbins	Charles Coleman
Percival Gooch	Arthur Hoyt
Ferguson	John Kelly
Flagin	John Wray
Dan Ward	Tyler Brooke
Tony's Wife	Mathilde Comont

A Woman Alone

(Garrett Klement - British)

Problem Drama

Against a background of Czarist Russia, made picturesque by Guards' uniforms and by peasant costume, music and dance, this first feature of an ambitious British production unit presents, very effectively, the theme of a woman faced with the dilemma of confessing her own lack of virtue or of sending a man to death. That the admission of frailty is an untruth and that the innocent unloved man is saved by the ruin of the loved one is an additional point of story appeal.

Even without Anna Sten and Henry Wilcoxon, "A Woman Alone" would offer story values of exceptionally popular kind.

These two stars are, as it happens, very well cast. Add the colorful setting already indicated and the fact that an incidental "baby" interest is cleverly exploited, it is obvious that "A Woman Alone," which does not advertise its British origin by any defects of technique, tempo or accent, is audience material of well-proven kind.

Captain Ilyinsky, of the Guards, at a country village at which he is quartered, has a passing innocent flirtation with Maria, a peasant girl. Later he makes a marriage of convenience in St. Petersburg. A year later, Maria is summoned by her fiance Yakov, a soldier in Ilyinsky's company, to become nursemaid to the Captain's newly born son and heir.

Ilyinsky, already unhappy with his pleasure-loving wife, falls in love with Maria. She refuses him but gossip from other servants leads Yakov to think he has been betrayed.

At the barracks he strikes Ilyinsky and is sent for court-martial. In his pocket is discovered a revolutionary leaflet. He cannot read and has no knowledge of its contents, but General Petrov, chief of the secret service, is determined to prove that this attack on Ilyinsky was inspired by political reasons, and persuades Ilyinsky to sign a declaration that it could not have been caused by his relations with Maria.

The girl, whose evidence is necessary, has disappeared and several years pass before she is discovered, under another name, appearing as a successful dancer in a distant city. The court-martial is then staged, but Maria, though Yakov has told her that he no longer loves her, and though Petrov has threatened her with ruin unless she gives the evidence he desires, declares to the Court that she was Ilyinsky's mistress and that that alone caused Yakov's attack. Ilyinsky confirms his evidence, declaring his previous statement to be a lie. Yakov is released and Ilyinsky has to resign his commission, but Maria and he are united.

Over and above the story and "problem" angles, there are very considerable spectacular values to exploit. The dancing, by the Leon Woizikovsky ballet, is admirable, and the peasant songs, the balalaika music and the stage sets, all lend girl variety and color. Apart from the leads, there is some exceptionally good acting from, among others, Esme Percy, as the Secret Service chief, and John Garrick as Yakov.

Specially reviewed in private projection theatre.

Allan, London.

Produced by Garrett Klement Pictures, Ltd. Distributed in U. K. by General Film Distributors, Ltd. Directed by Eugene Frenke. Original story by Fedor Otzep. Screen play by W. Chetham Strode. Adapted by Loo Lania. Photographed by Jack Cox. Dialogue Director, Reginald Bach. Art Director, Andrew Mazzei. Running time 90 mins. "A."

CAST

Maria	Anna Sten
Captain Ilyinsky	Henry Wilcoxon
Olga Ilyinsky	Viola Keats
Yakov	John Garrick
Tuzenbach	Romilly Lunge
The General	Esme Percy
Alioshka	Guy Middleton
Prosecutor	Francis L. Sullivan
President of Court	Peter Gawthorne
Lousha	Minnie Rayner
Porter	Frank Atkinson
Sergeant	Pat Noonan

and

The Ballets de Leon Woizikovsky

Broken Blossoms

(Twickenham-British)

Tragedy

The original film of this title, directed by D. W. Griffith, is a trade classic, and comparisons inevitably will be made, by patrons as well as by traders, with this talker version of the same story. In regard to the three major features of acting, direction and atmosphere, the British film does not suffer from one's recollection of the earlier masterpiece. Like the Griffith picture it is very grim, a very moving, and a very unusual production, and its fate with audiences may be determined by the extent to which regard for artistry in these details overweights the appetite for more conventional entertainment values.

Certainly the audience appeal is unusual. The second "Broken Blossoms" like the first, is a study in stark bestial brutality, showing the blacker for the background of oriental idealism against which a sadistic slum-bully performs his atrocities. It is a white man who plays the beast, a Chinese who is the chivalrous delicate-minded hero. That is as Thomas Burke wrote it in "The Chink and the Child," and at least it is a provocative thought for those audiences which want to think about such things.

The story is practically identical with that of Griffith's film. Battling Burrows, a third-grade drunken prizefighter in Limehouse, treats his motherless child-drudge, Lucy, with callous brutality. Half-starved, cowed, she accidentally encounters Chen, idealistic young Chinese who keeps an antique shop. He is entranced by her flower-like beauty and takes the unhappy waif to his apartment, where he dresses her in Chinese robes and treats her with the reverence due a princess.

Burrows, after a successful fight, and inflamed with drink, hears where the girl is, and with a mob of toughs carries her away from Chen's house, which is left in flames. Back at his own hovel, the bruiser beats the girl until she dies. Chen arrives too late to save her, but kills Burrows. Carrying the body of the girl back to his own room he arranges flowers about her and sits down to wait his end.

Dolly Haas, in her portrayal of the fluttering frightened child, certainly need not fear memories of a performance which had much to do with creating Lillian Gish's reputation; that very fine actor Arthur Margetson is an even more repulsive Burrows than was Donald Crisp, and Emlyn Williams in Richard Barthlemess's part of Chen is not inferior to him.

The selling campaign for this picture shapes itself in the direction of asking the older patrons to compare versions and to tell the younger ones what the older picture meant in trade development. And there's the axiom that those who weep most readily will be the best word-of-mouth advertisers.

Seen at the Cambridge Theatre at a night-to-trade audience. A hushed house and a noticeable absence of applause paid tribute to the picture's gripping power. Comment was justly enthusiastic about the acting of Dolly Haas, in particular.

Allan, London.

Produced by Twickenham Film Studio, Ltd. Distributed in England by Twickenham Film Distributors, Ltd. Adapted from Thomas Burke's "Chink and the Child" and D. W. Griffith's earlier film. Adaptation by Emlyn Williams. Produced by Julius Hagen. Directed by Hans Brahm. Production supervision: Bernard Vorhaus. Photography and Lighting, Curt Courant. Music, Karol Rathaus.

CAST

Lucy	Dolly Haas
Burrows	Arthur Margetson
High Priest	C. V. France
Mr. Reed	Basil Radford
Mrs. Reed	Edith Sharpe
Alf	Ernest Jay
Daisy	Bertha Belmore
Evil Eye	Gibb McLaughlin
Chen	Emlyn Williams
Manager	Ernest Sefton
Old Chinaman	Donald Calthrop
Mrs. Loddy	Kathleen Harrison
Missionary	Kenneth Villiers
Woman	Dorothy Minto
Guide	Sam Wilkinson
Bert	Jerry Verno

International Broadcast

(Universal)

Average

An average Mentone production featuring Teddy Bergman as master of ceremonies to a group of vaudeville artists. Bergman proves himself a versatile performer and especially as a dialectition. Billy Reyes, English juggler, is

(Continued on page 62)

Flash!

THE NEW UNIVERSAL SIGNS

IRENE DUNNE

Miss Dunne has made everlasting screen records in "Roberta," "Magnificent Obsession" and "Show Boat." She will star in Universal's prized production for 1936-37, "MADAME CURIE"!

FULL SPEED AHEAD WITH
THE NEW UNIVERSAL!

adept and accomplished in his art and further augments his act by singing as he performs his feats of legerdemain. Others who appear in the short are: Rita Rio, in an interpretation of La Cucaracha; the Hernandez Brothers, Spanish trio, singers and guitar players; Adrienne, dancer, and the Sixteen Sophisticates, group dancers.—Running time, 20 minutes.

New Shoes

(MGM)

Musical Novelty

Sammy Lee, dance director responsible for innumerable big sequences in an endless stream of musical productions, becomes a director in his own right with release of this novelty, credited to him as a bit of an innovation and not wholly without reason. The subject depicts a simple incident of the boy-meets-girl type but counter-imposes against their dialogue a related patter carried on by their two pairs of new and painful shoes. (It sounds stupid in description but isn't in fact.) Jean Chatburn and Arthur Lake are the boy and girl and they introduce two original song numbers that may very well turn out to be popular hits. There is no struggling for comedy effects and no bearing down on novel angles. Altogether a very pleasant little picture.—Running time, 10 minutes.

Aquatic Artists

(MGM)

Diving Demonstration

Olympic diving champion Gus Smith and sound-strip champion Pete Smith (who spares you the obvious Smith Brothers crack) combine talents to tell and show how it's done. A small boy adds humor and an eyeable young woman adds feminine presence to the orthodox exhibition of springboard and pool technique and ability which is shot from interesting angles including the bottom of the tank. A seasonable short.—Running time, 9 minutes.

The Phantom Rider

(Universal)

Western Serial

A Phantom Rider pitted almost single handed against a band of land grabbers, outlaws and rustlers succeeds in besting an enemy band during the first three chapters without, however, discovering the leader's identity or their purpose, which is left for subsequent chapters to relate. The main plot concerns the efforts of an unnamed "boss" to obtain, by strong-arm methods, lands, which he later anticipates selling to railroad builders. The minor plots, occurring in each chapter, are the action sequences, of which the serial abounds, and which center about Buck Jones as the phantom rider, that perennial and accomplished six-shooting horseman. The supporting cast, a large one, consists chiefly of character actors and presents Marla Shelton and Diana Gibson as the romantic interest. Highlighting the three chapters in action thrills is Jones' narrow escape from being blown to bits by dynamite, his deliverance from the maddened hoofs of a stampeding herd and the final shot of the third chapter as he and Marla Shelton are projected over a cliff into a lake. Running time, chapters approximately 20 minutes each.

Little Boy Blue

(MGM)

Character Sketch

Mr. Charles "Chic" Sale may be said to have stepped somewhat out of his class and weight in attempting to dramatize Eugene Field's "Little Boy Blue," but it is to be added that he acquitted himself with a full array of acting and artistic honors. The approach to the actual recitation of the poem is by graceful, commonsense story development and there is no overstressing of the characterization at any point. A number of first rank players appear in support and the picture has all of the technical qualifications of the most upstanding major length production. It is a fine subject in every respect and for every purpose.—Running time, 11 minutes.

Polo

(MGM)

Sports Analysis

That mad scramble of men, ponies and mallets which means so little to the uninitiated when a polo match is screened becomes precisely coordinated sports competition when explained by the omniscient Pete Smith with the action slowed, stopped, reversed and repeated in demonstration of his remarks. The training of the ponies for the game makes an interesting beginning and several flashes of off-field humor lighten the general subject. An arresting addition to any program.—Running time, 8 minutes.

Racing Canines

(MGM)

Sports Review

Greyhounds from plump puppyhood to sleek maturity, whippets for contrast, assorted mutts and trained monkeys for humor, give Pete Smith a lot to talk about and the narrator was never in better form. Central factor, of course, is the use of the hounds for racing purposes, a subject lately dealt with in other short product in different and somewhat less effective manner. The last laugh is a roar, better appreciated if undescribed. The item is suitable for inclusion on any program at any time or place.—Running time, 10 minutes.

Old Mill Pond

(MGM)

Color Cartoon

This Harman-Ising jazz fantasy combines brilliant pigmentation adroitly with swingingly syncopated orchestration to produce a rare consolidation of visible and audible impressions keynoted by a Cab Calloway band composed of frogs. Bill Robinson is another of several negro professionals imitated with startling effect by the jumpy citizens of an old mill pond gone rhythmic for a night. The total effect is swift, modern, stimulating and briskly entertaining.—Running time, 8 minutes.

Arbor Day

(MGM-Roach)

Our Gang Comedy

The incredible goings-on that are depended upon for laugh production in most Our Gang comedies are sharply subordinated this time to the more normal humor abundant in the serious efforts of very small children to enact school ceremonies with their parents looking on. A pair of midgets are projected into the closing episodes with understandable result, but the major portion of the subject is made up of more or less legitimate juvenile comedy. The change is distinctly for the better.—Running time, 18 minutes.

Golf Tourney Is Reset

Due to several sales conventions scheduled for the week of June 15, and the expressed desire of many sales executives to attend the annual *Film Daily* Golf Tournament, the date of the tournament has been changed to June 24. The Glen Oaks Golf and Country Club, Great Neck, L. I., will be the location of the tournament as originally scheduled.

Leaves British Lion

H. Kessler Howes has resigned as publicity director of British Lion in London and will return to Columbia there in a similar capacity. He will be succeeded at British Lion by J. Leslie Williams, recently publicity director for Universal.

Film Men Examining New Canadian Budget

Film distributors of Canada are directly concerned with several provisions of the Federal Government budget now before the Canadian Parliament, although the stipulations of Charles A. Dunning, Minister of Finance, automatically became effective with their announcement in the budget speech before the House of Commons.

The duty on films remains unchanged, but so-called educational prints or negatives have been placed on the free list. The extent of this exemption is receiving the study of exchanges, but no word is yet forthcoming as to whether travel or scenic subjects as presented in theatres come under the budget change.

The exemption clause reads as follows:

"Educational moving picture films of all widths, silent or sound, positive or negative, when certified by the minister as entitled to exemption from customs duty under the convention for facilitating the international circulation of films of an educational nature; subject to such regulations as the minister may prescribe."

The exact meaning of this provision is a puzzle to the film companies.

One item on the budget which may seriously affect the industry in Canada is a new five per cent excise tax on payments to foreign film companies for imported pictures. If this is found to be a blanket resolution, the impost is expected to prove a real detriment.

Carl Laemmle to Be Honor Dinner Guest

Carl Laemmle will be guest of honor at a dinner to be tendered him at the Waldorf Astoria on June 22 under the auspices of the amusement division of the United Palestine Appeal. Probably it will be the final function signalizing his retirement from general activity in the industry.

A committee of 100, representing all branches of show business, is being organized under the general direction of Nathan Burkan, who is chairman of the amusement division of the appeal. Will H. Hays will be chairman of the dinner and Eddie Cantor and Louis Nizer co-chairmen.

Arnaud-Connors to Make Plays

Pierre Arnaud of Arnaud-Connors Associates, independent motion picture producers, has leased the Deal Conservatoire, Deal, N. J., and announces his company will produce a series of plays there this summer in connection with the Fiske Hammond Players.

RKO Outings Are Set

Two days will be necessary to take care of the 1,500 RKO home office employes on their annual excursion to Bear Mountain on the Alexander Hamilton. June 8 and 15 are the dates.

Guaranteed, Judell Deal

Guaranteed Pictures has sold "Women in White" to B. N. Judell for five mid-western states. Treo Exchange is distributing the picture in the New York area.

New Singer Company

Julius Singer is establishing a new company for 16 mm. production and rental in New York.

BUDGETS INCREASED FOR NEW FILMS

(*Continued from page 16*)

at least producing "Reg'lar Fellers" in New York and the "ComicColors" in Hollywood.

Centaur Films

Fifty-two short subjects will remain the final schedule for Walter Kofeldt's new Centaur Films.

Chadwick

Word is still awaited from I. E. Chadwick as to his plans for 1936-37. He was understood to be considering a new independent producing-distributing combine.

Chesterfield-Invincible

Allied States Association, as already announced, will engage with Chesterfield-Invincible Pictures next season in an arrangement whereby Allied promises between 3,500 and 4,000 exhibitor accounts to the producing company, for the nine productions, each to be produced by Chesterfield, George Batcheller, president, and Maury Cohen, president of Invincible. They will eventually produce 52 a year under the Allied support. The 18 for next season are as follows:

Ellis Island
Missing Girls
Dancing in the Dark
Fugitive From Justice
The Narrow Road
House of Secrets
The Adorable Cheat
Betrayed
Alone
Mysteries of Paris
The Great Ballyhoo
Red Lights Ahead
Born Lucky
The Shadow Speaks
The Only Way
Professional Model
Beauty Racket
Return of Raffles

With Allied's commitment, Chesterfield and Invincible will considerably increase budgets. An entirely new franchise arrangement will be made with states right distributors.

Columbia Pictures

June 22nd is the definite date, and Chicgao the place for Columbia's annual sales convention and 1936-37 product announcement, embracing, it is expected, some 48 features, same as this season. Sixteen will be westerns. Additionally, there will be 24 two-reelers and 100 singles. Charles Mintz will again produce 28 Barney Googles, Krazy Katz and Rhapsodies.

Foreign feature production activities will be expanded in London to prove for an increase of quota requirements of from six to 10 features, under supervision of Joe Friedman, who is in charge of the Columbia's business abroad.

Columbia has already held a series of pre-convention sales meetings, with district managers and home office officials participating in order to determine policies before the annual session. The principal discussion subject was the new system of decentralization of operations.

Completion of the first unit of its Hollywood plant expansion program, one of the purposes for which it recently offered 75,000 shares of preferred stock, was announced by Columbia the other day when the home office disclosed the nature of additional buildings and improvements in existing properties on the studio grounds, involving some $500,000.

The 1936-37 program will include contributions from talent signed during the week to new contracts or given renewals on expiring commitments. Alfred E. Green, director, formerly with Warners, was given a five-year contract. Columbia also signed Ben Bloom, former assistant at Irvin Berlin, Inc.; Dolores Del Rio, now working in England; Herman Bing, comedian. Also, options were taken up on the contracts of Herman Boxer, Searle Kramer, Preston Black and Grace Neville, writers, and signed Richard Macauley, writer.

STRIKE IN FRANCE EXTENDS TO FILMS

by PIERRE AUTRE
in Paris

On the eve of the taking over of the government of France by the Socialists, a general strike was extended to the motion picture industry, affecting studios and laboratories and sharply reducing theatre business.

MGM, United Artists, Universal and Columbia were unable to obtain prints from laboratories.

Exhibitors fear that their employees will join the walkout.

Howard J. Green, Edward Chodorov, Jack Kirkland and Sidney Buchman, all scenarists, have been made associate producers.

Expected on the 1936-37 program are: a new series of Ken Maynard westerns, two features from Dolores Del Rio, several with Walter Connolly, three with Mary Astor, three with Fay Wray, six starring Jack Holt, to be produced by Larry Darmour, two with El Brendel, with an option for four, an undetermined number with Henry Mollison, among others.

Polly Moran is set for a new short subject series.

Conn-Ambassador-Melody

The three combinations—Harry Conn Productions, Ambassador Pictures and Melody Pictures—controlled by the Harry Conn interests, has finally decided on a total of 14 pictures for the new year as follows: four "Pinky" Tomlin musicals, to be produced by Melody, with Coy Poe assisting; six "Sport-O-Tune" features, by Conn Productions, to star Frankie Darro and Kane Richmond, and four James Oliver Curwood stories, to star Kermit Maynard. The four features already set include:

Wildcat Trooper, with Joseph O'Donnell writing the screen play, to star Tom Maynard.
Racing Blood, scenario by Stephen Morris, with Frankie Darrow.
Valley of Terror, screen play by James Alan.
Legion of the North, scenario by Thomas Gibson.

All pictures will be made at the Talisman Studios, and releases will be through states right exchanges, some of which Mr. Conn has established on his own, named Chelsea Pictures. For the most part, however, distribution will be directed through Harry Thomas's new Mutual Motion Picture Distributors, Inc.

ERNIE MARKS RETIRING; PIONEER THEATRE MAN

With the leasing of the New Martin theatre in Oshawa, Ontario, to the Oscar Hanson chain, one of the oldest and most famous families of Canadian showmen is out of the theatre picture in Canada for the first time since pioneer days. Ernie Marks, owner of the house, who is retiring, was the last of the celebrated seven Marks brothers actively engaged in the business and the only one who shifted to pictures when the stage started on its long toboggan trip.

The Marks brothers were famous Thespians who played the sticks, the cities, the crossroads, the towns and the water-tanks from one coast to the other for season after season.

Coronet Pictures

Eighteen features, to be produced in Montreal, still comprise the 1936-37 program of the new Coronet Pictures Company being sponsored by Sherman Krellberg and his Amusement Securities Corporation, with the American and Canadian markets especially in view. William Steiner, president of Coronet, already has the first in hand, titled "From Nine to Nine."

Crescent Pictures

E. B. Derr's new Crescent Pictures is well under way in Hollywood, starting the new season with eight westerns starring Tom Keene, the first being "The Glory Trail," from John T. Neville's original, direction in charge of Lyn Shores.

Fanchon and Marco

Mike Marco, senior executive of Fanchon & Marco, has been presiding at company meetings regarding the distribution of four features F. and M. will produce for 1936-37. Said the company: "Three major companies are reported negotiating for the product." Previous information included reports that some $400,000 each will be spent on the four. Already set are:

Waltz King, by Billy Wilder and Allen Rivkin.
Dance Congress, by Allen Rivkin.

Film Products

"The Amateur Show" starts off Andrew Stone's Film Products, production starting next month in Hollywood.

FitzPatrick Pictures

Twelve features to be produced by James A. FitzPatrick Pictures, in England, will be distributed in the United States by Harry Thomas' new Mutual Motion Picture Distributors, Inc., and in Canada by N. L. Nathanson. MGM will release in England and United Artists in some other foreign countries.

Mr. FitzPatrick sailed this week with Sinclair Manson, who recently joined the enterprise as production manager. A five-year recording contract was signed with RCA Photophone. They will return in August with working prints of the first two features. The first 11 include:

John Halifax, Gentleman.
Remember When, musical revue.
David Livingstone, based on the life of the African explorer.
Gangway, a sea comedy.
Bard of Avon, based on "the private life" of Shakespeare.
The Tiller Girls, musical comedy.
Auld Lang Syne, by Robert Burns.
The Captain's Table, a mystery sea murder.
Bells of St. Mary's.

(*Continued on page 66*)

LEAR SAILING...RIGHT INTO TH

'Boat' H. O. 73G

Second week of 'Show Boat' is $73,000, plenty okay.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65) — 'Show Boat' (U) (2d week) and stage show. At $73,000, can't squawk. It's a nifty second week figure, after a handsome $93,500 for the first week.

'Show Boat' at $3,800,

Lincoln, May 26.

'Show Boat' is taking the cake this week at the Stuart.

Stuart (LTC) (1,900; 10-25-40)—'Showboat' (U). Picture was given a wham publicity buildup and opened premiere style which has every body talking. In for eight days if present pace stays and will get $3,800 at least, nice.

'Show Boat' $10,000 and H. O. in Pitt.;

Pittsburgh, May 26.

Weekend trade was kicked in pants by heavy rain Sunday (24) at wrong time. Brightest prospect for week is 'Show Boat' at Alvin where $10,000 session looks practically set and holds every indication of h. o. May even hit a bit above that since musical's building every day. Easily the best showing this site has had since long before flood and with Decoration Day weekend to help on second stanza should have an exceptionally profitable fortnight's stay.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Show Boat' (U). One of the best-liked musicals in years around here and pointing to around $10,000, excellent and virtually assuring a h.o. Started off briskly and building every day through great word-of-mouth.

"Show Boat" $19,600 Hit In St. Louis

ST. LOUIS, June 1.—"Show Boat" s the best draw in a week of plus siness, grossing $19,600 at the Fox, 600 better than average for the big use. It was held over.

"SHOW BOAT" (Univ.)

OX—(5,038), 25c-35c-55c, 7 days. **Gross** 600. (Average, $12,000)

"Show Boat" Top in Denver At $9,000 and Is Held Over

DENVER, May 25. — "Show Boat" went into the big business classification so fast that holdouts were numerous at the Denver during the week. The gross was $9,000, over normal by $1,500, and the picture was moved to the Paramount for a second week.

"Show Boat" Cincy Hit; Gets $12,000

CINCINNATI, May 25.—One of the big draws in an otherwise dull week caused by heat was "Show Boat" which went $2,000 over par for a take of $12,000 at the RKO Palace.

FULL SPEED AHEAD WIT

E BIGGEST GROSSES IN YEARS!

VARIETY

'SHOW BOAT' 17G IN HUB;

Boston, May 26.

Most refreshing note in the Hub film arena this week is 'Show Boat' at the Memorial, opening up for a run of three or four weeks. Initial stanza, including good preview biz Thursday (21) night, will count up about $17,000.

Estimates for This Week

Keith Memorial (RKO) (2,900; 25-35-50)—'Show Boat' (U). Revivified trade at this stand and opening frame looks like very good $17,000. Will h.o. at least two more weeks.

'Show Boat' with Jack Hylton Band $27,000 in Detroit

Detroit, May 26.

Everything's 'Show Boat' here current week. Fox added Jack Hylton as stage attraction and figures for a nifty $27,000, the only hot gross here in several weeks.

Estimates for This Week

Fox (Indie) (5,000; 30-40-65)—'Show Boat' (U) with Jack Hylton band on stage. Heat wave not hurting biz here very much, and combo is drawing top coin in town. $27,000.

'BOAT' STANDU FOR $13,000 2D, ST. L.

St. Louis, May 26.

Loudest noise in local exhibitio strata is wow business done las week at F&M's Fox with 'Sho Boat,' hitting close to $19,300 an being held for another week an possibly a third.

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)— 'Show Boat' (U) and shorts (2 week). Good $13,000 should be eas after swell $19,300 for first week.

MOTION PICTURE DAILY

"Show Boat" Philadelphia Top, $22,500

PHILADELPHIA, May 25.—"Show Boat" steamed into the lead this week with a fine $22,500 at the Stanley. It was held for a second week.

"SHOW BOAT" (Univ.)
STANLEY—(3,700), 40c-55c, 7 days.
Gross: $22,500. (Average, $14,000)

"Show Boat" Los Angeles Record Maker

LOS ANGELES, May 25. — "Show Boat" set some new season's records here in two spots by reaching $10,500, which was practically three times the normal take, at the Pantages, while at the same time pulling $9,400 at the Hillstreet. This latter gross was $1,400 over par.

"SHOW BOAT" (Univ.)
PANTAGES—(3,000), 25c-40c, 7 days.
Gross: $10,500. (Average, $3,200)

"Show Boat" Nabs $6,500 In Milwauke

MILWAUKEE, May 25.—"Sho Boat," playing Fox's Palace on th first single feature program booke into the first runs here in month grossed $6,500, just $1,500 above pa

H THE NEW UNIVERSAL!

GB PRODUCT FINISHED OR IN WORK

(*Continued from page 63*)

The Love Dream, from the life and music of Franz Liszt.

Velvet Fingers, musical, from the life and works of Frederick Chopin.

Philip Brandon was signed as assistant director, accompanying the producer to London, following the incorporation of a new setup to handle the new enterprise, and called FitzPatrick Pictures, Ltd.

Mr. FitzPatrick will continue to produce short subjects for Metro-Goldwyn-Mayer, signing a new five-year contract to make 12 "TravelTalks" annually.

Garrison Film

Garrison Film Distributors acquired North and South America distribution rights to "Maedchen in Uniform," already shown in the United States, and acquired 16mm distribution rights to six Majestic short subjects, eight shorts and three features from Lenauer International Pictures, and one First Division picture.

GB Pictures

Gaumont-British Pictures' American subsidiary—GB—held its annual sales convention last week, at the Warwick Hotel, in New York, and announced 24 features for 1936-37, to be distributed here under the supervision of Jeffrey Bernerd, Gaumont's sales chief; Arthur Lee, vice president of the American subsidiary, and George Weeks, general sales manager in New York. Titles, production assignments and selling policies were detailed in Motion Picture Herald on May 30th, together with new personnel arrangements for the field staff.

The pictures will all be Class "A", Mr. Bernerd told the convention, produced on an increased budget arrangement. Several Hollywood stars, directors, writers and technicians will participate in their production, in London. Seven of the new group are already finished, as follows:

Doomed Cargo, with Edmund Lowe and Constance Cummings.

The Two of Us, musical comedy with Jack Hulbert and Gina Malo.

His Majesty's Pajamas, a Capitol Film production starring Clive Brook and Helen Vinson.

The Marriage of Corbal, by Rafael Sabatini, with Nils Asther, Noah Beery, Hugh Sinclair and Hazel Terry, and produced by Capitol Film.

Where There's a Will, starring Will Hay and Gina Malo.

Nine Days a Queen—the story of Lady Jane Grey, with Cedrick Hardwick, John Mills, Nova Pillbeam, Sybil Thorndyke and Desmond Tester.

Everything is Thunder, with Constance Bennett, Douglass Montgomery and Oscar Homolka.

Now in production are:

The Great Barrier, Canadian railroad story, with Richard Arlen, Barry Mackay and Lilli Palmer.

Everybody Dance, musical, by Ralph Spencer, Leslie Arliss and Gordon and Revel; directed by Charles (Chuck) Riesner.

Untitled Capitol Film musical, to star Richard Tauber.

Soldiers Three, by Rudyard Kipling, directed by Raoul Walsh, with Victor MaLaglen.

The remainder of the releases for the American market include:

Untitled picture to be directed by Charles (Chuck) Reisner.

Paris Love Song, to star Jessie Matthews.

Untitled musical, to star Jessie Matthews, with songs by Gordon and Revel.

Strangers on a Honeymoon, by Edgar Wallace, with Constance Cummings and Hugh Sinclair.

REVISED CANADIAN CONTRACT IN EFFECT

The voluntary arbitration clause which is reported to have worked out to the satisfaction of exhibitors and distributors is retained in the revised Canadian license agreement which is effective June 1st.

Not many changes in the revised form of contract are "of vital importance," and some of the clauses were made more comprehensive and clearer, John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, informed the Motion Picture Producers and Distributors of America, this week.

The arbitration provision will remain in its present form. It has not been amended since 1933.

King Solomon's Mines, by H. Rider Haggard, with Roland Young.

The Nelson Touch, starring George Arliss.

Untitled George Arliss production.

The Hawk, by Francois de Croisset, with Constance Bennett.

The Hidden Power, by Joseph Conrad (from his "Secret Agent"), with Sylvia Sidney, Robert Donat, and directed by Alfred Hitchcock.

Untitled Alfred Hitchcock production.

River of Unrest, melodrama.

The Threat.

The Dark Invader, a spy story.

There will be no regional sales conventions, as originally intended.

Additional promotions made in the field staff, besides those announced at the convention, by Mr. Weeks, include: Jack Erickson, formerly salesman, named San Francisco branch manager; W. A. V. Mack, appointed midwestern district manager, with headquarters in Chicago; Marcel Makelburg, appointed Boston manager; Carl Coe, formerly salesman, now branch manager at Albany; John Scully, formerly Boston manager, appointed New England district manager; Scott Chesnutt, appointed southern district manager, with headquarters in Atlanta; Reg Wilson, field representative, assigned to special sales duties in the midwest, and Ray Halpern, named New York salesman.

General Film

"A Woman Alone," starring Anna Sten, produced by Garrett Klement, in Europe, was acquired by General Film Distributors for 1936-37, and was added to two Max Schach features, to star Robert Donat, and to be produced by Buckingham-Capital productions.

Goldstone

Phil Goldstone, inactive for a long period, is understood to be preparing a return to independent production, making features with Scott Darling, already at work on the first, an original.

Grand National

First tangible developments in the commencement of Grand National Distributors, representing Pathe interests, is a contract with George Hirliman, of Regal Productions, for five features in color in 1936-37, and another with Benjamin F. Zeidman, for six.

Mr. Hirliman starts with the following four pictures:

Gorgeous, already completed.

Captain Calamity.

The Rest Cure.

Song of the Andes, directed by Crane Wilbur.

Mr. Hirliman's own color process is being used.

"Angels in White," completed, will be among the first of the six features to be supplied Grand National by Zeidman Productions. The budget admittedly will be restricted. Mr. Zeidman supervising the entire group.

Grand National is setting up distribution arrangements through states right operators, Sam Berkowitz, head of Far West Exchanges, disposing of his offices in California to the company.

Guaranteed Pictures

In addition to product already announced by Guaranteed Pictures for 1936-37, including eight starring Conway Tearle and six with Margaret Morris, both series to be puroduced by Mitchell Leichter, Guaranteed will distribute four to be made in Ireland by Richard Hayward, starting with "The Luck of the Irish."

Guaranteed has sold "Just My Luck," featuring Eddie Nugent and Charlie Ray, to Syndicate Exchanges, for Greater New York, and to B. N. Judell, for northern Illinois, Indiana, Wisconsin, western Missouri and Kansas.

Harper and Company

James H. Harper and Company are down for a series of one-reel comic shorts, to be known as Ray Knight's "Cuckoo Newsreel," as the opener of this new producing company, taking Ray Knight from the radio.

Hirliman

George Hirliman will produce through Regal Films in 1936-37, making five features, in color, for Pathe's new Grand National Distributors. See Grand National for titles and additional information.

Hoffberg

J. H. Hoffberg Company has acquired for 1936-37 distribution the following three pictures, to be augmented later by others:

Girl From Maxim's, acquired from Mundus Films.

Song of the Scarlet Flower (Sangen Om Den Eldroda Bloman), Swedish.

Wanted Men, featuring Charles Laughton, made in England by British and Dominion Films.

Hoffman-Liberty

Thirty pictures are set by M. H. Hoffman, Sr., through the reorganized Liberty Pictures, to be augmented, possibly, by two series of westerns, eight in each, and by an exchange of product with English companies. Mr. Hoffman has been in England arranging for distribution on a reciprocal basis.

Howard

The new season will in all probability bring independently-produced pictures from Leslie Howard, who, before saling for a holiday in England, practically announced his retirement from acting and his entrance into motion picture production on his own, starting with a story based on the life of Bonnie Prince Charlie, the "Young Pretender," to be made in England and Scotland.

Hungaria Film

Twelve features still comprise the 1936-37

WIDE VARIETY OF SHORT SUBJECTS

(Continued from preceding page)

schedule of Hungaria Films, all importations.

Imperial

William Pizor's Imperial Pictures has eight in mind for 1936-37, the same number as this year. Tim McCoy will star in the features, all westerns. Color may be used.

Invincible Pictures

Eight pictures are set for Invincible for 1936-37. See Chesterfield for the details.

Krimsky

John Krimsky evidently intends to continue with plans to produce three features next season, starting with "High Wind in Jamaica."

Kandel

British Lion Pictures, of London, will release from six to eight features in America in the new season through Morris Kandel, selling on the states right market. Sam W. Smith, official of British Lion, arrived in New York last week to discuss the arrangement with Mr. Kandel and to talk with Republic Pictures about the continuance of British Lion's franchise to distribute Republic product in England and the Kingdom.

Leichter Pictures

Mitchell Leichter, now in Hollywood, after announcing eight Conway Tearle features, and six Margaret Morris stories for 1936-37, disclosed the titles of the Tearles as follows:

The New Inspector
Good Justice
Paid His Debt
On Your Feet
Going Strong
End of a Winter
Another Boss
The Price He Paid

The six Morris stories include:

Call It a Night
Wicked Eyes
One Good Month
Who's That Man
All to You
He Meets a Girl

Miss Morris is now writing her own story for "Call It a Night" and Mr. Leichter has acquired the rights to the eight Tearle vehicles.

Mr. Leichter recently returned to Hollywood to start production, after closing franchise contracts for distribution with states right exchanges in the field.

Jack H. Hoffberg is associated with the producer, and Guaranteed Pictures will distribute in Europe.

Liberty Pictures

See M. H. Hoffman. The company has at least 30 promised for 1936-37.

MacLean

Douglas MacLean, in Hollywood, has received from China, for roadshowing in this country, a feature titled "Song of China," done in pantomime, with music, and said to be the first Chinese feature that was written, acted, photographed and directed by Chinese.

Marquis

Robert Marquis arrived last week in New York from Paris with a print of "Koenigsmark," which he intends to sell.

Melody

Harry Conn's Melody Pictures is set for four "Pinky" Tomlin musical features for 1936-37. Additional of the company's plans for the season are listed under Conn-Ambassador-Melody.

PICTURE PRODUCED BY GIRLS' SCHOOL

A two-reel motion picture written, directed, photographed and acted by members of the sophomore class of the Horace Mann School for Girls, of New York, who average 14 years of age, had its preview last week before Dr. Rollo Reynolds, principal of the school, and faculty members.

The girl students produced the photoplay in place of a final examination in a required course in American civilization. The total cost of the film was $75, which was furnished by the school for the experiment. The girls made their own costumes and scenery, and worked out a musical score as an accompaniment to the picture, in which they did not talk.

The action of the film deals with the adventures of a family of Italian immigrants from the day of their supposed arrival in New York City.

Metro-Goldwyn-Mayer

William Rodgers, general sales manager, and Al Lichtman, assistant to the president, presided at Metro-Goldyn-Mayer's annual sales convention—first to be held this year—on May 11th to 14th, at the Palmer House, in Chicago, where 33 titles were announced for a feature program of between 44 to 52 pictures, 194 short subjects in eight series, and, of course, the newsreel. Titles of the features and convention details appeared in Motion Picture Herald on May 16th, starting on page 44.

Since the convention, the company has been active concluding arrangements for a complete program and policy.

Tom J. Connors, eastern sales manager, sent the delegates to their branch offices with instructions to analyze carefully existing clearance schedules with a view to corrections in new contracts.

"Very often," the salesmen were told, "clearance will remove a theatre from the possibility list, or too great a period of clearance will prevent the sale of product."

MGM, too, has completed a new arrangement for shorts, whereby the Boy Scouts of America will place its entire resources and personnel at Metro's disposal for a series of one-reelers based on Boy Scouts' activities. Boy Scouts executives are to collaborate with MGM writers, the subject point to "a moral of better citizenship.". Metro points out that the organization represents a potential audience of 5,740,556 persons, based on four members in the family of each of the 1,435,139 members, not counting 7,000,000 former Scouts. The arrangement is for a period of years, starting with a fall release.

William E. Raynor returned from an eight-week cross-country tour visiting independent exchanges to sell MGM's six quota pictures, made by Dominion Productions, in Canada. Deals closed include: Chicago, Milwaukee, St. Louis and Indianapolis territories, to Superior Exchanges; Minneapolis, to Elliott Films; Denver and Salt Lake, to Mercury Exchanges; San Francisco and Los Angeles, to All Star Features; Philadelphia and Washington, to Masterpiece, among others.

The first two of the quota group are "Undercover Man," with Charles Starrett, and "Thoroughbred," with Toby Wing.

Hal Roach's 1936-37 production plans, releasing through Metro, now embrace five features and 12 short subjects. At the convention, Mr. Roach was set for four features.

Lyda Roberti and Patsy Kelly will be costarred in two features, and Jack Haley in a third. Mr. Roach and Twentieth Century-Fox are partners in Mr. Haley's contract.

Mr. Roach has placed Grace Rosenfield in charge of his New York office, although the principal Roach activities will continue to be centered at Culver City. S. S. Van Keuren has been made Roach production general.

The first four of the five Roach features for MGM include:

Mr. Cinderella, starring Jack Haley, under the direction of Edward Sedgwick.

Girls Go West, co-featuring Patsy Kelly and Lyda Roberti.

You'd Be Surprised, to star Laurel and Hardy, from a story by Richard Flournoy and Charles Rogers.

Forty-fourth Floor, starring Jack Haley, to be directed by Edward Seldwick, who is collaborating with Arthur V. Jones.

Pete Smith, prominent in MGM's short subjects division, will do 54 shorts for the company in the next three years, under a new contract signed a week ago.

MGM will produce from four to five shorts in New York in 1936-37. Dave Millert, assistant to Pete Smith, was in New York lining up material and arranging for a studio.

Too, MGM has given James A. FitzPatrick a new five-year producing contract, calling for 12 TravelTalks, in single reels, and in Technicolor, annually.

The company has signed Eleanor Powell for a feature series, and Jeanette MacDonald to a new long term, also Billie Burke to a term contract. Leon Gordon, James Cain and Harry Wagstaff are on new contracts for stories, and playing contracts were given Luise Rainer and Maureen O'Sullivan. MGM also signed Reginald LeBorg to direct a series of one-reel musicals. Barbara Stanwyck joins MGM's talent roster, and so have Harry Hamilton, Jules Furthman and Stanley Rauh, writers, and Marjorie Lane and Phyllis Clare, actresses.

Hal Roach signed Lyda Roberti, player, to a long term, and Roy Shield, to arrange musical scores. Charley Chase, star, has left Roach, after 17 years.

Mutual

Harry Thomas emerged from the old First Division, which was liquidated by Pathe, with a new company known as Mutual Motion Picture Distributors, Inc., to handle distribution on the states right market. Already set for distribution are: 12 features to be made in England by James A. FitzPatrick (titles are listed under FitzPatrick); four "Pinky" Tomlin musicals, to be produced by Harry Conn's Melody Pictures; six "Sport-O-Tune" features, coming from Harry Conn pictures; four James Oliver Curwood stories, to star Kermit Maynard, from Harry Conn's Ambassador Pictures; a possible 16 features from William Hackel, and others. Mr. Thomas may have a total of 52 for the new season.

Nuovo Mondo Pictures

Joseph Brandt's new Nuovo Mondo Pictures' 1936-37 schedule remains at 40 features, all im-

(Continued on following page)

INDEPENDENTS EXPAND PLANS

(*Continued from preceding page*)

ported from Italy, and distributed through headquarters at Rockefeller Center.

O'Neill

Maurice O'Neill is reputed to have closed with Russell Gleason to star in seven westerns for 1936-37, starting with "Wellington Pike Goes West."

Pan American-Hoffman

Thirty features were announced by Pan American Studios, at Miami, headed by M. H. Hoffman, Jr., on a budget of $4,500,000. Mr. Hoffman this week capitalized his company at $2,000,000. A Florida studio will be built.

Paramount Pictures

The annual sales convention of Paramount Pictures opens on Friday morning in Chicago, where 78 features are to be announced as comprising the 1936-37 program. Pre-convention details appear on page 75.

Pathe Exchange, Inc.

Pathe's re-entrance into production and distribution, starting with 1936-37, will be made through Grand National Distributors. Details of the plans to date are listed under Grand National.

Pedigreed Pictures

The new Pedigreed Pictures has a series of dog subjects, all short, starting with "The Chesapeake Bay Retriever," "The Collie" and "The Poodle." Society leaders are sponsoring the films. Active are Mrs. Milton Erlanger, Thomas T. K. Frelinghuysen and Anthony Bliss.

Principal Pictures

Sol Lesser, president of Principal Pictures, is back in Hollywood ready to advance production for 1936-37 on 14, and possibly 18 features for 1936-37, all to be distributed by major companies. All will be financed and produced independently of the distributors, filming at RKO-Pathe Studios in Culver City.

First on the schedule is a series of six Harold Bell Wright and Zane Grey stories for Twentieth Century-Fox, starting with "The Recreation of Brian Kent," starring Richard Arlen.

Young Bobby Breen will be starred in three features for RKO, the first to be "Everybody's Boy," going into work July 1st. There will be at least two for Columbia.

Also scheduled are "Celluloid," a special written by Rupert Hughes, with the motion picture's history as background, and a series of four features based on the "Whispering Smith" stories by Frank Spearman.

Mr. Lesser is now completing the fourth and final George O'Brien production, "Border Patrolman," for Fox.

The producer signed Phil Rapp to write the screen play for "Happy Go Lucky," for Bobby Breen.

Radio Pictures

Additions to production plans for 1936-37 made it advisable for RKO Radio to set the annual sales convention back to June 15th to 17th, at the Waldorf Astoria Hotel in New York, where Leo Spitz, president of RKO Radio Pictures; Ned E. Depinet, president of RKO Distributing Corporation; Jules Levy, general sales manager, and Sam Briskin, vice-president in charge of production, will preside.

Highlighting the screening of "Mary of Scotland," Radio is expected to announce some 48 features and at least an amount of short subjects equivalent to this year's.

Meanwhile the company is engaged in a billings and sales contest, extending from May 22nd to June 5th.

RADICAL PRESS RETURNS TO ATTACK

The radicals are on the loose again in their drive against the motion picture industry, as evidenced in listings which the Western Worker, *San Francisco paper, has begun to print under the description of "thumbnail reviews, tips and warnings about current motion pictures."*

Of 26 pictures listed, 17 are condemned, while only three are recommended and six are given no opinion.

The Western Worker *is the outstanding radical organ on the Pacific Coast, circulating in California, Oregon and Washington. Its anti-industry campaign is similar to that sponsored by the* Daily Worker, *published in New York as the official organ of the Communist Party, U. S. A.*

Radio will announce a new series of two-reel comedies, to be known as the "Smart Set" series, production by Lee Marcus, assisted by Bert Gilroy.

RKO has contracted with Sol Lesser for three features next season to star Bobby Breen, juvenile, also Young Breen's current release, "Let's Sing Again."

Leon Errol will produce a short subject series for Radio, with Russ Goodwin directing.

Harry Goetz and Edward Small, of Reliance Pictures, now nearing he end of their contract with United Artists, plan a series of conferences with an eye to lining up the six stories which they will produce in 1936-37 for Radio. Robert Donat will appear in one, possibly two of the Reliance releases.

RKO next season will also have a feature based on the life of Will Barber, foreign newspaper correspondent who died covering the Italo-Ethiopian war.

David Loew is now in Hollywood arranging for the launching of his commitment to RKO for the new season, all to star Joe E. Brown.

Production Chief Briskin, in Hollywood, has 31 writers working on the scenarios for 28 features for 1936-37.

The new RKO contract for short subjects with Van Beuren Pictures is expected to include from 32 to 36 subjects, instead of 48, which Amedee J. Van Beuren formerly made. This is due to RKO's acquisition of the Walt Disney Mickey Mouse and Silly Symphony series from United Artists.

Meanwhile Radio continues to strengthen its talent roster for the new program, signing contracts with Paul Yawitz, New York columnist, to write on a long term; options on Thomas Lennon and Dorothy Yost, writers; new contracts with Christy Cabanne, director; Samuel Fain, writer; Patsy Lee Parsons, juvenile singer; Thyra Samter Winslow, writer; Smith Ballew, player and radio star; Lou Lusty, given a producership, and Lee Marcus, William Sistrom and Edward Kaufman, staff producers.

Regal Films

George Hirliman's Regal Pictures will produce five features, all in color, for the new Grand National Distributors, of Pathe Exchange, for 1936-37, including "Gorgeous," "Captain Calamity," "The Rest Cure" and "Song of the Andes."

Republic Pictures

The annual sales convention of Republic Pictures opens on Thursday morning in Chicago, where 52 features and four serial features are to be announced as comprising the 1936-37 progress. Titles of the pictures and pre-convention details appear on page 76.

Rosener and Brill

Rosener and Brill Enterprises opened offices in the Film Center Building, at 630 Ninth Avenue, New York, for the national distribution of an undetermined number of features, starting with the following three:

The Shadow
Death on the Set
Souls for Sale

Eastern distribution will be through Glove Films Distributing Company, Dave Brill, in charge, and in the west, through Rosener Film Exchange, in San Francisco. Mr. Brill and Mr. Rosener are associated in the new distributing enterprise, which will concentrate on importations and the occasional "unusual" production.

Royer

Returning to independent production, Fanchon Royer in 1936-37 will make six features and distribute them through the Nat Saland-Mercury Laboratory interests.

Shapiro

One of the 1936-37 Irving Shapiro releases on the states right market will be "Kliou," produced by Marquis de la Falaise in the jungle, in color.

Seiden Pictures

Joseph Seiden will produce and distribute six features in Yiddish in 1936-37, to be augmented by a series of short subjects.

Shubert-Rowland

England will probably be the headquarters for a new producing combination in which J. J. Shubert and William Rowland have been mentioned as the principals, making six musicals, four in Technicolor.

Spectrum Pictures

The series of eight westerns starring Bill Cody having been completed and delivered on this season's commitment, Spectrum Pictures will turn attention to another group of eight for the new year.

Stage and Screen

Louis Weiss, president of Weiss Prductions, has signed Eddy Graneman, Dallas Fitzgerald, William Schenker, George Merrick and Victor Jordon to collaborate on the story of "Phantom Island," a new 15-chapter serial, the third this year, to be released on the states right market by Stage and Screen Productions, following "The Clutching Hand," another serial. Albert Herman was engaged to direct "Phantom Island."

Robert Mintz, president of Stage and Screen, has closed with P. Weintraub, of Majestic Pictures, in Omaha and Kansas City, for the franchise to "Custer's Last Stand," in Iowa, Nebraska, Kansas and western Missouri.

Weiss Productions in 1936-37 will again produce three serials for Stage and Screen.

(*Continued on page 70*)

REAL LIFE IS COMING TO YOUR BOX OFFICE!

Headline drama that made millions for newspapers will soon startle them at your theatre!... It's welded from the raging terrors of life today, from the homes, the prisons, the streets and the hideouts of every city in the country!... It's the "EXTRA" attraction you've been waiting for!

Parole!

with HENRY HUNTER, ANN PRESTON, ALAN DINEHART, ALAN BAXTER, ALAN HALE, GRANT MITCHELL, BERTON CHURCHILL, NOAH BEERY, Jr. BERNADENE HAYES, WALLIS CLARK, JOHN MILTERN, CHARLES RICHMAN, FRANK MILLS, SELMAR JACKSON, CLIFF JONES, ANTHONY QUINN • Screenplay by Horace McCoy and Kubec Glasmon • Original story by Kubec Glasmon and Joel Sayre • Directed by Louis Friedlander • Robert Presnell, Associate Producer

A UNIVERSAL PICTURE

IT'S THE BIG HOUSE DRAMA with THE POWERHOUSE PUNCH!

SALES CONVENTION PLANS FINISHED

(*Continued from page 68*)

Supreme

A. W. Hackel, of Supreme, has in mind for 1936-37 a series of Bob Steel action pictures and a second group starring Johnny Mack Brown.

Tapernoux

At least French importations will be on the 1936-37 schedule of John S. Tapernoux.

Twentieth Century-Fox

The annual sales convention of Twentieth Century-Fox Film Corporation was held in Chicago last weekend, where 69 features, 100 short subjects and the Fox Movietonews were announced as comprising the 1936-37 program. Titles of the pictures, and convention details appear on page 78.

United Artists

George J. Schaefer, vice president in charge of distribution, will preside at United Artists annual sales convention, to be held, as tentatively set, in Hollywood, from June 30th to July 2nd, where some 26 to 30 features will be announced, none to be sold en bloc, and to be contributed by affiliated producers as follows: Samuel Goldwyn, seven; Walter Wanger, six; Pickford-Lasky, five; Selznick International, five; Pioneer, four, all in Technicolor; Alexander Korda, four or five, and probably others from Europe.

There will be no change in the company's sales policies.

District and branch managers, and not salesmen, will attend the convention, to be followed by regional conferences for the selling force.

Among the home office executives who will attend the convention are Harry D. Buckley, Arthur W. Kelly, Harry Gold, Paul Lazarus, Haskell Masters, Jack Schlaifer, Charles M. Steele, N. A. Thompson, Monroe W. Greenthal, Morris Helprin and Sam Cohen.

Charles Stern, Ben Fish and Jack Goldhar will board the special train en route.

The producers' representatives at the convention will be James A. Mulvey, for Samuel Goldwyn; Lowell Calvert, for Selznick International; Emanuel Silverstone, for Alexander Korda; John Flinn and Emil Jensen, for Pickford-Lasky.

Maurice Silverstone, chairman and managing director of United Artists in England and Europe, now on a visit to the United States, will also attend.

Among the producers' publicity representatives who will sit in on the sessions are Jock Lawrence, for Samuel Goldwin; Russell Birdwell, for Selznick International; Lincoln Quarberg and Mark Larkin, for Pickford-Lasky; Dan Thomas, for Walter Wanger; Paul Snell, for Pioneer Pictures; Sam B. Cohen, for Reliance Pictures, and Hal Sloane, for Walt Disney.

Walter Wanger and United Artists finally consummated a releasing arrangement last week, Mr. Wanger joining the company's producing affiliates from Paramount Pictures, on a basis whereby the present owners of United Artists will hold a substantial financial interest in the newly organized Walter Wanger Productions, Mr. Wanger, president.

The deal is to run for a term of years, on a six-picture annual commitment. Mr. Wanger arrived in New York and immediately prepared for a six-week vacation in Europe, starting on the new contract immediately upon his return, with Sylvia Sidney starring in "Three Times Loser."

Maurice Silverstone, chairman and director of United Artists in England and the Continent, is in New York from London, and will shortly proceed to the coast for conferences with the producer-owners of the corporation. He said that at least eight of the features to be produced by the company's affiliates in 1936-37 will be made in England.

ATLANTA NEWSPAPER FAVORS SUNDAY SHOWS

The Atlanta Constitution, *long recognized as one of the South's most influential newspapers, comments on the recent court ruling that Sunday motion pictures in the state of Georgia were illegal, as follows:*

"The Georgia court of appeals has ruled that it is a plain violation of the law to operate a motion picture show on Sunday in Georgia, even when the net proceeds of the day are given to charity.

"This may be the law—but if it is it should be modified at the next session of the general assembly.

"The day is far past when people can be legislated into church attendance, and far worse things happen on Sunday, openly and without censure, than attendance at a moving picture show.

"There are many laws which should be modified or repealed, and this is one of them."

United Film

Charles A. Rossi, of United Film Distributors, will produce and distribute in 1936-37 at least a series of ten one reel natural color subjects, to be known as "Contrasts in Color."

United Pictures

Anna Sten will next make in Hollywood, for C. M. Woolf, a picture to be known as "The Witch," and to be directed by Miss Sten's husband, Eugene Frenke, for United Players Productions.

After "The Witch," Miss Sten and Mr. Frenke will return to London to make "Nina" for British and Dominions.

Universal Pictures

The annual sales convention of the new Universal Pictures now controlled by the Cowdin-Rogers-Cochrane interests, will be held at the Hotel Astor in June from June 15th to 17th, attended by sales representatives from all of the world's offices, and at which some 36 pictures will in all probability be announced for 1936-37.

Meanwhile, R. H. Cochrane, P. D. Cochrane, J. Cheever Cowdin and Willard McKay have been in Universal City in California to complete the final list for the new year, in conferences with Charles R. Rogers. The Cochranes returned to New York Tuesday.

Trem Carr joins Universal with the new season, supervising production of six John Wayne westerns.

"Three Little Sisters" will be the first feature to be produced in this country by Joseph Pasternack, producer, and Henry Koster, director, for Universal, both having been brought to the United States from Budapest.

Universal will have another series of Buck Jones westerns, to be directed by Les Selander, and is considering a new feature to star Paul Robeson. Charles Previn was signed as musical director at the studio. Also signed were Michael Loring, player; Hal Mohr, cameraman; Robert Presnell, under a new associate producer's contract; David Oliver, William Hall, and Gracie Barrie, players.

Victory

Sam Katzman's Victory Pictures will produce six features next season, to be sold individually, three of them to have serial versions. Mr. Katzman is in New York, from Hollywood, to arrange for distribution. Already scheduled are:

Already scheduled are:

Gold Ship, by James Oliver Curwood.
Thou Shalt Not Covet, by James Oliver Curwood.
For the Rest of Your Natural Life, by James Oliver Curwood.
Three Untitled Peter B. Kyne stories.

Warner Brothers-First National

The annual sales convention of the Warner Brothers, First National, Vitagraph and Cosmopolitan interests was held in New York, beginning Wednesday, when 60 features and the usual lineup of Vitaphone short subjects were announced as comprising the 1936-37 program. Titles of the pictures and convention details appear on page 83.

World Pictures

World Pictures, lining up product for the new season, has acquired "The Street Without a Name,' 'featuring Pola Illery and directed by Pierre Chenal. Irving Shapiro has been named general manager of World, which will concentrate on foreign sales and in the importation of pictures from abroad.

Zeidman

Pathe's new Grand National Distributors will distribute six features to be produced in the new season by Benjamin F. Zeidman, starting with "Angels in White," already completed.

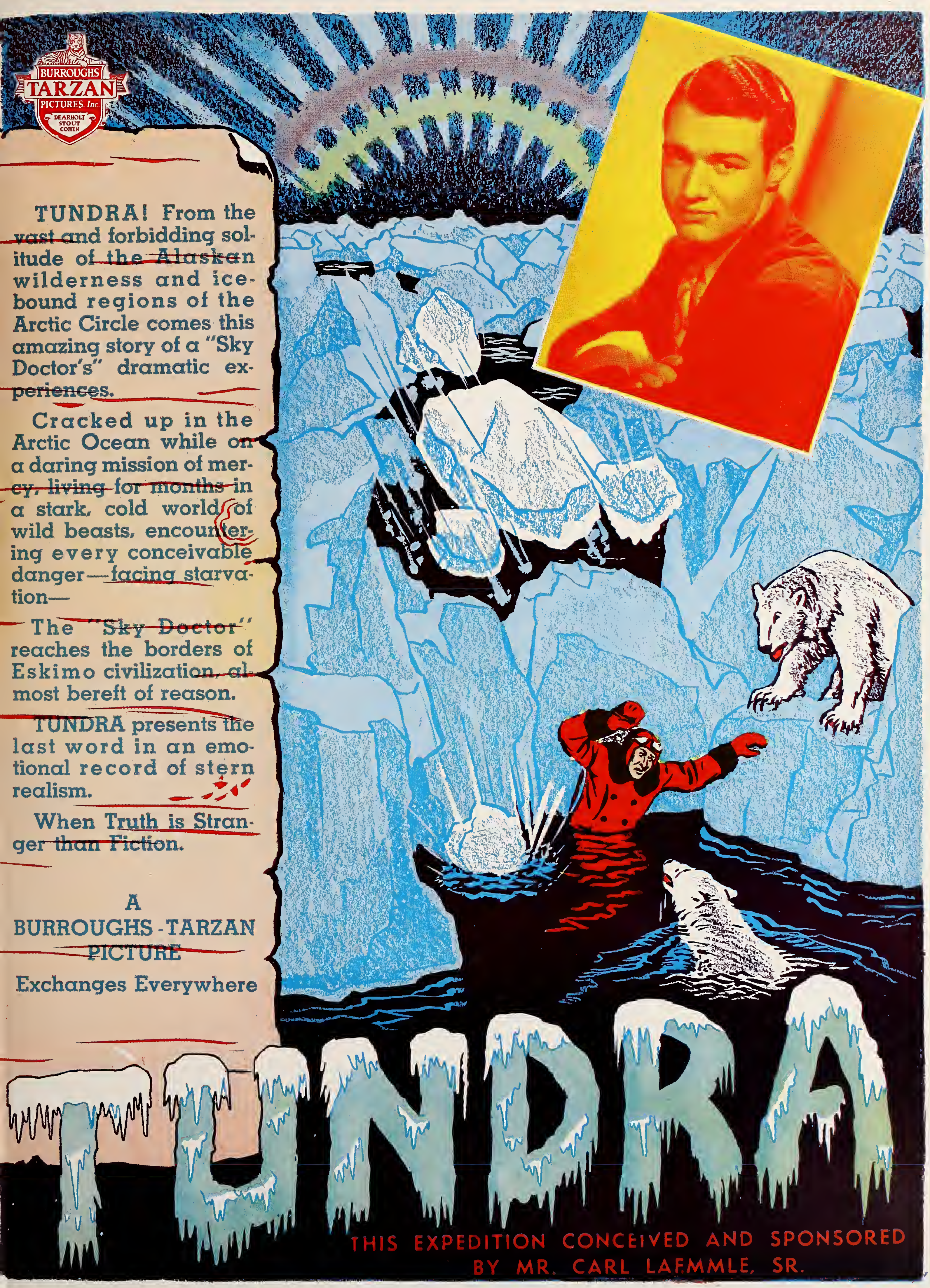
MGM Calls Patent No Cause for Worry

Exhibitors throughout the country playing the Metro-Goldwyn-Mayer product have received letters from Ralph Gordon Fear warning that the showing of this company's output constitutes an infringement of a patent developed by the engineer, have nothing to fear, according to J. Robert Rubin, head of the company's legal department.

In his letter to theatre owners, Mr. Fear claims that the patent No. 1,891,225, dated Dec. 20, 1932, and dealing with an apparatus for driving film through projectors, is his. The notice orders exhibitors to cease exhibition of MGM films and make an accounting before June 8, 1938. Threats of action in federal courts are made as an alternative.

"MGM has a contract with Mr. Fear by which we have a right to use the machine," Mr. Rubin said. "It was made at our studios."

"We believe the matter will be ironed out shortly. I'm not greatly disturbed about it," he continued.



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TUNDRA! From the vast and forbidding solitude of the Alaskan wilderness and ice-bound regions of the Arctic Circle comes this amazing story of a "Sky Doctor's" dramatic experiences.

Cracked up in the Arctic Ocean while on a daring mission of mercy, living for months in a stark, cold world of wild beasts, encountering every conceivable danger—facing starvation—

The "Sky Doctor" reaches the borders of Eskimo civilization, almost bereft of reason.

TUNDRA presents the last word in an emotional record of stern realism.

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Dearholt,
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Present

The PHANTOM

A ROMANTIC DRAMA PHOTOGRA

With a cast
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NENA
QUARTARO
NORMAN
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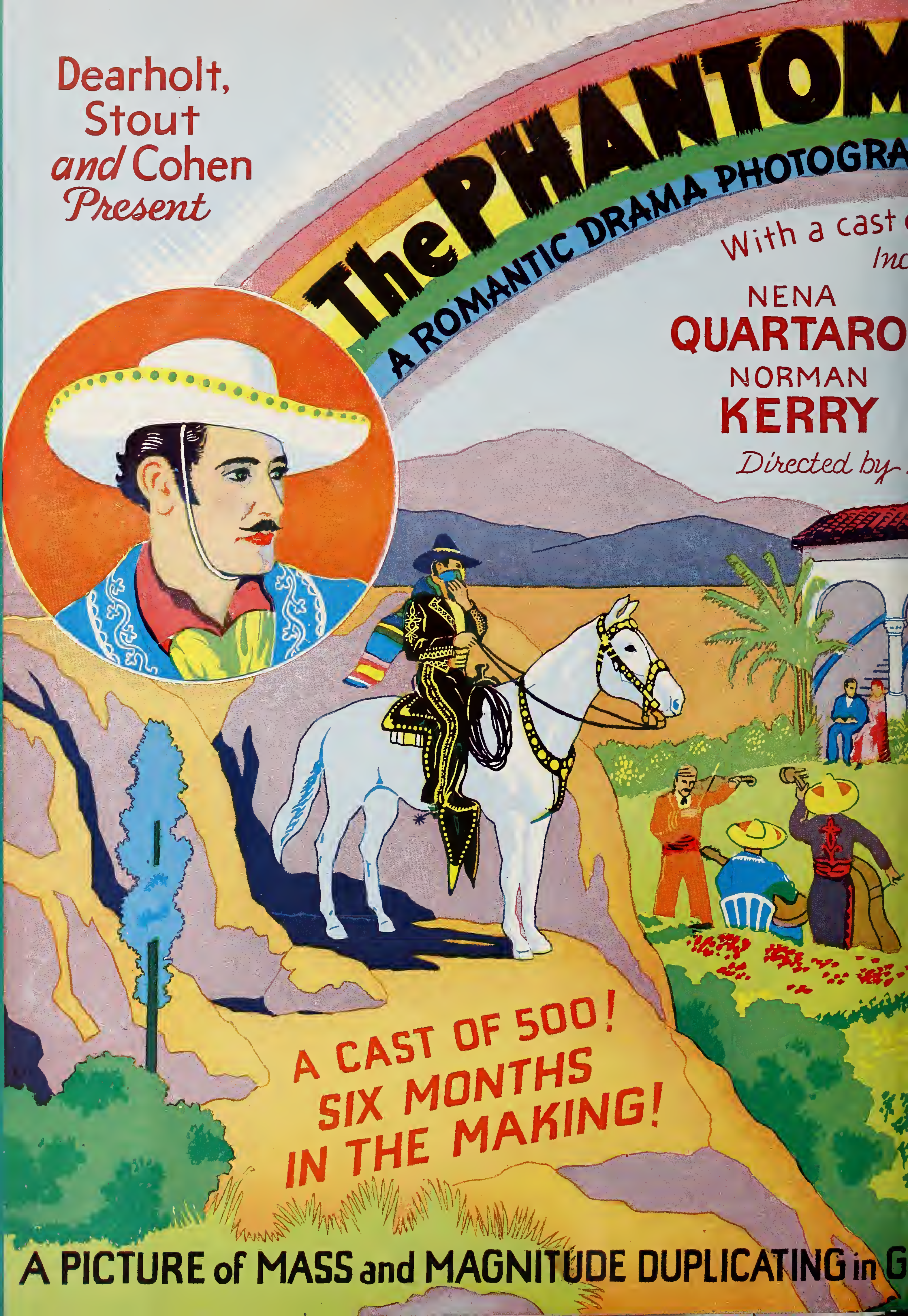
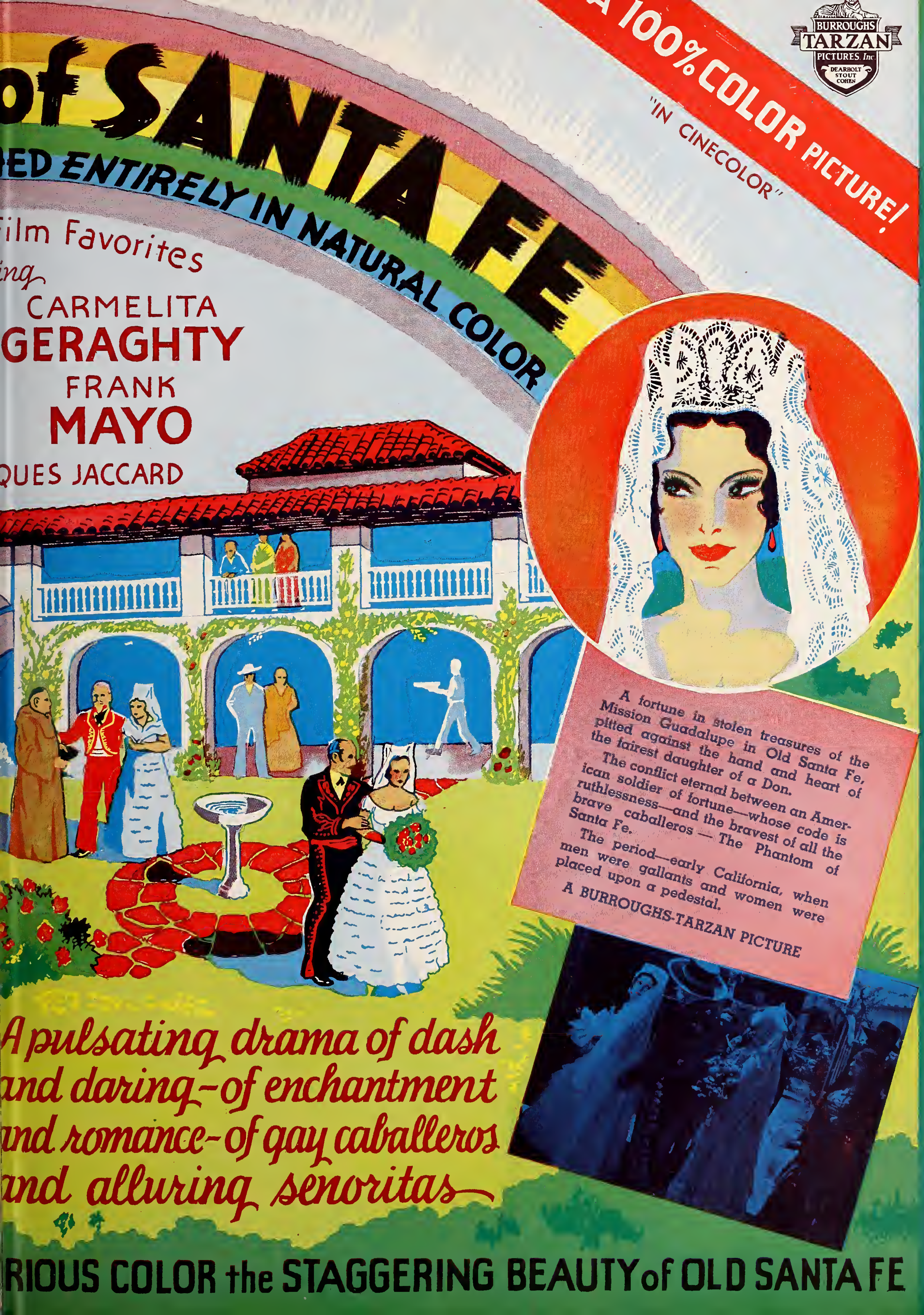
Directed by



A CAST OF 500!
SIX MONTHS
IN THE MAKING!

A PICTURE of MASS and MAGNITUDE DUPLICATING in G



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STOUT
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ED ENTIRELY IN NATURAL COLOR

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ing
CARMELITA
GERAGHTY
FRANK
MAYO
QUES JACCARD

A fortune in stolen treasures of the Mission Guadalupe in Old Santa Fe, pitted against the hand and heart of the fairest daughter of a Don.

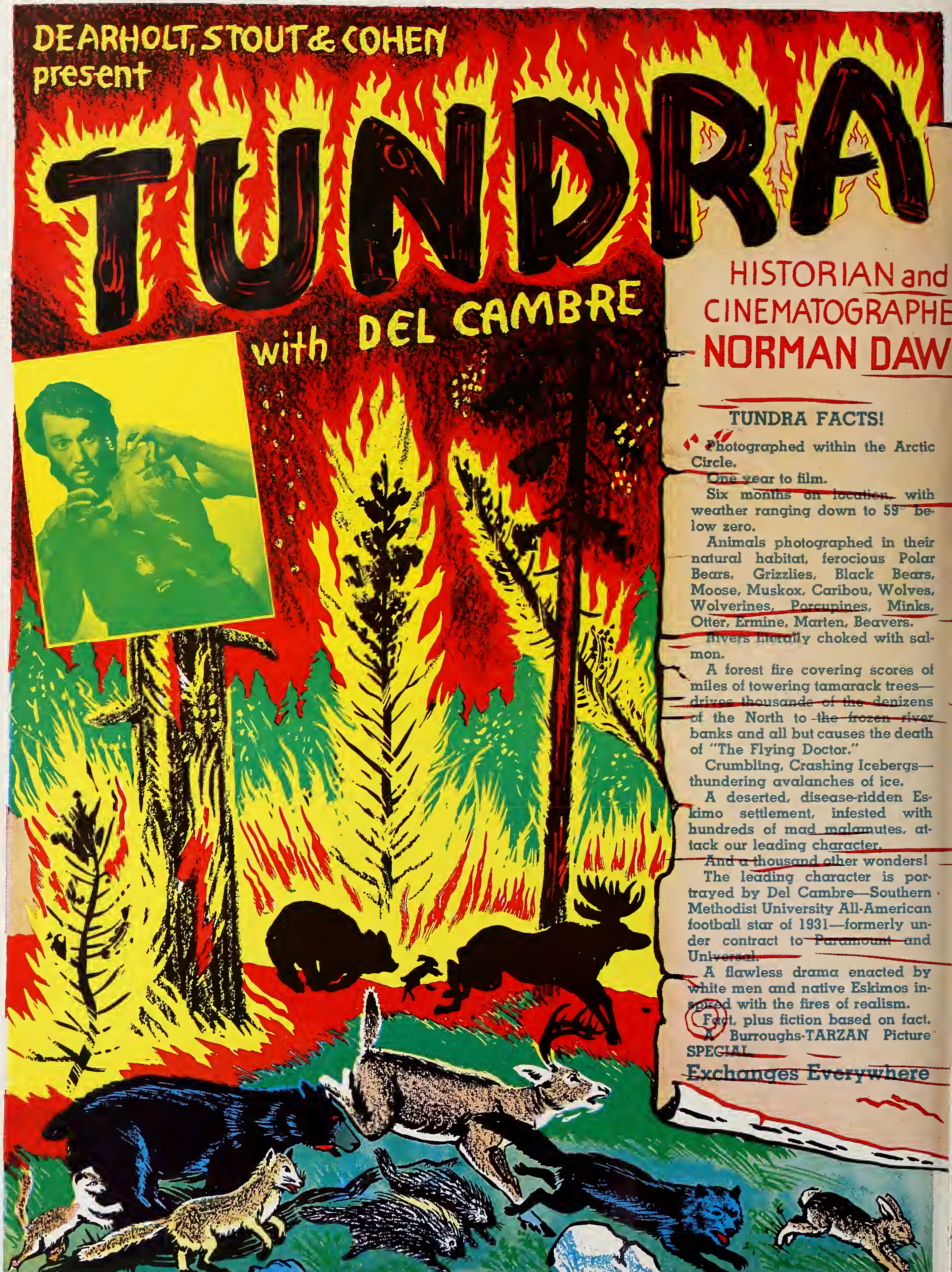
The conflict eternal between an American soldier of fortune—whose code is ruthlessness—and the bravest of all the brave caballeros — The Phantom of Santa Fe.

The period—early California, when men were gallants and women were placed upon a pedestal.

A BURROUGHS-TARZAN PICTURE

A pulsating drama of dash
and daring—of enchantment
and romance—of gay caballeros
and alluring señoritas—

RIOUS COLOR the STAGGERING BEAUTY of OLD SANTA FE



DEARHOLT, STOUT & COHEN
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TUNDRA

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HISTORIAN and
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NORMAN DAW

TUNDRA FACTS!

Photographed within the Arctic Circle.

One year to film.

Six months on location with weather ranging down to 59° below zero.

Animals photographed in their natural habitat, ferocious Polar Bears, Grizzlies, Black Bears, Moose, Muskox, Caribou, Wolves, Wolverines, Porcupines, Minks, Otter, Ermine, Marten, Beavers.

Rivers literally choked with salmon.

A forest fire covering scores of miles of towering tamarack trees—drives thousands of the denizens of the North to the frozen river banks and all but causes the death of "The Flying Doctor."

Crumbling, Crashing Icebergs—thundering avalanches of ice.

A deserted, disease-ridden Eskimo settlement, infested with hundreds of mad malamutes, attack our leading character.

And a thousand other wonders!

The leading character is portrayed by Del Cambre—Southern Methodist University All-American football star of 1931—formerly under contract to Paramount and Universal.

A flawless drama enacted by white men and native Eskimos inspired with the fires of realism.

Fact, plus fiction based on fact.

A Burroughs-TARZAN Picture SPECIAL

Exchanges Everywhere

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CABLE ADDRESS "BURRTAR"

PARAMOUNT PLANNING 78 FEATURES 113 SHORTS, IS CONVENTION KEYNOTE

Sales Staff To Hear Whether Class A and B Groupings Will Be Dropped in Distribution as in Production

"Elsie Dinsmore" Stories Considered as Screen Material; New "Hop-Along Cassidy" Series; Schulberg To Make 8

Starting its second year under the revitalization of reorganization, Paramount Pictures Corporation, on Friday, will assemble its home office and field sales forces at the Edgewater Beach hotel in Chicago for the annual sales convention, at which 78 features and 113 short subjects will be announced as constituting the program for 1936-37. There will be 40 releases through the first six months.

Paramount's home office delegation left New York Wednesday afternoon, led by Neil F. Agnew, vice-president in charge of sales, and including Joseph J. Unger, Charles Reagan, Robert M. Gillham, Don Velde, Herman Lorber, Arthur Dunne, Jack Roper, Fred LeRoy, and G. B. J. Frawley, and the following eastern district sales managers: Milton Kusell, William Erbb and P. A. Bloch.

In addition, the sales meeting will be attended by District Managers Harry Goldstein, Oscar Morgan, Jack Dugger, J. E. Fontaine, R. C. Libeau, Hugh Braly, M. H. Lewis and Ben Blotcky, and M. A. Milligan, of Canada.

The delegates in all probability will be told whether the distribution division will drop the Class A and Class B groupings in favor of a single category, the studio in Hollywood having decided to combine both classes into one beginning next season.

The reason given for the studio's action, taken by William LeBaron, production general, is that it needs a more elastic policy in order to avoid the difficulties which result when so-called "B" pictures prove to be superior to "A" product, and conversely.

Mr. LeBaron, however, advised that production costs on the new schedule will continue to be based upon the merits of the story, director and cast, but that the personnel will not suffer what he believes to be a preliminary letdown by having its assignment put arbitrarily in the "B" classification as heretofore.

Consider "Dinsmore"

Paramount is undertaking a survey to determine whether the "Elsie Dinsmore" stories would be popular as screen material in the new season. The stories, by Martha Stanley, were considered juvenile "classics" early this century, and if produced in motion pictures, Virginia Weidler, child actress, would be starred in a series for 1936-37 release.

The sales delegates will be told that Harry Sherman again will produce a series of six "Hop-Along Cassidy" pictures in 1936-37, besides two Rex Beach westerns and one musical feature. Completing the sixth of this season's "Cassidy" story, Mr. Sherman this week announced the titles of the 1936-37 releases, all stories by Clarence E. Mulford, as follows:

Return of Hop-Along Cassidy
Trail Dust
Cottonwood Gulch
Roundup
Bring Me His Ears
Rustlers' Valley

Boris Morros, head of Paramount's studio music department, will provide all the music not coming from the outside. The series again will feature William Boyd, Jimmy Ellison and George Hayes. Screenplays for the most part will be written by Doris Schroeder, production on the first starting in July.

PLANE DOOR REMOVED, CREW SHOOTS LINER

Traveling in a great boxlike airship, with no safety belts and a door removed from the starboard side so that a newsreel camera could be projected downward, a Paramount News crew on Monday took off when the Queen Mary, pride of the British passenger fleet, was being edged on by tugs around New York's Battery.

Cameraman Al Mingalone stood by the open starboard adjusting a dwarf tripod with the nonchalance that comes from flying 70,000 miles during his 10 years with Paramount News and surviving a couple of crackups.

"There she is," Mingalone signaled the pilot. Then came the job of maneuvering the plane in position, and Pilot Grevemberg performed practically all the stunts in the catalogue of stunt flyers, part of the time amid a flotilla of escorting planes.

Whether Ben Hecht and Charles MacArthur will have any productions of their own on 1936-37 schedules of Paramount was to be determined. Meanwhile they are writing a script for the company.

Three or Four from Lubitsch

Ernst Lubitsch in all probability will make three or four for 1936-37. He is now reading scripts.

Howard Estabrook will be associated with Frank Lloyd in production of four for the new season, one probably in color.

Lew Gensler also is set to produce four, starting with "The Big Broadcast," musical revue, and unselected stories with George Raft and Carole Lombard.

Eight will be forthcoming in 1936-37 from Benjamin P. Schulberg, on a new three-year contract, starting July 1st, and working at General Service Studios in Hollywood. Ralph Kohn will continue as general manager for Mr. Schulberg, who, previously with Paramount, has of late been producing for Columbia.

Emanuel Cohen's new Major Pictures in the new season will start a new producing arrangement. Meanwhile, Mr. Cohen, on June 15th, will begin work on "Pennies from Heaven," starring Bing Crosby, for Columbia Pictures. Victor Shapiro is Mr. Cohen's new press agent, working from producing headquarters at General Service Studios, Hollywood. Mr. Cohen's Paramount contract calls for eight features over a three-year period.

Gladys Swarthout, opera singer, will return to Paramount next season, in "Champagne Waltz," with Fred MacMurray, Jack Oakie, Lyda Roberti and Velez and Yolanda, with Edward Sutherland directing.

David Holt will play the title role in "Johnny Gets His Gun," which Sid Brod will produce, with Onslow Stevens supporting, and Stuart Heisler directing.

Robert Florey will direct "Hollywood Boulevard," with C. Henry Gordon, John Halliday and Robert Cummings.

Virginia Weidler, child player, will appear with Bennie Bartlett in Mark Twain's "Tom Sawyer, Detective."

Frances Drake and Tom Brown are set for "I'd Give My Life."

Jack Chapin will appear in several in the new season in his new standing of featured player. He has been playing small parts.

A new contract will start Grant Withers in "Murder With Pictures."

Paramount also re-signed E. A. DuPont, director, making "A Son Comes Home."

William LeBaron will produce at least one starring John Boles in 1936-37.

Charles Barton will direct "Lady Be Careful," with Robert Cummings; Elliott Nugent will direct "Wives Never Know," co-starring Charlie Ruggles and Mary Boland, and Paul Sloane will direct "Everything for Sale."

International Film Unions

Unions of film workers in Austria and Czechoslovakia have reached an agreement to foster trade unions in the two countries and negotiations are said to be under way to extend the international union membership move to Germany and Switzerland. Under the agreement, any worker wishing to obtain employment in any of these countries, outside his own, could do so only if he were a member of the organization in his own country.

New Miles City Theatre

H. W. Knutson, general manager of the State Theatre Company of Salt Lake City, has announced plans for a new 750-seat house at Miles City, Montana. The new theatre is expected to be opened in August. The company operates houses in Livingston, Harlowton and Big Timber, Montana, in addition to one house in Miles City.

REPUBLIC ANNOUNCES 52 FEATURES AND FOUR SERIALS FOR 1936-37

Three Hundred at Convention Hear Program and Product Outlined; Norton Ritchey Discusses the Foreign Status

Concentrating in 1936-37 on the upbuilding of its talent supply, Republic Pictures enters the new season with a commitment of 52 features and four serials.

Some 300 delegates to the annual sales convention, opening Thursday and closing on Saturday, heard the new program and policies outlined in convention headquarters at the Drake Hotel in Chicago, coming from the home office, exchange affiliates and the studios. The product will be divided into eight groups, as follows:

Two Anniversary Specials:

Two Years Before the Mast
The President's Mystery Story

The Jubilee Six:

Army Girl
Portia on Trial
Happy-Go-Lucky
Follow Your Heart, starring Marion Talley
Join the Marines
Hearts in Bondage

24 "Gilt-Edge Pacemakers":

Down to the Sea
The Country Gentleman
Gangs of New York
Steamboat Mary
Legion of the Damned
The Broadcasting Mystery
Between Two Loves
Navy Blues
Bachelor Girl
Sky Hostess
Isle of Lost Men
Why Worry
Two Men and a Woman
Special Order
The Beloved Brute
Bulldog Edition
The Affairs of Cappy Ricks
The Kentucky Handicap
Swift Lightning
The Chinese Orange Mystery
Dangerous Pleasure
Missing Men
Call of the Primitive
Untitled story starring Mrs. Wallace Reid.

Four Natural Color Features

Lives of a Texas Ranger
The Painted Stallion
In Old Monterey
The Vanishing West

Eight Gene Autry Features

There will be two Gene Autry "specials," and, in addition, the following, starring Mr. Autry, in musical western form:

Oh, Susannah
Get Along Little Doggies
Riding the Range
Old Corral
Mexicali Rose
Roundup Time

MacDonald Westerns

Eight westerns will star William Colt MacDonald, as follows:

Roarin' Lead
Ghost Town Gold
Riders of the Whistling Skull
Bullets for Buckaroos
Come on Cowboy
Hit the Saddle
Gun Smoke Ranch
Three Fightin' Fools

The four serials will conclude the program.

Mayor Kelley, of Chicago, opened the convention with an address of welcome on Thursday morning, W. Ray Johnston, Republic's president, responding. Nat Levine, president of the producing subsidiary, of Hollywood, next outlined the program, and M. J. Siegel, coast studio executive, explained the construction of the production staff in action.

Open Forum on Product

Addresses were delivered by J. J. Milstein, general sales manager; Sam Hacker, contract manager, and Edward Finney, director of advertising and publicity, and were followed by an open forum in which the branch managers and salesmen participated. The last convention day will be devoted entirely to section meetings.

Attending the convention, besides officials already mentioned, are E. H. Goldstein, vice-president; N. K. Loder, treasurer; John S. Harrington, head of prints and accessories; Norton Ritchey, foreign sales director, and Edward Schnitzer, eastern district sales manager.

Guests on hand include: Walter Vincent, of the Wilmer and Vincent Circuit, and chairman of the board of Republic; Sam Smith, manager director of British Lion Film Corporation, in England, and L. E. Kalker, Republic's representative in the British Isles. Both Mr. Smith and Mr. Kalker will return to London after the convention.

Foreign Situated Outlined

The foreign situation as it affects Republic was explained by Norton Ritchey and Mr. Kalker. Domestic franchise holders were represented on the speaker's platform by Herman Gluckman, president of Republic's New York and Philadelphia exchanges; A. C. Bromberg, of the southeast, and Floyd St. John, of California. Oscar Hanson, Republic franchise holder in Canada, and Nat Lefton, of Ohio, also addressed the delegates.

Players and Writers Signed to Enhance Production Strength; Lindsley Parsons to Supervise New Series of Westerns

Before leaving the Hollywood studios, Mr. Levine effected several new contracts in line with his intention to build up the production roster, signing Eddie Quillan and Charlotte Henry for "The Gentleman from Louisiana," to be directed by Irving Pichel as his first for the company; Guinn Williams, John Merton and Robert Warwick were added to the serial, "The Vigilantes," with Mack Wright and Ray Taylor directing; Hamilton McFadden was signed as a writer and director, starting on "Join the Marines," to star Phil Regan; Olsen and Johnson, stage comedians, will work for Republic under a new five-year contract, first appearing in "The Country Gentleman."

Robert Livingston, player, was signed on a long term, taking the lead in "The Vigilantes," as a beginning. Stuart Walker, formerly of Universal, will write, produce and supervise, starting with "The President's Mystery," a Liberty Magazine story. Dorrell and Stuart McGowan, writing team, were given a new contract.

Lindsley Parsons to Supervise

Lindsley Parsons, who in the past year has written 13 stories, was promoted to supervise a series of westerns under Sol C. Siegel. Sam Ornitz is another new writer, assigned to Marion Talley's "Follow Your Heart," for which Larry Ceballos was taken on as dance director.

The first Republic all-color picture, as yet untitled, will be directed by Joseph Kane, signed last week, work to begin in a month. "Billy the Kid" also will be done in color by Republic.

Tracy Knight was advanced to director of writers and writing assignments at the Hollywood studios, taking over the post formerly held by Wallace MacDonald. Harold Dodds succeeds Jack Weiner as casting director. Ed Finney, advertising director, appointed Al Adams as his assistant, and Jack Hardy, assistant on the same staff, was shifted to the post of studio publicity director, succeeding Lindsley Parsons.

Long crowded for space in the Republic executive offices in Rockefeller Center, New York, and with the foreign department already located at 1776 Broadway, the corporation is now enlarging its quarters at the Broadway address to house the offices of President W. Ray Johnston, who henceforth will concentrate on the business management and production contact and financial arragements.

FIRST SCREEN TALKING ACTOR NOW AN EXTRA

Norman Taylor, who made the first voice test for the Thomas Edison experiments in talking pictures 23 years ago, is now in Hollywood working as a bit player in "The Return of Sophie Lang" at Paramount.

Mr. Edison was a friend of the vaudeville team of Taylor and Howard, playing Broadway's Palace in the spring of 1913, when the inventor suggested that they go to Derby, Conn., and aid in the experiment to demonstrate that pictures could talk. For two weeks the Taylors patiently labored over one scene in "The Squaw man."

Though results were crude, Mr. Edison told Taylor: "This type of talking cinema will in all probability be perfected, but I will wager that an entirely different system will be in use within 20 years."

Schultz Adds Theatre

Nate Schultz, president of Selected Pictures in Cleveland and northern Ohio distributor of First Division Pictures, has purchased the Paramount theatre, Akron, from Louis Levine. The sale becomes effective June 1. Mr. Schultz now operates houses in Cleveland and Barberton.

Joins Morris Agency

Mildred Webber, former Warner talent scout in New York, has joined the William Morris Agency, heading a new department designed to discover and develop new stage and screen talent.

and when they kissed....

PHILLY WENT WILD!

in smash pre-release run!

How crowds jammed the Fox, Philadelphia, to pile up the take . . . over-capacity night and day . . . almost hitting the sensational "Under Two Flags" record. SET FOR 2nd WEEK, naturally. Plan on extra playing time, when these box-office sweethearts hit *your* town!

ROBERT TAYLOR
LORETTA YOUNG

in

Private Number

with

PATSY KELLY • BASIL RATHBONE
MARJORIE GATESON

A FOX PICTURE
Darryl F. Zanuck in Charge of Production
DIRECTED BY ROY DEL RUTH
Associate Producer Raymond Griffith
Screen play by Gene Markey and William Conselman
Based on a play by Cleves Kinkead

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

69 FEATURES, 100 SHORTS IN '36-37 PLANS OF TWENTIETH CENTURY-FOX

Own Studios Will Produce 54 Features; Sol Lesser Six; Five Slated From Abroad; Four Reissues of Will Rogers Films

Four Pictures Will Star Shirley Temple; Educational to Provide the Entire Program of Some 42 Two-Reel Comedies

Twentieth Century-Fox Film Corporation, under the management of Sidney R. Kent, president, Joseph M. Schenck, chairman of the board, and Darryl F. Zanuck, vice-president in charge of production, formally started 1936-37 operations last weekend. At the annual sales convention, held at Chicago's Congress hotel, some 298 delegates heard a firsthand account of the new program, consisting of 69 features, 42 two-reel comedies, 58 one-reel subjects and the usual 104 Movietone News releases.

The company's own studios, under the direction of Mr. Zanuck, will produce 54 of the features; Sol Lesser will produce six; five will be produced abroad, and four will be reissues of Will Rogers pictures.

Of the short subjects, Twentieth Century-Fox will produce the newsreel and six each of "Along the Road to Romance" and "Adventures of a Newsreel Cameraman." In addition, 42 two-reel and 46 one-reel subjects will be produced by Educational Pictures, E. W. Hammons, president, and released through Fox.

$250,000 *TO "QUINS" FOR THREE FOX FILMS*

On their second birthday, the five Dionnes received a present from Twentieth Century-Fox of $250,000, *advance for three more features to be made before the end of* 1938. *But according to Hon. David A. Croll, one of the quintuplets' guardians, when it comes to films, it isn't so much the money as the principle of the thing. Of several offers the Twentieth Century-Fox bid was considered the most attractive, both because of the quarter-million down payment and because the company strictly adhered to conditions for the children's safety imposed during the filming of "The Country Doctor," Mr. Croll said.*

Under the contract, the $250,000 *is an advance check with no strings attached. Should any or all of the children die before the expiration of the agreement, the money can not be recovered. An additional* $50,000 *is guaranteed on the completion of the new series and a royalty clause calling for* 10 *per cent of the net receipts is also included in the contract.*

Outstanding among the features promised will be four starring Shirley Temple. Fox's theatre customers also may expect at least one starring the Dionne Quintuplets, the corporation last week having paid $250,000 for the rights to make three with the babies before 1938.

The first Twentieth Century-Fox color film venture, "Ramona," will be an early 1936-37 release, and the first of two musicals by Irving Berlin, "On the Avenue," is on the season's list. Jane Withers will make four features, there will be three more of the Jones Family series, and three Charlie Chan features.

No Delay from Fire

The convention hardly had adjourned on Monday when word was flashed of a divisional studio fire at the Westwood Hills Studio in California. Mr. Kent, however, announced that the blaze caused no serious losses and will involve no production delay. The damage, mostly from water, will not exceed $10,000. No important records were destroyed.

Mr. Kent and Mr. Schenck, returning from London a few days earlier, brought word of the consummation of a deal whereby British National, in England, will produce four to six for Fox in 1936-37, borrowing talent from Fox's California supply. These are in addition to the four coming from Fox's own New World Pictures, formed in London a few weeks ago, under Robert T. Kane's supervision. Fox already has assigned some 69 stars and featured players to 1936-37 appearances, drawing its talent from the following roster:

Astrid Allwyn
Don Ameche
Richard Arlen
Lionel Barrymore
Warner Baxter
Thomas Beck
Will Benedict
Elisabeth Bergner
J. Edward Bromberg
Spring Byington
Delma Byron
June Carlson
John Carradine
Ruth Chatterton
Irving S. Cobb
Constance Collier
Jean Dagger
Jane Darwell
Shirley Deane
Alan Dinehart
Jean Dixon
Dixie Dunbar
George Ernst
Alice Faye
Stepin Fetchit
Pauline Frederick
Janet Gaynor
Hall Johnson Choir
Ted Healy
Sonja Henie
Kenneth Howell
Ian Hunter
Harry Jans
Arline Judge
Patsy Kelly
Robert Kent
Victor Kilian
Victor McLaglen
June Lang
Ivan Lebedeff
Myrna Loy
Keye Luke
Billy Mahan
Fredric March
Herbert Marshall
Adolphe Menjou
Frank Morgan
Gavin Muir
Warner Oland
Jed Prouty
John Qualen
Gregory Ratoff
Frank Reicher
Ritz Brothers
Muriel Robert
Florence Roberts
Simone Simon
Paul Stanton
Slim Summerville
Kent Taylor
Julius Tannen
Shirley Temple
Lawrence Tibbett
Arthur Treacher
Claire Trevor
Delmar Watson
Jane Withers
Helen Wood
Loretta Young

Outstanding among the directors who will produce for the Fox company next season are John Cromwell, Howard Hawks, Henry King and Sidney Lanfield.

New Contracts

New contracts given out by Mr. Zanuck at the studios in Hollywood before he departed for Chicago and the convention include those negotiated with Leonard Praskins, writer, signed for one year; Robert Warwick, player, for "Charlie Chan at the Racetrack"; Betty Jane Hainey, for "The Bowery Princess"; Alexis Archangelsky, composer, arranger and musical director, signed for one year; Willis Cooper, radio script writer; Sonja Henie, champion ice skater, signed for five years, starting with "Peach Edition," by Mark Kelly; Douglas Fowley, player; Helen Wood, player; and, Louis F. Moore, who replaces Milton Schwartz as head of the Western Avenue Studio story department.

Presiding at the convention was John D. Clark, general sales manager, flanked on the one side by the home office contingent, headed by Mr. Kent and Mr. Schenck, and on the other side by the producing representatives, Mr. Zanuck, and Sol M. Wurtzel.

Mr. Clark welcomed the delegates on Friday, a discussion of short subjects occupying the remainder of the morning, with addresses by Earle Hammons, Educational's president; Jack Skirball, W. J. Clark and W. J. Kupper, western division manager.

Mr. Zanuck opened the session on Friday afternoon with an explanation of the corporation's production plans for 1936-37, followed by an analysis of the entire feature schedule by Mr. Clark.

Stories for 52 Purchased

That stories for 52 of the company's 69 features for next season have been bought and writers assigned to their screen treatment was revealed to the sales forces by Darryl F. Zanuck, who also told the conventioneers that seven features had been finished, or nearly so, and that the company was ahead of schedule. He said that the death of Will Rogers was a box-office loss as well as a personal loss.

"We are not an organization that lives or dies on one picture," he continued. "We are one of the two greatest companies in Hollywood."

In discussing the recent Screen Writers' Guild upheaval and its demands for a closed shop, he said that some of the writers had stayed with the company and that the guild is now a dead issue.

"I am amazed at the strength of our distribution organization," said Mr. Zanuck. "I have been with three companies, but ours is the greatest. When I have asked for more money for pictures Joseph M. Schenck and Mr. Kent have upped the figures. They want product."

He introduced his assistants, William Dover, William Goetz, Jason Joy, and Sol Wurtzel. He also praised Nunnally Johnson, Raymond Griffith, Kenneth MacGowan, Buddy DeSylva and Gene Markey, and predicted that stars who would go places would be Simone Simon, Michael Whalen, Robert Kent and Sonja Henie. He told the salesmen that he had already been offered $50,000 for a loan of Don Ameche for one picture by another company, although Mr. Ameche has appeared in only one film for Twentieth Century-Fox.

Sees Higher Sales in Britain

W. J. Hutchinson, who talked on foreign sales, predicted that the British sales total would be higher than ever before.

Sol Lesser told about three Zane Grey and three Harold Bell Wright stories he will make next season.

William Sussman discussed the need of following through on contracts. Earle W. Ham-

DETAILS OF 45 TITLES FOR SEASON

mons, Educational president; Jack Skirball, sales manager, and William Clark went into detail on short subject plans, both from the production and sales standpoints.

W. J. Kupper, western division manager, accepted the eastern division's challenge in the sales drive.

Charley E. McCarthy, director of advertising and publicity talked about plans in his department for the coming year. Mr. McCarthy revealed that the advertising budget for newspapers and trade papers would be materially increased and said that present production tendencies warranted this increase.

Following Mr. McCarthy's talk, Harry Brand, west coast publicity chief, told the delegates what the studio press department had in store. Arch Reeve of the home office talked about a new form of press book material and Earl W. Wingart told of the plans for newspaper and magazine publicity service on coming productions. Lee Balsly also told of plans for advertising accessories.

Prize Winners Announced

Herman Wobber, west coast district manager, told the sales force of the work the studios were doing. He praised Mr. Zanuck and other members of production forces and said that the salesmen could rely on the production end to deliver good pictures.

William C. Gehring, in charge of the S. R. Kent sales drive, then announced the prize winners in the last contest. Gehring, incidentally, was elected to head the S. R. Kent drive for the coming year. This drive will start Aug. 1.

No changes in sales policy were promised by Jack Sichelman and Nat Finkler.

The Fox Movietonews division took the rostrum. Truman H. Talley, Laurence Stallings, Lew Lehr, Jimmie Fidler, Ed Thorgersen, Ed Sullivan and Lowell Thomas addressed the delegates in turn. Each told details of his particular phase of the work in making up Fox Movietonews and how the news was gathered.

Joseph Schenck revealed the manner in which the new Twentieth Century-Fox company was formed. His signing of Darryl Zanuck and the progress the company had made under Mr. Zanuck's leadership were told. He gave the inside workings of the merger plans and how they were effected and what they meant.

After Mr. Schenck's address, Mr. Kent took the platform and behind guarded doors, gave a complete picture of the company and its workings. He stressed the importance of the relationship that should exist between the production and the distribution departments and said that he hoped the cooperation that had existed in the past would continue.

Mr. Kent paid particular attention to the foreign sales meeting in Paris several weeks ago. He said that the International aspect of the business was greater than ever before and that special attention should be paid to the company's foreign product. He told of the five foreign pictures which the company would release, which were, or would be, made abroad and told of their relative importance.

Charlotte First in Short Subjects

Charlotte won first place in the short subject division in the third Sidney R. Kent Drive, prizes for which were one of the features of the Twentieth Century-Fox convention.

In the short clasification, the winners were:

1.—Charlotte: Phil Longdon, manager.
2.—New Orleans: E. V. Landaiche, manager.
3.—Washington: Sam N. Wheeler, manager.
4.—Atlanta: Paul Wilson, manager.

FILM CHURCH SERVICE IS HELD IN LONDON

Choirs, organs and preachers may vanish from church services and give place to motion pictures if an experiment tried in London is successful, according to a special dispatch to the New York Post.

At a large hall in a London suburb representatives of all churches attended a demonstration of a new kind of talking film and the first talking film service. The picture combines prayer and worship and the demonstration was arranged by the Cinema Christian Council to introduce it to religious bodies.

Hymns and prayers were thrown on the screen, the audience joining in, led by the unseen organ and leader.

It was explained afterwards that it was hoped to produce a full service of films for use in churches and Sunday schools.

Dividing the $5,000 offered by Sol Lesser, producer of action pictures for the company, were these:

1.—Minneapolis: Moe A. Levy, manager; first prize, $1,500.
2.—Pittsburgh: Ira H. Cohn, manager.
3.—Salt Lake City; Charles L. Walker, manager.
4.—St. Louis: Ben Reingold, manager.
5.—Oklahoma City: Raymond A. Higdon, manager.
6.—Dallas: Herman R. Beiresdorf, manager.
7.—Des Moines: Stanley J. Mayer, manager.

In the ad sales department, winners were:

1.—Salt Lake City.
2.—Oklahoma City.
3.—Memphis: Tom W. Young, manager.
4.—Denver: R. James Morrison, manager.
5.—Des Moines.

Prizes in the S. R. Kent drive for the various exchanges resulted in the following classification:

1.—Atlanta.
2.—Charlotte.
3.—San Francisco: George H. Ballentine, manager.
4.—New Orleans.

As district manager of the Atlanta division, Harry Ballance won a special prize of a watch as a personal gift from Mr. Kent. In the foreign field, J. Steedman of Singapore was the winner of a similar prize and his award will be sent to him by C. V. Hake of the foreign department who accepted for Mr. Steedman.

Others Attending

In addition to those already mentioned, executives at the convention included: Felix A. Jenkins, Jack Sichelman, William Gehring, Nat B. Finkler, Edward H. Collins, Clarence A. Hill, Martin Moskowitz, Roger Ferri, Jack Bloom, Harry Mersay, Isidore Lincer and Dean DeTitta. All but Mr. Jenkins are from the executive sales department at the home office.

Production also was represented by William Goetz, William Dover, Colonel Jason Joy, Joseph Moskowitz and Joseph Pincus.

Arthur Dillenbeck was an additional representative from advertising and publicity, while the foreign department sent Walter J. Hutchinson, Irving A. Maas, Clarence V. Hake, Maurice L. Ahern and Anthony S. Santos.

Elliott McManus, Jerry Novat, Paul Allison, William Caldwell and Don Reed were additional ad-sales delegates.

Guests included: George Skouras, Sol Edwards, Jack Skirball, Harvey Day, Irving Berlin, Irving Caeser, George Weeks, Sol Lesser, Paul Terry, Arch Bowles, Elmer Rhoden, Rick Ricketson, Harold J. Fitzgerald, Lon Cox, Howard E. Jameyson, Harry A. McClure, Ed Shanberg, Leo J. McCarthy, E. W. Holmberg, Percy Heiliger, Sam Fox, Leonard Greene and Hettie Grey Baker.

The Feature Program

The feature program analyzed for the delegates detailed 45 titles of story properties already set, as follows:

The Road to Glory, co-starring Fredric March and Warner Baxter, with Lionel Barrymore, June Lang, Gregory Ratoff, Victor Kilian, Paul Stanton, John Qualen and Julius Tannen. Howard Hawks is director.

Ramona, all-color romance of old California, with Loretta Young and Don Ameche, supported by Jane Darwell, John Carradine, Pauline Frederick, Kent Taylor and William Benedict. Henry King is director.

Sing, Baby, Sing, musical comedy, with Adolphe Menjou, Ted Healy, Alice Faye, the Ritz Brothers, Patsy Kelley and Gregory Ratoff. Sidney Lanfield is director.

Girl's Dormitory, presenting Simone Simon, French importee in her American film debut, heading a cast including Ruth Chatterton, Herbert Marshall, Constance Collier, J. Edward Bromberg, Shirley Deane, Dixie Dunbar and John Qualen.

To Mary—With Love, co-starring Warner Baxter and Myrna Loy, with Ian Hunter, Claire Trevor and Jean Dixon featured. John Cromwell is directing.

On the Avenue, Irving Berlin's musical, for which he wrote the story, music and lyrics. Waiting casting.

Love Flight, starring Lawrence Tibbett. Slim Summerville and Arthur Treacher have featured roles.

King of the Khyber Rifles, starring Victor McLaglen, in a story of that historic British Army detachment which guarded the Khyber Pass.

Singapore, also starring McLaglen, in an adventurous film of a salvage operating off the coast of China.

Shirley's First of Season

The Bowery Princess, Shirley Temple's first for the season. Frank Morgan, Robert Kent, Delma Byron, Julius Tannen, John Carradine, Stepin Fetchit and the Hall Johnson Choir are in the cast.

The Stowaway, Sunbonnet Sue and a picture as yet untitled will complete Shirley Temple's quota.

Lloyds of London has Don Ameche in the lead.

Pepper is Jane Withers' first picture, with Irvin S. Cobb, Slim Summerville, Dean Jagger, Muriel Robert, Ivan Lebedeff and Delmar Watson. A musical film and two as yet untitled pictures will complete Jane Withers' quota.

Mark of Zorro, operetta, based upon the romantic comedy in which Douglas Fairbanks starred in silent days. Waiting casting.

The Holy Lie, featuring Jane Darwell, Claire Trevor, Arline Judge, J. Edward Bromberg, Paul Stanton and Astrid Allwyn.

(Continued on page 82)

"THE FIRST NEW
WESTERN PICTURE
IN TWENTY YEARS.
SCREENED IN THE
THEATRES IN THE LA

HARRY CAREY ★ HOOT

THE LAST

IDEA IN
-MAKING
..WILL BE
LARGEST
EST CITIES" .. *says*
LITERARY DIGEST

SIX GUNS ROAR IN A MACHINE-GUN AGE . . AS FIGHTING MEN OF THE WEST THAT WAS TAKE THEIR BLAZING STAND AGAINST GANGLAND

"Cleverly conceived and produced . . . has all the earmarks of a 'sleeper.' . . . Builds steadily, with situations topping each other until the finish . . . Sparkles with good showmanship."
—*Motion Picture Daily*

"A show with surprises for audiences and exhibitors . . . Holds a lot of entertainment for any kind of theatregoer . . . Engaging and forceful human interest drama . . . Its field should not be limited to Western followers."
—*Motion Picture Herald*

GIBSON

OUTLAW

with **TOM TYLER ★ HENRY B. WALTHALL ★ MARGARET CALLAHAN**

Directed by Christy Cabanne ★ RKO-RADIO PICTURE ★ Associate Producer, Robert Sisk

STORIES BOUGHT FOR 52 FEATURES

(*Continued from page 79*)

Ladies in Love will have Janet Gaynor and two feminine co-stars in leading roles.

Thank You, Jeeves, starring Arthur Treacher, and based upon the humorous character created by P. G. Wodehouse.

Charlie Chan at the Race Track, starring Warner Oland, with Helen Wood, Alan Dinehart, Thomas Beck, Keye Luke and Gavin Muir.

Charlie Chan With The Fleet and Charlie Chan in Murder at the Opera are the two remaining Warner Oland pictures.

See America First is the initial Jones Family picture, with Jed Prouty, Shirley Deane, Spring Byington, Florence Roberts, Kenneth Howell, June Carlson, George Ernest and Billy Mahan.

Champion Skater in Debut

Peach Edition will star Sonja Henie, world's champion figure skater. It is an original story by Mark Kelly, former sports editor of the Los Angeles *Examiner*.

Richard Arlen will star in three of the six outdoor pictures to be produced by Sol Lesser for 20th Century-Fox.

The five British-made pictures to be released include one with Elisabeth Bergner, and the four to be produced by New World Pictures under Robert T. Kane.

The remaining pictures, to be produced by 20th Century-Fox studios in Hollywood, for which casts have not yet been selected, are:

The Last Slaver.
Wake Up and Live.
Love Is News.
Banjo On My Knee.
The Splinter Fleet.
Career Woman.
White Hunter.
Doctor, Wife and Nurse.
Cafe Metropole.
Rings on Her Fingers.
Fifty Roads to Town.
Sky King.
Seventh Heaven, famous success in the silent era.
They Always Come Back.
The Barbieri Vase.
That Certain Girl.
The McKinley Case.
Death in Paradise Canyon.
Pigskin Parade.
The Lost Nancy Steele.
Four Gallant Men.
15 Maiden Lane.
Island in the Sky.

Zanucky to Supervise 36

Thirty-six of the feature pictures will be produced under the personal supervision of Darryl F. Zanuck, vice-president in charge of production. Sol M. Wurtzel, executive producer, will supervise eighteen.

42 Two-Reels, 58 Singles

Twentieth Century-Fox Film Corporation will distribute 42 two-reel comedies and 58 one-reel subjects during 1936-37, it was announced Monday at the convention. Educational Pictures will, as usual, furnish the entire program of two-reel comedies, while Educational and Fox-Movietone will both contribute to the one-reel line-up.

Educational's comedy stars already signed and working on next year's product include: Buster Keaton, Buster West and Tom Patricola, Bert Lahr, Tim and Irene, Pat Rooney 3rd and Herman Timberg, Jr., and Jefferson Machamer. Machamer and the Rooney-Timbenrg team are the latest to be signed. The Educational comedy product will be distributed in series as follows:

6 Buster Keaton comedies
6 Buster West-Tom Patricola comedies
10 Musical comedies, including four "Gags and Gals" pictures, written by Jefferson Machamer and featuring this writer-artist with his company of girls.
6 Tim and Irene comedies
8 All Star comedies
6 Novelty comedies

Three two-reel comedies for early fall release have already been completed and Al Christie, working at the Astoria (New York) studios, will finish camera work on three or four more before the summer studio vacation, Mr. Hammons told the convention.

Six Writers at Astoria

The recent addition of David Freedman to Educational's writing staff gives this organization the largest line-up it has had at the beginning of a season in many years. Six writers are now contributing story material for production at Astoria including, besides Mr. Freedman, Charlie Williams and Marcy Klauber, collaborating; Arthur Jarrett and William Watson, working together, and Mr. Machamer.

The one-reel productions will be divided into five series. Educational will furnish three of these series as follows:

26 Terry-Toons by Paul Terry
10 Treasure Chest Productions
10 Song and comedy hits

The remaining two series will come from Fox-Movietone. They will be:

6 Adventures of the Newsreel Cameraman, produced by Truman Talley and edited by Lew Lehr.
6 Along the Road to Romance on the Magic Carpet of Movietone, produced by Truman Talley, edited by Lew Lehr, narrated by Ed Thorgensen.

The Terry-Toon cartoon series is being produced by the recently reorganized Paul Terry unit which will, within a few weeks, introduce several new cartoon characters to be featured during the new season.

The Treasure Chest productions will offer a variety of subject material, including several "Krazi-Inventions," by Miss Juliet Lowell, originator of the Dumbell Letters; one release featuring women in sports, and several subjects featuring animals.

The Song and Comedy Hit series will continue to combine music and humor, featuring such names as Henry King and His Orchestra; Dario and Diane, dancers; the five Cabin Kids.

Harry Thomas Forms New Distributing Company

Harry Thomas, in New York, has formed the Mutual Motion Picture Distributors, Inc., as the company to handle the various independent releases he has signed for next season.

Negotiations have been consummated for distributing 12 James A. FitzPatrick productions and 14 pictures to be produced by Maurice Conn. Another deal for 16 pictures is pending. Mr. Thomas is now closing contracts with state rights distributors to handle the product throughout the country.

Tryout Theatre For Managers Is Dropped by WPA

The managers' tryout unit of the WPA federal theatre project in New York has been discontinued, with no official explanation except that "it did not work out." On Broadway it was said, however, that it died for want of play material.

The tryout theatre was launched last fall with the intention of providing a proving ground for Broadway managers who wanted to see their plays acted before investing in a commercial production. The arrangement was on a cooperative basis, with the Government paying the actors.

Several plays were staged in Brooklyn, and the League of New York Theatres was supposed to cooperate, but the managers generally felt that if they had a play they believed merited production, they would not hazard it to possible mishandling by the WPA.

The Government now operates nine theatres in greater New York. These are the Symphony and Majestic in Brooklyn, the Adelphi, Daly's, Manhattan, Biltmore, Public in Manhattan, the Lafayette in Harlem, and the Provincetown Playhouse in Greenwich Village. At the Provincetown the WPA also is conducting a training school for directors and other technical courses.

The federal theatre open air shows which attracted more than 2,000,000 persons to New York public parks last year will be repeated this summer, beginning late in June. Six sites have been chosen, with capacities ranging from 2,000 to 20,000. The repertoire will include vaudeville bills, legitimate plays, musical comedies, circuses and operettas.

The WPA indoor circus which has been showing in various parts of New York since September closed last week after having played to a record number of customers—500,000.

Semi-light opera will be given in New York this summer at prices ranging from 25 to 75 cents.

In New Orleans plans are being drawn for an open air theatre to be built through the WPA at a cost estimated at a maximum of $60,000. Plans call for an amphitheatre seating 3,000, to be used for dramatic performances, concerts, and the like, at admissions scaled from 10 cents to $2. If the plans are approved by the administration, the project will be ready for use by next summer.

Al Rackin Rejoins Radio

Al Rackin, formerly in charge of Radio studio publicity, and more recently with Eckles and Ford, argents, returned to the studio in Hollywood this week. He will work under Howard S. Benedict, publicity director.

WARNER LISTS FULL 60 FEATURES OF 1936-37 PROGRAM AT CONVENTION

Will Continue to Produce Two-Hour Specials of Type of "Dream" and "Pasteur," Says Jack L. Warner in Interview

Twenty Warner Stars Assigned; More Than 50 Featured Players, 7 Associate Producers, 19 Directors, and 39 Writers

The combined Warner Brothers-First National-Cosmopolitan interests evidently have made the greatest progress among all the producers in rounding out product plans for 1936-37. To the eastern sales convention, in New York, Thursday and Friday, was announced the nature of all of the 60 motion pictures scheduled.

Jack L. Warner, vice-president in charge of production, called it "the most ambitious program in the history of our affiliated companies," in a statement from his Hollywood headquarters that was read to the delegates. He added that the company will continue to produce two-hour specials of the type of "A Midsummer Night's Dream" and "The Story of Louis Pasteur."

Of the 60 subjects announced, eight are from Broadway stage plays, 18 are from books and stories, seven will be based on "newspaper headline" fabrications, six are of the biographical genre of "Pasteur," six will be westerns, and the remaining 15 of varied nature.

Twenty "Warner Stars" have been assigned to the program, including:

Joe E. Brown
James Cagney
Marion Davies
Bette Davis
Errol Flynn
Kay Francis
Olivia Havilland
Leslie Howard..
Josephine Hutchinson
Sybil Jason
Al Jolson
Boris Karloff
Ruby Keeler
Paul Muni
Pat O'Brien
Dick Powell
Claude Rains
Edward G. Robinson
Rudy Vallee
Yacht Club Boys

In addition to Warner's own stars, the company will have other stars for use in an occasional production, as follows:

Madeleine Carroll
Claudette Colbert
Henry Fonda
Clark Gable
Fredric March
Robert Montgomery

Featured players under contract to Warner or its affiliated companies who will be available for the 1936-37 program number some 55, including:

George Brent
Joan Blondell
Ricardo Cortez
Guy Kibbee
Margaret Lindsay
Hugh Herbert
James Melton
Ian Hunter
Frank McHugh
Ross Alexander
Anita Louise
Ann Dvorak
Glenda Farrell
June Travis
Paul Graetz
Donald Woods
Hobart Cavanaugh
Jeanne Madden
Warren Hull
Jean Muir
Wini Shaw
Dick Foran
Marie Wilson
Robert Barrat
George E. Stone
Gale Sondergaard
Patric Knowles
Craig Reynolds
Humphrey Bogart
Allen Jenkins
Gordon Elliott
Mildred Law
Patricia Ellis
Gene Raymond
Richard Purcell
Carlyle Moore, Jr.
Beverly Roberts
Addison Richards
Barton MacLane
Henry O'Neill
Anne Nagel
Paula Stone
Jane Froman
Rosalind Marquis
Carol Hughes
Joseph Crehan
David Carlyle
Dennis Moore
Linda Perry
Joseph King
Mary Treen
Fred Lawrence
Jane Bryan
Jane Wyman
Gordon Hart

YOUNGSTERS INVITED TO TRY FOR SCREEN TEST

Warner Brothers has just concluded a tieup with Paul Whiteman's Radio Program, sponsored by Woodbury soap, for a national quest of talented youngsters, the most promising of whom will be given a screen test by the company. In association with the Whiteman enterprise, Warner will arrange to make one screen test a week of the most talented child. This will a full length test at the Brooklyn Vitaphone Studios, under the supervision of Sam Sax.

As part of the plan to encourage child talent, Warner will make a number of shorts, with casts composed entirely of children. The first of these shorts, directed by Joseph Henabery, was completed this week and will be released in conjunction with the opening of the Paul Whiteman search for child talent on the air.

Seven associate producers will create the 1936-37 feature program, working with Jack L. Warner and with Hal B. Wallis, associate executive with Mr. Warner in charge of production at the studios in Burbank. The producers are:

Robert Lord
Sam Bischoff
Henry Blanke
Bryan Foy
Harry Joe Brown
Lou Edelman
Earl Baldwin

Nineteen directors are on the California staff, as follows:

Max Reinhardt
Mervyn Le Roy
Frank Borzage
William Dieterle
Marc Connelly
Michael Curtiz
William Keighley
Lloyd Bacon
Archie Mayo
Raymond Enright
Busby Berkeley
Bobby Connolly
William McGann
Frank McDonald
William Clemens
Louis King
Nick Grinde
Noel Smith
"Breezy" Eason

The original stories for 1936-37 will be written, and the books and plays scenarioized by Warners staff of writers, which now numbers 39, including:

Sheridan Gibney
Laird Doyle
Casey Robinson
Delmer Daves
Seton I. Miller
Commander Frank Wead
Norman Reilly Raine
Warren Duff
Frank Craven
William Wister Haines
Jules Epstein
Earl Felton
Lillie Hayward
Peter Milne
Norman Springer
Tom Reed
Jerry Wald
Luci Ward
Rowland Leigh
Milton Krims
Mary McCall Jr.
Ulrich Steindorf
Abe Finkel
F. Hugh Herbert
Roy Chanslor
Sig Herzig
George Bricker
Harold Buckley
Barry Starr
Brown Holmes
Dalton Trumbo
Charles Kenyon
John Lloyd
Abe Jacoby
William Jacobs
William Ulman
Anthony Coldeway

Predicating his assertion on the belief that "the general average of motion picture has risen," and that "this progress will continue," Harry M. Warner, president of the corporation, told the delegates that "the 1936-37 production season will prove to be the finest," not only for Warner Bros. but for the industry as a whole.

The convention in New York of the affiliated companies is being presided over by A. W. Smith, Jr., eastern and Canadian general sales manager. A convention of the western and southern sales organization will be held in Chicago at the Blackstone Hotel, June 15th, 16th and 17th, and will be presided over by Gradwell L. Sears, western and southern general sales manager. Mr. Smith and Mr. Sears are both vice presidents of the Warner distributing organization.

Actively participating in the New York meeting are H. M. Warner, president of Warner Brothers Pictures, Inc.; Major Albert Warner, vice president in charge of distribution; Sam E. Morris, vice president in charge of foreign distribution; Joseph Bernhard, general manager of Warner Brothers Theatres; S. Charles Einfeld, director of advertising and publicity, and a vice president of the distributing organization; Norman H. Moray, executive in charge of Vitaphone shorts and trailers; Sam Sax, head of the Brooklyn Vitaphone studio, and many other executives and representatives of all branches of the Warner business both in this country and throughout the world.

The Combined Program

Following is Warner-First National's and Cosmopolitan's combined program of 60 pictures for 1936-37, the first group being those properties which are to be based on stage plays from Broadway.

Green Pastures, from Marc Connelly's Pulitzer Prize play; directed by Mr. Connelly, in association with William Keighley. Rex Ingram plays "De Lawd," central character. An all-colored cast, as well as the Hall Johnson Choir. Now ready for release.

Three Men on a Horse, from the play by John Cecil Holm.

Call It a Day, from the Broadway and London play by Dodie Smith.

The Desert Song, in Technicolor, the light opera by Otto Harbach, Oscar Hammerstein II and Frank Mandel; music by Sigmund Romberg.

White Horse Inn, from the London musical play, to be produced on the screen by Erik Charell.

A Slight Case of Murder, from the play by Howard Lindsay and Damon Runyon.

The Fortune Hunter, by Winchell Smith. To star Dick Powell and Ruby Keeler.

Give Me Your Heart, from the play "Sweet Aloes," by Joyce Carey. Starring Kay Francis. Now in production. Directed by Archie Mayo.

The sixteen features adapted from books and stories are as follows:

Anthony Adverse, from the best-seller by Hervey Allen, with Fredric March in the title

(*Continued on page 86*)

HELD OVER 2ND WEEK RAD

. . . . and from Coast to

ON SATURDAY THE
PICTURE HIT THE
THE HISTORY OF

The business of that day has been exceeded onc

COLUMBIA PICTURES

O CITY MUSIC HALL!

Coast, of Course!....

NEW GRACE MOORE
2ND BIGGEST DAY IN
THE MUSIC HALL!

. . and then by only $200 on Washington's Birthday!

. . . . "SWELL FILM! . . . .
MARVELOUS BOXOFFICE!"

—Douglas Gilbert, N. Y. World-Telegram

"Picture has everything! A visit to Radio City Music Hall is imperative!" *—Kate Cameron, N. Y. Daily News*

"Excellent! Adds another lustrous gem to Grace Moore's diadem!" *—Regina Crewe, N. Y. American*

"As entrancing as 'One Night of Love'!"
—Frank S. Nugent, N. Y. Times

RACE MOORE IN THE KING STEPS OUT WITH FRANCHOT TONE
ALTER CONNOLLY • MUSIC BY KREISLER • DIRECTED BY JOSEF VON STERNBER
COLUMBIA PICTURE

WARNER—FN—COSMOPOLITAN PLAN

(*Continued from page 83*)

role; directed by Mervyn LeRoy. This production has been completed and is ready for release.

CAIN AND MABEL, a Cosmopolitan picture starring Marion Davies and Clark Gable, from the story by H. C. Witwer. Now in production. Directed by Lloyd Bacon.

New Version of "The Sea Hawk"

THE SEA HAWK, starring Erroll Flynn in a new version of the Rafael Sabatini romance.

THE ADVENTURES OF ROBIN HOOD, starring Errol Flynn.

THE PRINCE AND THE PAUPER, by Mark Twain; with Billy Mauch and Bobby Mauch, twin brothers, in the title roles.

GREEN LIGHT, from the novel by Lloyd C. Douglas. Starring Leslie Howard.

MEN ARE SUCH FOOLS, by Faith Baldwin. Starring Bette Davis.

GOD'S COUNTRY AND THE WOMAN, in Technicolor, from the novel by James Oliver Curwood. Starring Bette Davis with George Brent. To be directed by William Keighley.

THE HEAD OF THE HOUSE OF COOMBE, by Frances Hodgson Burnett. Olivia de Havilland and Sybil Jason will star.

AND IT ALL CAME TRUE, by Louis Bromfield. Starring Ruby Keeler and Dick Powell.

EARTHWORM TRACTORS, from the stories by William Hazlett Upson. Starring Joe E. Brown. Now being edited. Directed by Raymond Enright.

THE MARRIAGE CLAUSE, by Rupert Hughes. With Robert Montgomery and Olivia de Havilland.

SLIM, from the story by William Wister Haines. With Pat O'Brien and Henry Fonda.

THE MAKING OF O'MALLEY, from Gerald Beaumont's Saturday Evening Post story, "Everybody's Sweetheart." With Pat O'Brien and Sybil Jason.

RETURN FROM LIMBO, by A. H. Z. Carr. Starring Kay Francis.

THE SCHOOLHOUSE IN THE FOOTHILLS, by Ella Enslow.

YOU'RE ALL I WANT, by Katharine Brush. Starring Kay Francis.

KID GALLAHAD, from the Saturday Evening Post serial by Francis Wallace, to be produced with an all-star cast.

From "Headlines"

As subjects of "headline" inspiration Warners listed the following:

CHINA CLIPPER, with Pat O'Brien, Humphrey Bogart, Ross Alexander, Beverly Roberts and Henry B. Walthall. Now in production. Directed by Raymond Enright.

OVER THE WALL, an original story by Warden Lewis E. Lawes of Sing Sing Prison.

MOUNTAIN JUSTICE, starring Bette Davis.

SERGEANT MURPHY, a romance of the Grand National Steeplechase at Aintree.

GOLD IS WHERE YOU FIND IT, from the Cosmopolitan Magazine serial by Clements Ripley.

BLACK LEGION, a drama suggested by recent revelations of sinister organized activities in the United States.

"DRAEGERMAN COURAGE," glorifying the unsung heroes of mine disasters, as recently in Nova Scotia.

Biography on the Screen

Biography on the screen, following the trend of "The Story of Louis Pasteur" and other life-stories of great men and women, is represented by the following subjects:

THE WHITE RAJAH, starring Errol Flynn, and also written by him.

DANTON, to be directed by Max Reinhardt.

Delegates to Warner Brothers' Eastern and Canadian convention after a screening of "The White Angel" in the company's home office projection room. Andy Smith, Jr., Eastern and Canadian sales manager, is presiding over the meeting, which is being held at the Ritz Towers in New York. (Left to right)—First Row: Fred North, Harry Seed, Andy Smith, Bob Mochrie, Bob Smeltzer, Roy Haines, Harry Payntor. Second row: Al Shmitken, Oscar Juschner, M. A. Mooney, Charles Rich, A. E. Piggins, Wolf Cohen, Jack Magann. Third row: W. G. Mansell, Ray Smith, Nat Furst, M. J. Isman, Lou Geller, Harry Hummel, Irving Rothenberg, Paul Switf. Fourth row: H. M. Doherty, Tom Spry, L. MacKenzie, Charles Kenneth, Leo Jacobi, Joe Plottel, Sam Lefkowitz, Harry Decker. Fifth row: Phil Abrams, Gus Solomon. Sixth row: Arthur Sachson, Harold S. Bareford.

JOAN OF ARC, starring Claudette Colbert.

PANAMA CANAL.

THE MISSISSIPPI BUBBLE, or The Story of John Law, the tale of the Scotsman who became the financial ruler of France in the 18th Century Regency.

THE STORY OF BEETHOVEN.

Other Special Productions

Six other special productions announced by Mr. Warner were:

THE CHARGE OF THE LIGHT BRIGADE, from the poem by Alfred, Lord Tennyson. Starring Errol Flynn with Olivia de Havilland, and directed by Michael Curtiz. Now in production.

THE GENTLEMAN FROM KIMBERLEY, original story. Written by Sheridan Gibney. This will probably be a vehicle for Paul Muni.

ANOTHER DAWN, an original story by Laird Doyle, in which Bette Davis will be starred with Errol Flynn.

GOLD DIGGERS OF 1937, starring Dick Powell in another musical.

SUBMARINE 262, written by Commander Frank Wead.

STAGE STRUCK, a musical show with Dick Powell, Joan Blondell, Warren William, the Yacht Club Boys, Jeanne Madden and others. Now being edited.

Mr. Warner announced that Marion Davies's next Cosmopolitan starring vehicle, following "Cain and Mabel," in which she co-stars with Clark Gable, would probably be entitled LA MARSEILLAISE.

Other subjects announced by Mr. Warner for 1936-37 were:

LET'S PRETEND, a comedy with music, with Ruby Keeler and James Melton.

MISTRESS OF FASHION, a story with a Parisian setting. Starring Kay Francis.

MISTER MELODY, a musical comedy with a radio background.

POLO JOE, starring Joe E. Brown.

READY, WILLING AND ABLE, co-starring Dick Powell and Ruby Keeler.

THREE-A-DAY, a comedy of Broadway and the sticks. With music.

In addition there will be two pictures featuring Pat O'Brien and Josephine Hutchinson and two pictures teaming Joan Blondell and Glenda Farrell.

Six Westerns, with Dick Foran and other popular players.

An increase to 24 features to be made by Warner Brothers at its Teddington studios in England is announced for next season.

Sam E. Morris, Warner vice-president, left New York Wednesday for Hollywood, where he will confer with Jack L. Warner and Irving Asher, in charge of Teddington production, on the forthcoming British schedule.

Norman Chaney Dies; Was Fat Boy of Our Gang

Norman Myers Chaney, for four years the fat boy in Hal Roach's Our Gang succeeding Joe Cobb, the original, died last weekend at his home in Baltimore, Md., of a glandular ailment with which he had been suffering for years. His weight, from 300 pounds, had shrunk to 135. He had recently undergone an operation. He outgrew the gang two years ago and has been living with his family since.

WINNER

EASTMAN Super X is a winner for everybody in the industry . . . from the cameraman and producer who choose it to the exhibitor and public who ultimately benefit by its exceptional photographic quality. That is why Super X is used in making the majority of the world's feature pictures. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

Supply Dealers Meet on Friday

The three-day session of the directors of the Independent Theatre Supply Dealers Association got underway Tuesday at the Edgewater Beach hotel in Chicago prior to the opening on Friday of the sixth annual convention of the association. All 37 members of the organization were scheduled to be present for the opening of the convention. There will be close to 40 exhibits by manufacturers, the largest number in the history of the association's conventions.

New officers are to be elected as well as two new directors. B. F. Shearer of Seattle, president, will preside.

The annual banquet and entertainment will be held Saturday night.

The program of the convention is as follows:

Friday, the opening day, will be devoted especially to examination of the new equipment,

The convention will be called to order by Mr. Shearer, president of the association, at 11 a. m. Friday, and a closed session will ensue until 1 o'clock. During this session a minute of silence will be observed in memory of Clem Rizzo and E. E. Oliver, former members and officers now deceased.

Friday evening will be devoted to an open forum in the Grand Ballroom of the hotel. This session will be address by Nathan D. Golden, chief of the Motion Picture Division of the Department of Foreign and Domestic Commerce; A. Wienke, who will talk on a new model Motiograph projector; by Charles R. Schatten, whose topic is "The Silent Salesman"; O. F. Neu, "What the Manufacturer Expects from His Dealer Representative"; A. J. Levin, "Accounting for the Theatre Supply Dealer," and J. J. Finn, who will discuss the relationship of supply dealer and projectionist.

At 8 a. m. Saturday members and manufacturers will meet for individual conferences, with the regular business session opening at 10. At this session will be heard the addresses of E. A. Williford and S. M. Zinner.

At an open session Saturday afternoon, beginning at 1:30, Capt. John W. Gorby will give an address on standards and the value of a testing bureau. He will be followed by J. B. Kleckner, after whose talk the meeting will be closed for a business session.

On Saturday evening will be held the annual banquet and entertainment, in the Michigan Room of the hotel.

The hours from 11 o'clock to 1 o'clock Sunday morning will be devoted to hearing reports of committees and new business. In the afternoon will come the annual election

The program for the final day, Monday, calls for a closed business session from 10 o'clock to noon. The hours immediately after luncheon have been set aside for further visits to the equipment exhibits, following which a final business session will be held, at which the 1937 convention city will be decided. The convention will adjourn at 6 p. m.

Assisting the president in conduction of the convention will be J. E. Robin, executive secretary; and K. R. Douglas, vice-president.

ZEHRUNG PREDICTS SCREEN UNIVERSITY

A traveling university with an enrolled student body of more than 20 million is predicted within the next few years by George J. Zehrung, director of the Motion Picture Bureau of the Y. M. C. A. Courses, taught entirely or supplemented by educational films, will go regularly, at nominal expense, to groups of students, no matter where they live. It is conceivable that every course now given at any university, from archaeology to medicine, can be included in the new university's curriculum, Mr. Zehrung declared.

"Several correspondence schools are now experimenting with courses supplemented by films," he said. "And there are 20 state universities which have extension divisions, through which film courses could be distributed. It is estimated that these units serve now about 30,000 organizations —largely schools and clubs. The Motion Picture Bureau of the Y. M. C. A., the largest single non-theatrical distributor in the country, reaches about the same number."

National Decency Legion's Current Film Classification

Of 13 new pictures reviewed, the National Legion of Decency, in its classification for the current week, lists seven as unobjectionable for general patronage and six as unobjectionable for adults. The new pictures and their classification follow:

Class A-1, "Unobjectionable for General Patronage": "The Last of the Warrens," "Love Begins at 20," "Nobody's Fool," "Rio Grande Romance," "Rogue of the Range," "Trouble for Two," "Three of a Kind." Class A-2, "Unobjectionable for Adults": "Bullets or Ballots," "The Case of the Velvet Claws," "Human Cargo," "The King Steps Out," "Reckless Roads," "Reckless Way."

Jay Emanuel Feted By 200 Exhibitors

Two hundred exhibitors and film men attended the luncheon to Jay Emanuel at the Hotel Warwick in Philadelphia Monday. The speakers pretended to represent the countries which he is to visit on his European trip, with amusing results. The affair was climaxed by the presentation of a gift.

Out-of-towners included Isidore Rappaport of Baltimore and Sig Wittman of the Universal home office. Wires were received from Ned E. Depinet, George J. Schaefer, Jules Levy, William F. Rodgers and others.

Kamen Takes Mickey Mouse Paper

Kay Kamen, who handles Walt Disney's commercial enterprises, has closed a deal with Hal Horne and Cuneo Press whereby he will publish the *Mickey Mouse Magazine*, starting with the July issue, which goes to press this week. Horne has been publisher of the magazine since its first issue.

Kennedy Report Still Awaited

Broadway awaits with more than passing interest the report on Paramount's affairs which will be forthcoming shortly from Joseph Patrick Kennedy, who was retained by the corporation as special adviser. Mr. Kennedy returned last week to the home office at Times Square from a study of the studio in Hollywood.

The general impression is that Mr. Kennedy's recommendations on financial and other corporate policies of Paramount will be ready sometime late next week, and a special directors' meeting would be called for the purpose. The annual stockholders' meeting is set for June 16th.

There has been absolutely no intimations as to the nature of Mr. Kennedy's findings, but elsewhere it was held likely that Mr. Kennedy will favor the retention of Adolph Zukor, board chairman, as active head of production in Hollywood, where Mr. Zukor is now presiding.

The report on Paramount's theatre policies and operations, now being prepared by John J. Ford, on assignment from Mr. Kennedy, are not expected to be forthcoming for at least another month. Specifically determined will be the extensions and terms of partnership operations with Wilby and Kincey, Lucas and Jenkins, Hoblitzelle and other affiliated theatre circuits. The present arrrangements with the three circuits mentioned expire July 1st.

Meanwhile Paramount and RKO have pooled their five theatres in St. Paul, effective June 26th. Involved are Paramount's first run Riveria, Tower and Paramount theatres, and RKO's Orpheum and President.

At last week's meeting of the Paramount directors in New York, Henry R. Luce resigned from the board. Mr. Luce, president of Time magazine, became a Paramount director last year with the reorganization. He gave as the reason for his resignation an overlapping of duties.

Rogers Fund Is Near $300,000

The total of collections for the Will Rogers Memorial Fund, which completed its seven-day drive last week, is expected to reach $300,000, it was estimated Monday by the fund committee on the basis of incomplete returns from independent theatres and circuits. An earlier estimate had placed the total at $250,000. The Music Hall alone, in New York, collected $3,863.

Among reports received at headquarters in New York was one from Pittsburgh's zone chairman, John H. Harris, which estimated a total of $15,000 for the drive. New Haven collections are expected to amount to $5,000, with $2,300 collected by first run houses alone. A $20,000 total is expected to be received from the state of Connecticut. Frank Drew, general chairman of the Cleveland area, reported that Loew's led the local circuits with a total of $4,000, with RKO houses reporting more than $3,000.

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Stratification

With the steady multiplication of vocational organizations, inevitably popular in a community composed largely of natural born joiners, the more or less serious business of earning a living in the production branch of the motion picture industry has acquired a new and not invariably gratifying complexity. Time was when a personable young fellow might start in as office boy and wind up as star, director, writer, even company president. Of course it still can happen, theoretically, but the eager formation of and earnest devotion to professional guilds, societies and so on have induced a stratification that makes the progress of the gifted neophyte a giddy series of mental hurdles not often cleared without mishap.

Of course nobody cares very much about neophytes and their progress, but there has been plenty of indication lately that vocational stratification is not regarded in high places as an unadulterated boon. Steps have been taken and things have happened. The huddling has abated somewhat, or moved into secret session, and the issuance of group declarations has fallen off noticeably. But nobody on either side of the employer-employee relationship is altogether happy about the recent past.

It is tacitly agreed that events moved a little too swiftly and abruptly to harmonize completely with the conception of composed serenity becoming a major industry which all parties wishfully believe to be prevalent. There is a measure of apprehension lest there be born a suspicion that the conflict exposed an eventuality against which it had occurred to no one to provide a policy. Such a suspicion would be hard to dispel.

With or without relation to any of the foregoing, Columbia has raised four of its scenarists to the rank of director. They are Howard J. Green, Edward Chodrov, Jack Kirkland and Sidney Buchman. It is the season of promotions and no unusual significance need attach to the incident. But to Thomas Mitchell, New York stage author and actor, Columbia has given the remarkable official status of writer-actor-producer. No doubt Mr. Mitchell is every inch the triple-threat talent the title implies, and no doubt it was accorded him solely for reasons resident in his record, but it must be evident, even to that office boy in the first paragraph, that this recruit to the studio colony hasn't much chance of getting himself hopelessly stratified. Whether or not knowingly, Columbia appears to have supplied at least a rough outline of what that missing policy might one day turn out to be.

S. S. Van Keuren has been appointed production manager of Hal Roach studios with Lawrence Tarver as assistant. L. A. French will continue in charge of Laurel and Hardy. . . . Thyra Samter Winslow has signed a long term contract to write for RKO-Radio. . . . Peter Lorre will appear in the Hecht-McArthur production of "The Monster" for GB and the matching is generally regarded as perfect. . . . Stewart Heisler, film cutter, has been made story supervisor and director for Sol C. Siegel. . . . Paramount has taken up its option on Grant Withers and Twentieth Century-Fox has taken like action in regard to Arline Judge. . . . Al Rackin, after an absence on other duties, is back in the publicity department of RKO-Radio under Howard S. Benedict. . . . MGM has given Maureen O'Sullivan a new contract. . . . Ruby Keeler has replaced Joan Blondell in the cast of First National's "Let's Pretend." . . . Charlie Chase and Hal Roach have ended their 17-year association by settlement of contractual agreement.

Product

Four pictures were started and six were finished during the week. Invincible launched "Easy Money" under direction of Phil Rosen with Onslow Stevens, Kay Linaker, Noel Madison, Barbara Barondess, Salmer Jackson, Robert Homans, John Dilson, Alan Woods and Barbara Bedford.

RKO-Radio started production of "Mummy's Boys" with Fred Guoil directing the Wheeler-Woolsey duo supported by Barbara Pepper, Moroni Olsen, Frank Thomas and Willie Best.

Twentieth Century-Fox started studio work on "Charlie Chan at the Race Track," having completed background shots on location. Warner Oland continues as Chan and the cast includes Keye Luke, Alan Dinehart, Helen Wood, Thomas Beck, G. P. Huntley, Jr., and Gavin Moore. H. Bruce Humberstone is directing.

"Hollywood Boulevard" was put into production at Paramount with Robert Florey directing John Halliday, Robert Cummings, Esther Ralston and C. Henry Gordon.

Universal completed "My Man Godfrey" with William Powell, Carole Lombard, Alice Brady, Eugene Palette, Gail Patrick, Mischa Auer, Alan Mowbray, Jean Dixon, Robert Light, Pat Flaherty and Grady Sutton directed by Gregory LaCava. Two others finished by the same company are "Ride 'Em Cowboy," in which Buck Jones, Luana Walters, George Cooper, Donald Kirke, J. P. McGowan, Joseph Girard and Charles LeMaire were directed by Lester Shumway, and "Two in a Crowd," directed by Alfred Green, with Joel McCrea, John Bennett, Elisha Cook, Jr., Alison Skipworth, Reginald Denny, Henry Armetta, Andy Clyde, Nat Pendleton, Donald Meek, Bradley Page and Billy Barrud.

MGM finished two. "We Went to College" was directed by Joseph Santley with Walter Abel, Una Merkel, Edith Atwater, Hugh Herbert, Charles Butterworth, Charles Trowbridge, Edgar Kennedy, Leila MacIntyre, Mahlon Hamilton, Maude Allen, Virginia Brissac, Billy Dooley, King Baggott and Don Barclay in the cast. "Women Are Trouble" presents Stuart Erwin, Florence Rice, Paul Kelly, Margaret Irving, Raymond Hatton, Kitty McHugh, William Tannen, Robert Livingstone, Jack Gray, Florence Lake, John Harrington, Frank Lackteen and Alex Melish. Errol Taggart directed.

Sol Lesser completed "Border Patrolman," the last picture in which George O'Brien will star for him. Other personalities are Polly Ann Young, Roy Mason, Mary Doran, William P. Carleton, Smiley Burnette, Tom London and Al Hill. It was directed by David Howard.

May and Perhaps

David O. Selznick may produce "Julius Caesar." . . . MGM may pair Frank Morgan and Billie Burke in "Picadilly Jim." . . . Paramount may produce Martha Stanley's "Elsie Dinsmore" stories as a series for Virginia Weidler because they liked her so well in "Girl of the Ozarks," but she has two more assignments already scheduled, "Three Married Men" and "Tom Sawyer, Detective." . . . MGM may lend Francine Larrimore to Paramount for "Valiant Is the Word for Carrie," which would be her first picture. . . . Perhaps the following pictures will be roadshown—"The Green Pastures," "The Good Earth," "Anthony Adverse," "The Garden of Allah," "Romeo and Juliet," "The Road to Glory," "Beau Geste," "The Lost Horizon"—but that's what they say about all the pictures.

Construction

J. L. Warner has announced completion of plans for erection of a five story office building at the Burbank plant which will include a thousand seat theatre. Other features will be a complete laboratory, a well equipped makeup department and two sound stages.

It has also been revealed that the new Twentieth Century-Fox administration building, which it is hoped will be ready for occupancy by September 1st, will contain 221 rooms, a gymnasium, a Turkish bath and other features conducive to effective exercise of administrative functions.

Personal

Louis B. Mayer arrived in Hollywood Monday by plane. . . . John Boettiger of the MPPDA left for New York last weekend after a business stay. . . . The Carl Laemmles, senior and junior, will go to Europe on the second return voyage of the *Queen Mary* for an extended vacation. . . . D. W. Griffith has written two plays and is working upon a third.

European Producer Signed by MGM

Gregor Rabinovitsch, formerly head of production for UFA and one of the ace European producers, has been signed to a contract by Metro-Goldwyn-Mayer. He reported this week from Hollywood that he is acquainting himself with all angles of American production before starting on his first picture.

Mr. Rabinovitsch was signed by Carl Laemmle in Europe and was brought to Hollywood by Universal about four months ago. His Universal contract has been cancelled by mutual consent, it is understood.

Lightman Radio Maestro

M. A. Lightman, former national president of the Motion Picture Theatre Owners of America, and present circuit operator with headquarters in Memphis, is now acting as master-of-ceremonies each Sunday afternoon over Memphis' radio station, WMC, during an amateur hour. Winners of the various awards on the radio program are then banded into units and tour the Lightman theatres.

Hanbury Made Board Chairman

Ralph Hanbury has been elected chairman of the board and managing director of Radio Pictures, Ltd., of England, according to Phil Reisman, vice-president of the RKO Export Corporation and general foreign sales director. At this meeting held in London recently, W. C. Dawson was also elected a director of Radio Pictures, Ltd.

I STAND CONDEMNED . . .
Because I hated a man whose riches concealed his dishonesty.

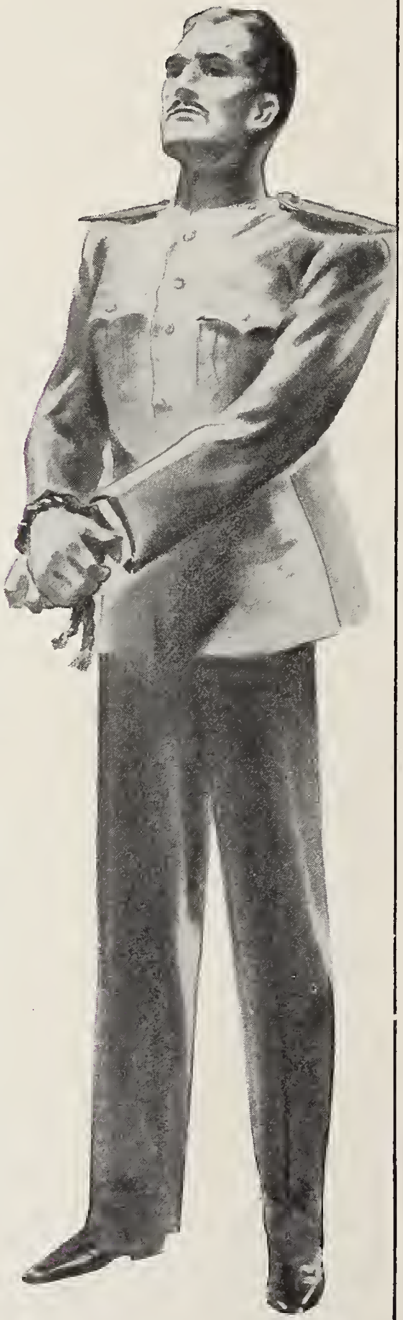
I STAND CONDEMNED . . .
Because I dared to love the woman he wanted.

I STAND CONDEMNED . . .
Because in a moment of weakness, I wagered everything and lost to him.

I STAND CONDEMNED . . .
Because I would not sell my country's honor at any price.

I STAND CONDEMNED . . .
Because this court-martial believes my enemy's word in preference to mine.

I STAND CONDEMNED . . .
Will the woman I love be able to save me? Will *your* verdict be in my behalf?



Too Many Films in South America: Day

With approximately 500 features released annually, the greatest problem of the film industry in South America is "too many pictures," John L. Day, Jr., general manager for Paramount for the past 21 years in that territory, stated last week upon his arrival in New York. There are a limited number of first runs in the various key cities and because of the great supply of output it is difficult to get playing time, he said.

In Buenos Aires there are 18 first runs and in Rio de Janeiro there are about five. If a picture is held over a second week, another attraction, usually from the same exhibitor, is sacrificed, according to Mr. Day. Preference in the Latin-American countries is for American pictures with superimposed titles. Dubbed films receive mild response. About 15 pictures are produced in the Argentine yearly, the Paramount representative said.

New theatre building continues all the time, he continued. Three or four structures are now being erected in Rio de Janeiro and a 1,000-seat house is in the final stages of construction at Buenos Aires. MGM is building four theatres in South America which are expected to be ready for opening in September.

Approximately 95 per cent of the Paramount product released in America is handled in South America, Mr. Day said.

Griffith Adds Men In Expansion Move

Three former southwestern distribution executives have joined the Griffith Brothers circuit organization to direct its future expansion activities, L. C. Griffith, head of the circuit, who is in New York from Oklahoma City for the current Motion Picture Theatre Owners of America conferences with distributors on national sales policies, revealed.

The men are E. R. Slocum, formerly Oklahoma City branch manager for Warners; F. L. Stocker, former Dallas branch manager for Columbia, and R. I. Payne, former Dallas branch manager for Universal. The three men have been placed in charge of the newly organized Griffith Realty Company, which was formed to buy and build new theatres for the Griffith operating companies. The operating companies now have 129 houses in Oklahoma, Texas and New Mexico.

Allied Cash $2,114,569

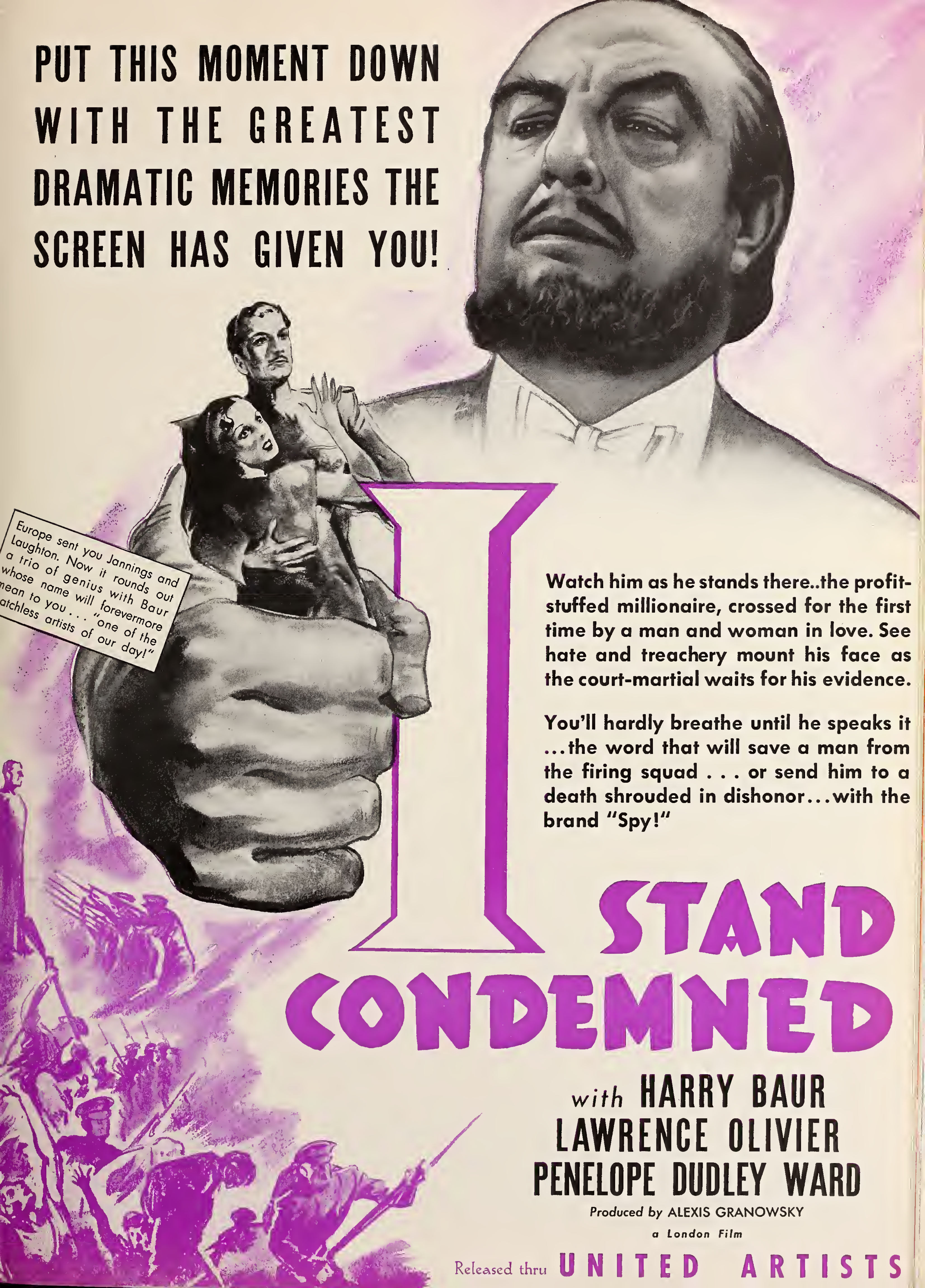
Allied Owners Corporation, which owns the Brooklyn Paramount, Loew's Pitkin, Valencia and Kings, and theatres at Birmingham, Ala., Fremont, O., and Glens Falls, N. Y., reported cash on hand as of April 1 amounting to $2,114,569.

Operations for the month of March resulted in receipts of $78,292, disbursements of $62,699, or a profit of $25,593 for the month. Allied Owners is just completing its reorganization under Section 77-B.

Koppleman to Philadelphia

Moe Koppelman, head of Universal's print department in New York, is now in Philadelphia to take over the assistant managership of the company's exchange there.

PUT THIS MOMENT DOWN WITH THE GREATEST DRAMATIC MEMORIES THE SCREEN HAS GIVEN YOU!



Europe sent you Jannings and Laughton. Now it rounds out a trio of genius with Baur whose name will forevermore ean to you . . . "one of the atchless artists of our day!"

Watch him as he stands there..the profit-stuffed millionaire, crossed for the first time by a man and woman in love. See hate and treachery mount his face as the court-martial waits for his evidence.

You'll hardly breathe until he speaks it ...the word that will save a man from the firing squad . . . or send him to a death shrouded in dishonor...with the brand "Spy!"

I STAND CONDEMNED

with **HARRY BAUR**
LAWRENCE OLIVIER
PENELOPE DUDLEY WARD

Produced by ALEXIS GRANOWSKY

a London Film

Released thru **UNITED ARTISTS**

Managers Attempt to Appease Film Backers of Stage

With instructions that their first duty was to reach an agreement with the Dramatists' Guild that would meet the objections of the motion picture companies, representatives of the managers were appointed late last week to sit on the joint committee which will advise the negotiator on the sale of film rights to plays.

The group was instructed by members of the League of New York Theatres and independent managers to use every means to reconcile the viewpoints of the managers and playwrights with those of the motion picture "backers."

Those appointed were Brock Pemberton, Marcus Heiman, Lee Shubert, Warren P. Munsell and Herman Shumlin, with Max Gordon, James R. Ullman, Lawrence Langner, Arthur Hopkins and L. Lawrence Weber as alternates.

The Dramatists' Guild named its representatives to the joint committee as Sidney Howard, Howard Lindsay, Owen Davis, John Howard Lawson and Kenyon Nicholson.

The theatre league's board of governors empowered Dr. Henry Moskowitz, executive adviser, to sign the recently approved agreement on behalf of 59 of its members who formerly had pledged themselves to stand by whatever form of contract the League eventually acknowledged. Eighteen independent managers also signed the new basic agreement.

From Hollywood came word this week that Warner Brothers have informed Brock Pemberton, Alexander Yokel, who produced "Three Men on a Horse," and other managers who have received the company's backing that no further financing will be forthcoming until the present agreement is changed. Warners have discontinued discussions with several producers, as has Paramount, and Twentieth Century-Fox is understood to have abandoned plans for its own stage production.

AT&T Used Films in Rate Drives

American Telephone and Telegraph Company was disclosed as one of the most extensive users of industrial films, in testimony given in Washington on Tuesday in the Federal Communications Commission $750,000 investigation of the utility's affairs.

E. S. Wilson, vice-president in charge of public relations, told of the production of films as part of the company's campaigns to "influence public opinion" while rate cases involving higher telephone costs to subscribers were pending.

Evidence was introduced to show that the company had given free performances in the course of which these films were shown. The commission attorneys said the films are offered to theatres as entertainment, and are sometimes used as "special features" by smaller theatres throughout the country.

CBS Plans Broadcasting Center on Park Avenue

Columbia Broadcasting Company has announced the purchase of a plot of ground on Park Avenue, New York, from 59th to 58th Street. It is planned to build a new broadcasting building to house the engineering equipment, studios and offices to serve station WABC, key station of some 100 outlets.

"Letty Lynton" Plea Is Denied

Attorneys for the plaintiffs in the "Letty Lynton" plagiarism suit on Wednesday submitted the decree in the case to the federal district court in New York, and the court was expected to appoint a special master to decide the amount of damage due to Margaret Ayer Barnes and Edward Sheldon, who obtained a decision on their claim that Metro-Goldwyn-Mayer plagiarized their play, "Dishonored Lady," in making the film.

The circuit court of appeals on Monday denied the motion of Loew's and MGM to reverse the decision on constitutional and other grounds. The defendants also sought to have the recovery of damages limited to the United States and possessions, and to have the case dismissed against all defendants but the distributing company.

Judge Woolsey, overruling all motions, announced he would disqualify himself from further jurisdiction of the case as his wife some time ago purchased 100 shares of Loew stocks. The case may now go before Judge Knox.

Composer Society Adds 30 Members

Thirty new members were admitted to the American Society of Composers, Authors and Publishers at the monthly meeting of the board last Thursday, these consisting of 20 authors and composers and 10 publishers, it was announced by E. C. Mills, general manager of the Society.

Mr. Mills said that protests had been lodged by four or five publishers against the present method of determining their catalogue availability status, which is a factor in deciding the amount of their royalties from ASCAP.

While it has been decided that the system of determining catalogue availability shall remain unchanged, it was agreed that grievances may be submitted for review in individual instances.

The protests were from so-called standard publishers who claim discrimination in that their ratings do not give due consideration to copyrighted arrangements of works which are in the public domain, free from copyright.

Joseph R. Fliesler, who had charge of press contacts for ASCAP, has resigned, and the publicity department has been abandoned.

Poster Dealers Will Not Fight Paramount Plan

Directors of the National Poster Service Association decided to call off the three-day emergency meeting planned to be held in Cleveland this week. No reason was given for the move.

Although nettled no end when Paramount announced its poster rental service, the attitude of the renter services is said to have changed when it was learned none of the other distributors is going for the same plan. This is said to be the reason for calling off the Ohio meeting.

Paramount's poster rental plan may suffer a temporary setback in the New York area when it goes into effect this week as scheduled. Although it is stated at the distributor's New York branch that several small accounts and one or two independent circuits already have signed the special contract for the new service, it was revealed that the Independent Theatre Owners' Association has a 10-year contract with all of the poster service renters whereby the organization receives 50 cents for every theatre which joins its membership and begins to do business with the renters. The pact was entered into last January 1.

Bernerd Continues GB Sales Director

In order to clear up "misapprehensions" concerning his status as distribution executive of Gaumont British sales activities, Jeffrey Bernerd, now in New York, this week issued the following statement from GB's American headquarters on Broadway:

"My contract with Gaumont British charges me with the responsibility for sales in England and the United States. Because of the expansion of our plans, the increase of our production budgets, and the international value of our pictures, I decided to spend at least half of my time each year right on the spot, here in America; and the other half in England. This is to be my policy from now on.

"I shall return to London at the end of August for conferences and a survey of conditions, and shall then return here.

"The United States is too important a market to be served from long distance. Hence my decision to spend at least half my time here.

"There are no changes in the sales setup planned either here or abroad. David Ostrer continues as head of the overseas department—which in this country is comparable to the foreign department—in charge of Gaumont British sales in all countries except England and the United States. During my absence in this country, he also assumes titular supervision of sales in England. Arthur A. Lee and George W. Weeks continue in their respective capacities as vice-president and general manager; and general sales manager over here."

Virginia Owners Meet; KMTA To Hold Meet in June

Aside from the annual Allied States convention in Cleveland, organized exhibitor activities this week were comparatively quiet, concentrating on the convention of Virginia's MPTO, decision of the Kansas-Missouri Theatre Owners to hold their convention this month, and arrangements in Seattle for holding a meeting of Washington's MPTO on June 15th.

Expressions of better business outlook, with a greater number of new theatres and more liberal legislation were voiced at Monday's midsummer-meeting of the Motion Picture Theatre Owners of Virginia at Virginia Beach's Cavalier Hotel. Speakers included President Morton G. Thalhimer; Edwin S. Reid, head of the Virginia censorship division, who reported an increase in fees due chiefly to a large number of duplicate prints; Winder R. Harris, managing editor of the Norfolk *Virginia-Pilot,* who praised the motion picture theatre as a community asset; Charles A. Somma of Richmond, who read the legislative report; Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and others.

The annual meeting of the organization will be held in January when officers will be elected.

The KMTA convention has tentatively been set for the last week in June, according to R. R. Biechele, secretary, in Kansas City. The organization's officials have been waiting in the hope that Ed Kuykendall could be secured to talk at the annual meeting.

Monday, June 15, has been selected as the date for the next regional meeting of the Motion Picture Theatre Owners of Washington, and Spokane has been chosen as the locale. Executive Secretary James M. Hone of Seattle is arranging the day's program.

Frels Loses Round In Anti-Trust Suit

Jefferson Amusement Company, East Texas Amusement Company, J. G. Long and major distributors have won the first step in their defense against an anti-trust law complaint filed by Ruben Frels. Judge Atwell in the United States district court in Dallas has sustained a demurrer of the defendants.

Mr. Frels charged he was unable to get first-run product for theatres at Victoria, El Campo, Yorktown, Bellville and Columbus, all in Texas. Mr. Frels sought $547,000 and counsel fees.

The court pointed out that there was "no attempt in the present case to complain of any fixing of prices, nor a refusal to sell. There is not sufficient basis alleged to show the deprivation of the public of any commodity controlled by the defendant. In truth, it clearly appears that the public had unusual advantages as to opportunity to view a variety of films."

Mr. Frels has filed notice that he will appeal.

First British Television Broadcasts Only Tests

It will not be necessary for British exhibitors to shut up shop on July 1st just because television broadcasts begin that night, nor on July 15th, more likely of the two dates announced for the premiere of program broadcasting. It is a fact that broadcasting will commence on or about one or the other of those dates, but nobody will know much about it, except what he reads in the newspapers, because nobody but the engineers in charge of the extremely infant industry will have receiving sets.

Fulfilling the letter of widely published announcements, material selected by Gerald Cock, M.V.O., Director of Television, will be put on the air. Engineers of the Baird and Electrical Musical Industries laboratories will receive it on sets developed for the purpose and, guided by results, will proceed to evolve jointly a standard type of set for general use. It is considered probable that sending apparatus will require certain modifications also. Until these tests and revisions can be completed, which may take months, and until receiving sets can be manufactured and placed on the market, British showmen and plain citizens will continue to read digressive reports of progress made and to view each development fearfully or hopefully as the case may be.

Meanwhile, information from BBC, trickling through the defenses of silent Sir John Reith, is illuminative by negation. There can be no photographs of apparatus because designs will be changed. There are no blueprints available because revision is constant. There is, in fact, no information on the subject save the polysyllabic nothings contained in the regular periodic releases, wherefore the world premiere of television broadcasting will be in the nature of a "sneak preview".

Operators' Board Tackles Issue of New York Control

With the operators' situation in New York City one of the main problems to be ironed out, the executive board of the International Alliance of Theatrical Stage Employees and Motion Picture Operators convened in Kansas City on Monday for a week of sessions preliminary to the annual convention which opens June 8th. The conflict between Local 306 and the Independent Theatre Owners Association, which involves two independent unions and concerns control of the New York situation, continues at an impasse.

George E. Browne is expected to be reelected as president, in recognition of his efforts in obtaining the closed shop agreement at the Hollywood studios last January and the awarding of jurisdiction to the IATSE over certain crafts formerly held by the International Brotherhood of Electrical Workers.

Leading projectionists of eastern Canada are attending the convention, and a special conference for the Canadian delegates was scheduled for Friday.

The deputation from the Dominion is headed by W. P. Covert of Toronto, international vice-president of the IATSE, and Charles Dentlebeck, supervisor of projection of Famous Players Canadian Corporation and president of Local 173, Toronto, for many years. Among other delegates are Arthur Milligan of Toronto, C. H. Perry, Sudbury, Ont., and William Hartnett, Ottawa.

William Fox Says He Is Bankrupt; New Suit is Filed

William Fox, who sold his Fox Film holdings to the Chase banking interests for upwards of $15,000,000 in cash, this week filed a petition in bankruptcy—and was so adjudged. In another court he was held liable on a claim for $1,000,000. Thus, Mr. Fox's already complicated court activities become even more intensified.

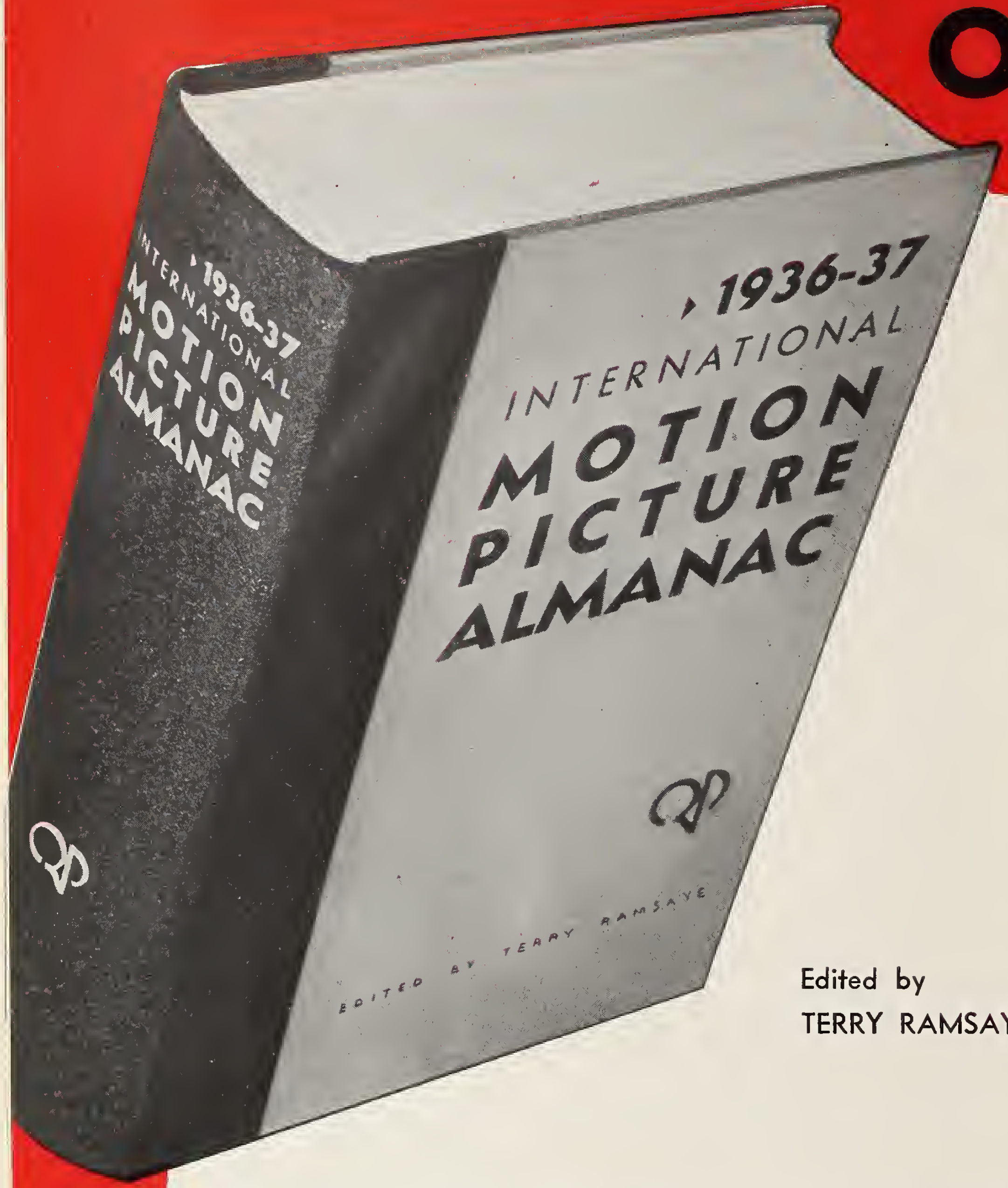
Mr. Fox, now classified as a resident of Atlantic City, N. J., filed his suit and was adjudged bankrupt by Federal Judge William Clark at Camden. He listed his liabilities as $9,535,201, his assets as $1,590,100 and stated that his cash on hand amounted to exactly $100. He listed all lawsuits pending against him as liabilities.

Bankruptcy referee Robert E. Steedle, however, said in Camden this week that he would appoint a creditor's committee and start holding hearings within two weeks on the assets and liabilities of Mr. Fox.

Meanwhile, a second action was filed against the former head of Fox Film in the United States district court in New York by the Capitol Company, lessors of the Fox, San Francisco, in which a judgment of $210,000 is asked.

Mr. Fox was further held liable for a $1,000,000 judgment in favor of the Chicago Title and Trust Company in a final report filed with the New York supreme court Monday by Referee Sol Stroock. The report held, however, that Mr. Fox is entitled to a judgment in a like amount against Fox Theatres corporation.

Over 1,000



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SERIALS FOR ADULTS

URGES SERIALS MADE FOR THE ADULT PATRON

To the Editor of the Herald:

From where we sit it appears that the motion picture producers have been overlooking a very good bet. Every magazine on the stand—Cosmopolitan, American, Red Book, Ladies Home Journal, Saturday Evening Post, etc.—carries serials. These serials are a big factor in maintaining and increasing their circulation. They appeal to the adult mind and retain their interest.

In our experience with serials in the picture business, each one was written and directed by two-year-olds. The hero gets killed at the end of each episode only to bob up unharmed the following week. The situations are so ridiculous and the direction so haphazard that the film seems ludicrous, not only to adults, but even to children.

I believe that 'there's gold in them thar hills" for some producer to make serials that would appeal to adults. The stories and the general makeup could and should be the same as magazine serials. It is not necessary for the hero to end each episode getting killed. A good story, interestingly told, would sustain interest until the final episode. I suggest that a story similar in content to the "It Happened One Night" type made into a serial would be the answer to the exhibitor's prayers. If some producer will make it, we and a lot of other exhibitors will buy it.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont.

A LITTLE CAMPAIGN FOR QUILLAN FILMS

To the Editor of the Herald:

Colonel Jenkins states in the Herald issue of May 2nd, "What a lot of exhibitors want is to put Eddie Quillan in a lot more pictures."

I am informed that Colonel Jenkins is in touch with many exhibitors and he knows what he is talking about.

I am sure that in this territory we found Quillan to be a good box-office attraction. He was a great favorite in his Pathe pictures and then he stopped making pictures. Later same were reissued. He came back in "Gridiron Flash" for RKO, that was most welcome. We almost lost sight of him for over a year. He returned strong in "Mutiny on the Bounty" and following the trade and newspapers found that he received great praise and was awarded honorable mention from the Screen Actors' Guild.

I know that Colonel Jenkins is correct when he writes that a lot of exhibitors would like to see him in more pictures.—C. J. Fourgis, Grand Theatre, Mount Pleasant, Pa.

To the Editor of the Herald:

In your issue of May second Colonel Jenkins states in his column, "What a lot of exhibitors would like to see 'em do is to put Eddie Quillan in more pictures than they do."

This fact is significant inasmuch as Colonel Jenkins is in personal touch with hundreds of exhibitors throughout the middle west. But even more significant is the fact that in Herald reports "What The Picture Did For Me," exhibitors, on several occasions, have asked for more Quillan pictures.

There should be no mystery about Quillan. The popularity of his past and present performances in pictures stands as worthy testimonial to his rare ability as a comedy and dramatic star. Proof of this statement may be gather from the fact that several of Quillan's old Pathe pictures have been reissued. MGM's "Broadway to Hollywood," featuring Quillan, was one of the season's big hits. Quillan's latest sensational role in "Mutiny on the Bounty" won him unprecedented praise from the tradepapers, critics and officials, and an honorable mention for the best performances of the year from Screen Actors' Guild.

It is the duty of all tradepapers, critics and exhibitors to advocate the best pictures and best stars for their patrons. May I say: don't fail to give Quillan a boost and bring him back to this eager and anxious public.—P. Mikalarias, Orpheum Theatre, Connellsville, Pa.

Doubt Americans Plan to Take Over Mexican Theatres

by JAMES LOCKHART
in Mexico City

Owners of cinemas and other places in Mexico City which they believe can be adapted to cinematographic purposes do not have a great deal upon which to base their expectations of palming them off to Americans, in the opinion of veteran foreign showmen. Their hopes have been inspired by scouts of an American amusement enterprise, said to have its headquarters in Chicago, who have been in Mexico City to study the situation firsthand. Up to this writing, nothing has come of this inspection.

Rumors have been current that American interests are dickering to take over the Cine Principal, née Teatro Principal, which up to three summers ago had been a stage theatre for more than two centuries. It was America's oldest playhouse. Since its conversion to the modern trend in Mexico, the Principal has been doing pretty well showing pictures. Foreign film circles say the reports are but dreams, even though the Principal people are noncommittal. American picture men assert that no Yankee showman who knows his way about would think of taking over a barn like the Principal. These observers contend that the American with all his buttons on would not consider buying or leasing any Mexico City cinema, with the exception of the new Teatro Cine Alameda, for he certainly would want a house in complete accord with his own ideas. It would be quite costly to renovate a cinema in accord with modern American showmanship methods. It is therefore held that if Americans come to the Mexican capital as cinema operators they will build to suit themselves.

There is only one cinema here, the large Cine Olimpia, that is directly owned by Americans. The Jennings family built the house in 1921 and have operated it since then themselves, excepting the time it was leased to Paramount as a show window.

▽

The cinema building spurt is still on in the Mexican capital, with the trend rather toward the downtown business section. Mexican interests are building the latest cinema, the Cine Rex, a 1,000-seater that is to aim at high class downtown patronage. It is nearing completion in Avenida Madero, Mexico City's Fifth Avenue. The house will have the latest equipment and patron comfort facilities. It is scheduled to open this summer. When this house is inaugurated, it will bring to 67 the total of cinemas in the Federal District, which includes Mexico City.

▽

Further proof that horror pictures of a mystery nature and with smart detectives doing their stuff to rescue a pretty gel at the last minute are very popular with Mexicans, is afforded by the hit "El Baul Macabro" ("The Horror Trunk"), the work of Pezet Producciones, a native producing company, is making at the Cine Principal, here. The picture has all the tried elements of the film shocker, but with some new angles, and concerns a trunk murder mystery and a comely miss who the good looking detective gets out of a jam. It is of feature length and a talker, in Spanish.

American crime and detective pictures go over very well in Mexico.

▽

The classy new Cine Teatro Alameda is going in for elaborate and high grade stage shows. It had just booked the Balet Espagnol of Madrid, which has performed in the United States, for a fortnight's engagement, starting November 27. The ballet is to come here after an engagement at the Guild Theatre, New York. This is the first time in many years that a local cinema has booked an attraction of this magnitude for its stage show. The action is seen as establishing a new precedent in local cinema-stage entertainment.

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In line with the popular demand for crime-police-mystery pictures, a nine-reel feature, "Marihuana" ("Mexican Opium") is being produced by a local company. The story deals with the methods of the Mexico City police in combatting the narcotic evil, both consuming and peddling. The cast is headed by two noted Argentine actors, Barry Norton and Jose Bohr, and Lupita Tovar. Several Chinese students at Mexican universities figure in the sequences. Technical details of police work are being supervised by Ted Gonzalez, finger print expert of the department, who did detecting for a while in New York.

▽

Trouble over wage assessments has started between Mexican screen players and the cinematographists' union. The union is demanding three per cent of the players' gross salaries, an amount which the assessees say is far too high as wages for playing in pictures in Mexico are not as regular as Saturday night, for there is not so much work to be had, but the union insists that if the players want the protection the organization affords, three pesos per hundred is not too much to pay for it.

PROFIT REPORTED BY WARNER, PATHE, PARAMOUNT AND 20th CENTURY-FOX

Grand National Applies for Registration on New York Curb of 200,000 Shares of $1 Par Value Capital Stock

Substantial profits and dividend payments reported this week reflected continued upturn in motion picture business.

Warner Brothers Pictures, for 26 weeks ended February 29, 1936, earned a net profit of $2,406,245, after all charges, except federal income taxes, compared with $119,736 for the same period in 1935.

Paramount Pictures reported for the first quarter of 1936 a net profit of $718,922.

Twentieth Century - Fox earnings are running from 40 to 50 per cent ahead of 1935, when the company reported a net profit of $3,563,088, according to Joseph M. Schenck, board chairman, in the *Wall Street Journal.*

Twentieth Century - Fox declared a second regular dividend of 37½ cents on the preferred stock.

Pathe Exchange reported for the 12 weeks ended March 21, 1936, a net profit of $41,277, after all charges, compared with $16,120 profit for the same 12 weeks in 1935.

B. F. Keith Corporation in 1935 totaled $6,250,814 on admissions and with its subsidiaries $9,038,895, according to the company's report to the Securities and Exchange Commission.

Keith-Albee-Orpheum declared a dividend of $1.75 per share on preferred stock.

Columbia declared a quarterly dividend of 25 cents on the common stock of the company, payable July 1st.

The Warner net profit of $2,406,245.52 is subject to deduction of federal income taxes leaving a net operating profit of $1,976,245.42. During the period $1,013,111.46 was credited directly to deficit account, representing $703,627.41 discount realized on redemption of optional 5 per cent convertible debentures and bonds of subsidiary companies and $309,484.05 adjustments of federal income tax liability to and including the fiscal year ending August 31, 1929.

There was charged to deficit account $303,725.28, representing $120,000 provision for flood losses, estimated total property damage, $25,600 provision for federal income taxes on discount arising from purchase of debentures and bonds of subsidiaries during the period, $158,125.28 loss on disposal of capital assets and cancellation of leases.

The consolidated balance sheet as of Feb. 29, 1936, showed total current assets of $21,433,035.34, including cash of $3,575,491.30, and current liabilities totalled $16,058,519.97.

Paramount Report

The Paramount report showed that $800,000 of the $2,500,000 reserve set up at the end of the last fiscal year for amortization of pictures had been used for that purpose. Operating earnings, after applying this item, were

(*Continued on following page*)

Warner Brothers Pictures Reports 26 Weeks Profit

Consolidated income account for 26 weeks ended February 29, 1936, compares as follows:

	26 wks. end Feb. 29, '36	26 wks. end Feb. 23, '35	26 wks. end Feb. 24, '34
Operating profit	......	$15,071,821	$14,491,046
Amort of film costs	......	*9,736,665	8,288,876
Prof aft film amort	$7,300,179	$5,335,156	$6,202,170
Amort & dep of prop	†2,600,484	2,790,658	3,560,296
Interest	2,420,204	2,440,962	‡2,590,010
Prov for inv in affil companies	129,026	158,510	115,215
Profit	$2,150,465	§$54,974	§$63,351
Other income	267,061	177,568	138,200
Total income	$2,417,526	$122,594	$74,849
Minority interest	11,281	2,857	¶4,006
Profit	$2,406,245	$119,737	$78,855
Federal taxes	430,000	253,252	40,000
Net profit	$1,976,245	§$133,515	$38,855

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*Includes depreciation of studio properties. †Exclusive of $352,250 in respect of studio properties charged to film costs. ‡Includes discount expense. §Loss. ¶Credit.

Consolidated balance sheet of Warner Bros. Pictures, Inc., and subsidiaries as of February 22, 1936, compares as follows:

ASSETS

	1936	1935	1934
*Prop. acct, etc.	$137,112,937	$137,069,620	$138,397,974
Cash	3,575,491	4,182,604	3,463,436
Notes receivable	......	45,268	64,980
Accts receiv, etc.	1,702,386	1,410,336	1,583,943
Inventories	14,813,736	12,201,775	10,898,048
Rights & scenarios	1,341,431	993,308	636,401
Prod. & royal adv	......	15,043	14,348
Mortgages, etc, etc.	87,941	91,628	157,676
Dep to sec contr & skg fund dep	1,513,868	1,889,776	1,957,094
Invest & adv	1,344,599	1,268,649	1,832,542
Goodwill	8,227,483	8,234,020	8,516,561
Deferred chgs	1,284,339	902,802	886,962
Total	$171,004,211	$168,304,829	$168,409,965

LIABILITIES

	1936	1935	1934
†Pfd. stock	$5,670,885	$5,670,885	$5,670,885
‡Com. stock	19,006,723	19,006,723	19,006,723
Mtg. & fund. debt	79,604,059	86,425,331	88,622,714
Notes payable	2,073,690	402,580	309,497
Purch money oblig (curr)	......	378,254	788,525
Accts. payable	3,686,325	6,312,606	6,048,212
Fund. debt due within 1 year, etc.	3,633,723	......	......
Sundry accruals	§3,210,373	3,713,849	3,715,504
Due to affil cos	201,978	208,718	224,546
Royalties payable	1,286,079	648,529	1,290,711
Res for fedl taxes	1,189,408	253,252	40,000
Adv pay film dep, etc	776,944	486,654	365,528
Deferred income	1,576,266	1,956,624	1,824,904
Remit from for'n subs held in abeyance	743,885	541,782	594,361
Nts pay (non-curr)	1,489,160	......	......
Pur mon & contg obl, etc, mat aft 1 yr	664,663	895,089	1,117,855
Min int in cap stk & surp of subs	574,206	587,763	615,875
Res for contg	1,241,017	669,429	927,094
Capital surplus	56,650,505	56,325,484	56,325,484
Operat deficit	12,275,678	16,178,723	19,078,453
Total	$171,004,211	$168,304,829	$168,409,965

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*After depreciation and amortization. †Represented by 103,107 no-par shares. ‡Represented by 3,801,344 shares, par $5. §Includes $19,237 past due interest on funded debt of subsidiaries.

KEITH THEATRE RECEIPTS $6,250,814

(*Continued from preceding page*)

given as $1,058,627. Dividends from non-consolidated subsidiaries were quoted at $174,749. A credit of $21,767 was derived from foreign exchange adjustment. Federal income taxes were placed at $143,677 and interest on debentures of Paramount Pictures, Inc., at $392,544.

Twentieth Century - Fox

Joseph M. Schenck issued a statement, on his return from Europe, that the earnings of Twentieth Century-Fox are running from 40 to 50 per cent ahead of last year's showing. For 1935 the company reported a net profit of $3,563,088, which was equal to $1.24 per share of common stock after preferred dividend requirements had been met.

A second regular dividend of 37½ cents on the preferred stock, payable June 30 to holders as of record at the close of business June 13 was declared at the board meeting held last week. Fox Film Realty Corp. 6 per cent sinking fund hold bonds due January 1, 1942, in the amount of $8,800 have been drawn for redemption for the sinking fund, July 1, 1936, at 101½ per cent of their principal amount.

Pathe Film Corporation

Pathe Film Corporation, formerly Pathe Exchange, Inc., reported for the 12 weeks ending March 21 a net profit of $41,277 after depreciation, interest, federal income taxes and minority interest. This is equal to a dividend of 5 cents on the common stock after requirements of $8,043 no-par shares of $7 cumulative convertible preferred stock.

Profit from laboratory operation was stated as $36,358.46. Income from film rentals, less distribution allowances and producers' participation, included estimated provisions from unrecouped advances to producers, was $79,456.30. Non-operating income, including dividends from Du Pont Film Manufacturing corporation, was $46,047.74.

Last week the Securities and Exchange Commission announced that Grand National Films, Inc., owned by Pathe and the medium through which Pathe Exchange re-enters the motion picture industry actively after five years, has applied for the registration of 200,000 shares of capital stock, $1 par value, on the New York Curb exchange.

Keith Theatre Receipts

Box-office admissions of the B. F. Keith Corp. last year totaled $6,250,814 and those of Keith and its subsidiaries totaled $9,033,895, according to the company's annual report to the Securities and Exchange Commission, made public Tuesday.

KAO, also filing a report, showed admissions collected by six subsidaries as $1,448,287.

The B. F. Keith report showed a total income for the company and its subsidiaries of $9,974,650 and for itself along of $7,236,905. Film service and production expense were $2,291,190 for the group and $1,718,537 for the parent company, while artists' salaries were $730,547 for the group and operating expense and theatre overhead $3,576,666, of which $2,678,596 was incurred by the Keith company alone. The net profit for the year, after allowance for income taxes, was $361,376 for Keith and $464,644 for Keith and its subsidiaries.

The company paid RKO Service Corporation $223,535 during the year for management service and RKO Film Booking Corporation $21,584 for booking service, it was stated.

The KAO report showed income of $1,187,009 and expenses of $36,308, with a net profit after taxes of $499,101. A report on the six subsidiaries showed they received booking fees of $112,709. Film service and production cost were $298,979; artists' salaries $142,300, and operating expense and theatre overhead $611,844. The net profit after taxes was $112,611.

Keith-Albee-Orpheum

The board of directors of Keith-Albee-Orpheum corporation declared a dividend, out of capital surplus, of $1.75 per share on the 7 per cent cumulative preferred stock for the quarter ended March 31, 1932, payable on July 1, 1936, to stock holders of record at the close of business June 15, 1936.

Columbia Dividend

The Columbia dividend announcement was made by A. Schneider, treasurer, following a meeting of the board of directors on Monday. The dividend is quarterly, amounting to 25 cents a share on the common stock of the company and is payable July 1st to stockholders and voting trust certificate holders of record at the close of business on June 18th.

Novia Scotia Unit Of Exhibitors Formed

Independent exhibitors of the Province of Nova Scotia have organized Allied Exhibitors Association of Nova Scotia, which is concentrating its attention on a move to secure a reduction in the amusement tax.

Officers of the association were elected as follows: President, A. J. Mason, Springfield; vice-president, R. J. Macadam, Halifax; secretary-treasurer, T. J. Courtney, Halifax; directors, W. H. Cuzner, Sydney Mines; N. W. Mason, New Glasgow; S. M. Bartling, Liverpool, and Meyer Herschorn, Halifax.

Rochester Picked for SMPE Fall Convention

The Hotel Sagamore, Rochester, N. Y., has been selected for convention headquarters for the fall meeting of the Society of Motion Picture Engineers to be held Oct. 12-15, according to W. C. Kunzmann, vice-president in charge of conventions. This will be the first convention of the society in Rochester since 1922.

Theatres Use Test Reels

Standard test reels distributed by SMPE engineers have had distribution in 21 countries, with theatres in the United States purchasing 167 prints of the sound reel and 52 prints of the visual reel for the purpose of checking sound and projection. The reels were produced under the direction of the Projection Practice Committee in cooperation with RCA, Photophone division.

Joins Bay State Film

Sylvia Finestein, who resigned a few days ago from the Boston Grand National exchange, has been appointed office manager of the Bay State Film Company there.

Frisina Circuit Adds Three

Dominick Frisina of Taylorville, Ill., has added the Grand, Benld, the Grand at Hillsboro and the Avalon, Lawrenceville, to his circuit.

Church Women Launch Move for High Type Films

A program for obtaining films that will express "the highest standards of Christian principle and the best in dramatic art" has been launched by the department of motion pictures of the National Council of Federated Church Women.

The guiding spirt in the movement is Mrs. Arretus F. Burt of St. Louis, chairman of the department and long an active worker for higher standards of film taste, reports *The Motion Picture and the Family*, publication of the Motion Picture Producers and Distributors of America.

Among the major objectives of this department, organized only a year or two ago and already foremost in the field, are to awaken church women to a sense of their responsibility in securing motion pictures that will retain the high ideals of the church; to urge patrons of the motion picture theatre to plan their cinema entertainment as intelligently as they would an evening at the opera or the symphony; to patronize only pictures of the higher type and to protest emphatically to producer, artist and exhibitor when high standards are lowered.

The church council is not neglecting the problem of proper pictures for children but is urging parents to put thought and guidance into their children's selection of films, choosing for them not only pictures which are beneficial from an entertainment standpoint but from an educational and character building standpoint as well. In common with other film groups the council will further the organization of classes in cinema appreciation. It will also urge the formation of better films councils in communities.

One of the most practical phases of the council's endeavor to date has been the formulation of an outline on appreciation of dramatic and musical films which is being widely circulated to the young people of the churches.

In addition the council has given these young people 15 standards for judging a motion picture, which embrace not only its artistry and entertainment value, but its social and character-forming content.

Cinema Appreciation League Sets Convention for July 24

The second annual convention of the Cinema Appreciation League of the University of Southern California, founded by teachers from 24 states in a move to bring together the industry and the public, will be held July 24-28 on the college campus. Under auspices of the American Institute of Cinematography, the program will feature several speakers from the industry, including Walt Disney, Howard Estabrook, Natalie Bucknall, Jean Muir, Col. Jason Joy, Jack Conway and William Dieterle.

"SHORT FORM" STANDARD CONTRACT DRAFTED BY MPTOA FOR DISTRIBUTORS

Simplified Contract Placed Before Companies With Only References to Provisions Less Frequently Invoked

Committee on Trade Practices Has Yet to Meet With Gaumont British, 20th Century-Fox, United Artists, Warner

[The complete text of the so-called "Short Form" of the Standard Exhibition Contract, as proposed by the MPTOA to the distributors, appears on the following pages.]

Reaching the industry just before Wednesday's opening of the Cleveland convention of Allied States Association of Motion Picture Exhibitors, the competitive organized exhibitor association of the Motion Picture Theatre Owners of America on Monday suddenly announced a new and simplified standard exhibition contract for the consideration of distributors for use in the new season.

The impression had been given out during the MPTOA's recent conferences with distributors, on a set of fair trade practices, that a short and simpler contract, as requested by the MPTOA, could hardly be effected at this time because of the amount of legal work involved, and, more important, because of the wide differences in the contractual requirements of the various companies.

During the past several weeks the MPTOA's special trade practice committee, headed by Edward L. Kuykendall, of Mississsippi, president, and composed of Lewen Pizor, Philadelphia; Oscar Lam, Rome, Ga.; L. C. Griffith, Oklahoma City; Charles Williams, Omaha, and Jack Miller, Chicago, have met with Columbia, MGM, Paramount, RKO and Universal, for preliminary discussions on the ten-point program adopted by the MPTOA at its winter directors' meeting in Miami.

These meetings were all held with the individual sales heads, and out of the meeting chambers there came a favorable reaction to the adoption of at least some of the requests of the MPTOA for establishing harmonious relations between exhibitors and distributors, and for setting up the machinery for self-government. The principal sympathies of the distributors to the MPTOA's program are generally understood to be in favor of:

(1) At least a 10 per cent unconditional cancellation privilege;

(2) Adoption of local conciliation boards in all exchange centers for adjusting contractual and other disputes; and

(3) Possible modification, if not elimination, of the score charges which some companies levy on film rentals.

The preliminary meetings with the five distributors ended two weeks ago, and Mr. Kuykendall's committee and the individual distributors rested to give further study to the proposals and counter-proposals. They will resume the individual conferences within the next few days for the purpose of laying the concrete foundations for acceptable practices.

With this in mind, Mr. Kuykendall returns late this week to New York from his home in Columbus, Miss.

The committee has not yet met with Twentieth Century-Fox, GB Pictures, United Artists or Warner Brothers. John D. Clark, general sales manager of Fox, and George Schaefer, holding a similar position at United Artists, were both out of New York at the time of the preliminary conferences. Both corporations are now expected to participate with the MPTOA to hear their proposals. Warner Bros., however, at the outset had flatly declared it would not listen to the exhibitors, "on the advice of counsel." Regardless, the feeling along Broadway is that the company eventually will go along with the others.

MPTOA exhibitor sentiment, as voiced by the MPTOA of Eastern Pennsylvania, is that the local conciliation boards "will unquestionably do away with the hue and cry that is set up by certain groups of exhibitors demanding court action." They feel that litigation "has never, in this country, proven itself profitable to any of the parties concerned; it is costly, and in almost all cases, long drawn out without immediate relief."

Meanwhile, some of the anti-MPTOA exhibitor organizations, principally Allied States and the Independent Theatre Owners of New York, have vigorously condemned the manner in which the MPTOA arbitrarily has shut out from the conferences all organized theatre owners' associations not affiliated with it. There has been some talk in the "anti" camps of either seeking a high court ruling on the matter, or else appealing to the Department of Justice, or some other federal agency.

Short Contract Form Explained

The events leading up to the drafting of the new short form of contract as drafted by the MPTOA, under date of June 1st, and an explanation of the new agreement, were outlined by the MPTOA in an official statement released on Monday from the headquarters in New York, as follows:

"One of the ten important trade practice complaints and proposals which the MPTOA undertook to work out by negotiation with the distributors was to secure the general or at least optional use of a simplified and understandable standard form of exhibition contract, reduced in a short form to essential clauses. This would involve a general revision of the present Optional Standard License Agreement.

"To revise the contract obviously would take long and tedious negotiations between the many interests involved, which does not seem practical at this time but will eventually be necessary. However, we believe it is possible for any distributor to adopt and use a short form of exhibition contract without the further delay that would be inevitable in attempting to negotiate a general revision at this time.

Submitted to Distributors

"Several distributors have asked us for a definite plan or proposal for such a simple short form contract. In compliance with this request we are submitting to each distributor such a short form of contract which we recommend that they adopt for immediate use in dealing with the members of the Motion Picture Theatre Owners of America and any or all other exhibitors who prefer such a short contract.

"The condensed form is based entirely on the Optional Standard License Agreement (1933) which was specified in the NRA Code of Fair Competition for the Motion Picture Industry as approved by President Roosevelt. After the discontinuance of the motion picture code this form continued to be generally used. In effect, this form of exhibition contract was approved by over 9,000 exhibitors who filed written and unqualified assents to the code with the Code Authority. The important contract provisions of this form, as well as the terms and conditions that are agreed upon by bargaining and are ordinarily written into the 'schedule,' are all in the proposed short form, which may be signed by the parties. For all ordinary purposes the short form is a complete contract.

Reference to Other Provisions

"The numerous contract provisions that seldom need be referred to in the actual performance of the contract and which provide for remote contingencies and possibilities are incorporated into the short form by reference and are just as much a part of the agreement as though printed therein. Inasmuch as these are completely standardized provisions, the exhibitor would need but one copy of the complete long form of contract to go with all of the numerous short form contracts which he signs. This saves cluttering up each contract with a large number of clauses that are seldom if ever referred to, avoids the use of a clumsy and confusing form of contract and should save time, printing, inconvenience, expense and confusion in practical use.

"In other words, the active provisions are all set forth in a short form, the standardized trade customs are omitted but are set forth in the long form and definitely made a part of the short form by reference. This step is urged as a beginning towards a simpler contract; at least it overcomes the cumbersome physical features of the present exhibition contracts and is an immediate step towards economy and convenience."

F. K. Speidell Named President of Audio

Frank K. Speidell has been named president of the Audio Productions, Inc., as successor to William A. Bach, who has been named managing director of Western Electric Company, Lt., London. Mr. Speidell has been with the company since its formation three years ago.

Mr. Bach is familiar with the London market as he was sales manager there for First National for a number of years.

Yaeger Takes Over Nine More Theatres

Nine theatres have been added to the string of C. U. Yeager, Denver Bank Night owner, as a result of a partnership with Charles Klein of Deadwood, S. D. The Klein theatres are operated by the Deadwood Amusement Company. Mr. Yeager already operates seven Colorado houses, is in partnership in two Denver houses, and so now has interests in 18 in that territory, Fox Intermountain being the only group with a larger number.

SHORT FORM EXHIBITION CONTRACT

The Motion Picture Theatre Owners of America this week drafted for presentation to distributors—with immediate adoption in mind for the new season—a new "short form" exhibition contract for purposes of simplification. It does not eliminate any of the clauses in the present, long and complicated instrument, which clauses would continue in effect in the new form "by inference." The text of the new short form follows:

Short Form Exhibition Contract (Incorporating by Reference the Standard License Agreement). Endorsed by Motion Picture Theatre Owners of America. June 1, 1936. Individual Distributor sales policy provisions may be inserted in the Schedule hereof but shall not be contradictory of any provisions of this Short Form nor of the Standard License Agreement.

Agreement of license under copyright made in one or more counterparts between ...., a corporation (hereinafter referred to as the Distributor), party of the first part, and the Exhibitor, (hereinafter named and referred to as the Exhibitor, operating the theatre hereinafter designated), party of the second part,

Witnesseth: The parties hereto agree as follows:

License

First: Subject to the terms and conditions hereinafter stated and those specified in a Standard License Agreement bearing date June 1, 1936, endorsed by the Motion Picture Theatre Owners of America, hereinafter referred to as the Standard License Agreement, and which by reference thereto shall be deemed incorporated in and made a part hereof as if herein fully set forth in one complete and single instrument, the Distributor grants the Exhibitor and the Exhibitor accepts, a limited license under the respective copyrights of the motion pictures designated and described in the Schedule hereof and under the copyright of any matter included in any sound recorded therewith, to exhibit publicly said motion pictures and to reproduce for public performances such recorded sound in synchronism therewith, but only at the said theatre for the number of consecutive days specified in the Schedule and for no other use or purpose; provided that the reproducing equipment in the said theatre will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality; and provided further that if copyrighted musical compositions are included in such recorded sound, the Exhibitor will have at the date or dates of the exhibition of each of such motion pictures a license from the copyright proprietor thereof or from any licensee of such copyright proprietor to perform publicly the said copyrighted musical compositions. If more than one theatre is hereinafter designated the said motion pictures are licensed for exhibition at only one of such theatres unless otherwise in the Schedule specifically provided in writing.

Term

Second: The term of this Agreement shall begin with the date fixed or determined for the exhibition at the said theatre of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter unless otherwise in the Schedule provided. The Distributor agrees during said term to deliver to the Exhibitor, and the Exhibitor agrees to exhibit at said theatre during said term upon the date or dates herein provided for, a positive print of each of said motion pictures except such as may be excluded as provided in Clauses Fifteenth and Seventeenth of the Standard License Agreement.

Payment

Third: (a) Exhibitor agrees to pay for such license as to each such motion picture the fixed sums specified in the Schedule at least three (3) days in advance of the date of delivery of a print thereof at the Distributor's exchange or of the date of shipment to the Exhibitor from another exhibitor, unless after the acceptance of this application by the Distributor such payment shall be otherwise agreed to by the Distributor in writing signed by an officer of the Distributor. All payments hereunder shall be made to the Distributor at the City in which is located the exchange from which the Exhibitor is served.

Percentage Bookings

(b) If the rental of any of such motion pictures is to be determined either in whole or in part upon the admission receipts of said theatre or any part thereof, the Exhibitor agrees to pay such rental immediately after the last exhibition upon the last date of the exhibition of each such motion picture or if requested by the Distributor at the end of each day's exhibition.

Delivery and Return of Prints

Fourth: (a) After each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, and Distributor agrees to deliver as hereinafter provided, a print thereof to the Exhibitor.

(b) The Exhibitor agrees to exhibit each of said motion pictures in the order of its general release by the Distributor in the exchange territory in which said theatre is located.

(c) The Distributor shall make deliveries hereunder to the Exhibitor or to the Exhibitor's authorized agent, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Postal authorities.

(d) Exhibitor agrees to return immediately after the last exhibition on the last date of exhibition licensed, each print received hereunder, with its reels and containers, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor in the same condition as when received, reasonable wear and tear due to proper use excepted. Exhibitor agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor's exchange or the last previous exhibitor having possession of the same, and return to the Distributor's exchange; or if directed by the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange, transportation charges collect.

Selection of Playdates

Fifth: Unless otherwise agreed upon or unless definitely specified or otherwise provided for in the Schedule, the exhibition date or dates of each of said motion pictures shall be determined as provided in the Standard License Agreement.

Clearance and Run

Sixth: The Distributor agrees not to exhibit or grant a license to exhibit any of said motion pictures for exhibition in conflict with the "run" or prior to the expiration of the "clearance period" if any in the Schedule specified at any theatre therein named or within the territorial limits therein specified.

Acceptance by Distributor

Seventh: Until accepted in writing by an officer of or any person authorized by the Distributor and notice of acceptance sent to the Exhibitor this instrument shall be deemed only an application for a license under Copyright, and may be withdrawn by the Exhibitor any time before such acceptance. Unless such notice of acceptance is sent the Exhibitor by mail or telegraph within fifteen (15) days after the date thereof, if the said theatre of the Exhibitor is located East of the Mississippi River, and within thirty (30) days after the date thereof if located West of said river, said application shall be deemed to have been withdrawn. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment for any purpose or the delivery of a print of any of said motion pictures shall not be deemed an acceptance hereof by the distributor.

Changes in Writing

Eighth: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein and in the Standard License Agreement. No change or modification hereof or in the Standard License Agreement shall be binding upon the Distributor unless in writing signed by an officer of the Distributor, excepting in an emergency and only then, a change or modification may be consented to in writing but only by the representative of the Distributor managing the Distributor's exchange out of which the Exhibitor is served provided such change or modification does not change or modify the run, and/or clearance period, or decrease any rental, or eliminate any motion picture specified in the Schedule.

Privilege of Exclusion

Ninth: The Exhibitor shall have the privilege to exclude not to exceed .... (....%) per cent of the total number of feature motion pictures licensed hereunder provided that the Exhibitor shall give to the Distributor written notice of the Exhibitor's election to exclude, without payment therefor, any of said feature motion pictures within seven (7) days after the available date thereof. In computing the number of feature motion pictures which may be excluded hereunder, fractions of more than one-half (½) shall be regarded as one (1). Upon the exclusion of any feature motion picture, the license thereof and all rights thereunder shall terminate and revert to the Distributor. Upon the termination of this license agreement by the Distributor for a breach thereof by the Exhibitor, the privilege of exclusion herein granted shall be deemed revoked.

Pictures Not Generally Released

Tenth: If any of the said motion pictures described in the Schedule, excepting those, if any, which may be roadshown by the Distributor, shall not be generally released by the Distributor for distributor in the United States during the period beginning ———— and ending ———— each such motion picture shall be excluded from this license as provided in the Standard License Agreement.

Optional Arbitration Clause

Eleventh: OPTIONAL CLAUSE: The following Clause Twelfth is optional with the parties hereto. If it is desired to make such clause a part of this license, the Exhibitor and the duly authorized representative of the Dis-

(Continued on following page)

Music Performers Protest Canada's New Legislation

With Canada's proposed legislation covering music performing rights in its final stages before the House of Commons at Ottawa, Leslie A. Boosey of London, chairman of the British Performing Rights Society, has arrived in the Canadian capital to protest. He is also a member of the council of the cartel of European performing rights societies, which includes the French, German, Austrian, Italian and Spanish as well as the British.

Mr. Boosey predicted the breakup of the Canadian Performing Rights Society (already indicated in a New York news story in the Herald of May 2nd) in event the regulatory legislation goes through. His statement did not, however, reveal that the Canadian Performing Rights Society, jointly owned by the British society and the American Society of Composers, Authors and Publishers, is facing an internal breakup. For publication, Mr. Boosey pictured the composers as being in turmoil at the idea of Canada scaling down fees by law.

"I am afraid the findings of the Parker report (Canadian Royal Commission investigation which decided the fees were inequitable) have produced a very bad feeling among composers and authors in Europe and the United States," said Mr. Boosey. "We feel the report has given to the music-using interests everything they asked for and is as far removed from our ideas of arbitration as could possibly be imagined.

"I am afraid if the inadequate fees recommended in the report are prescribed, it will lead to the disintegration and eventual winding up of the Canadian society," he said. "The result would be a drift into the inevitable chaos which must come about under modern conditions when music users do not know to whom to turn to obtain the rights they must have if they want to perform modern programs. In this connection, it is interesting to note that even the Parker report admitted the absolute necessity of a central society, not only to the authors and composers but also to the music users."

Canadian theatre managers who recall the correspondence and conferences which preceded their payments for licenses and the later boosting of schedules will be interested in Mr. Boosey's comment that the society is "not a monopoly."

"In the strict meaning of the term, we are not a monopoly," he declared. "There is a vast amount of music material which is non-copyright and therefore open to the use of any music user free of charge."

The practical difficulties in the way of utilizing these free numbers was admitted, however, when Mr. Boosey added that the interlocking groups represent "the whole of the modern music composing interests of the world" and that "we have always recognized the difficulty any music user would have in attempting to give reasonable programs without the use of our repertoire."

Political observers in the Canadian capital doubt that the efforts of the British spokesman will alter greatly the course of the legislation at this late date. They point out that if the copyright owners feel the rates are too low, the same relief is open to them as to music users who complain that they are too high. There will be a tribunal with power to hear such cases and to set tariffs. The fact that music publishing interests of both Warner Brothers and Metro-Goldwyn-Mayer may operate outside the CPRS pool through their own collection agencies has not received official government consideration as yet. The unofficial belief is that anyone dealing in such licenses will come under the law, but that is still an open question.

Theatre interests have not been as active as some other interests in the present Canadian battle over the matter. They presented their case in full to the Royal Commission and, to a considerable degree, left it at that. The small music user, such as the restaurant with a radio, the village hotel, public hall operated by a fraternal order, and the like have strenuously protested music fees during the whole proceedings. The idea of paying a lump sum annually for music rights came to these interests as a severe shock, and many of them rushed at once to the nearest member of Parliament. A large percentage of the users in this class still think it is an imposition if music is not available free.

Luise Rainer Voted Honors By Guild for "Ziegfeld"

Luise Rainer annexed first honors from the Screen Actors Guild for the best performance during April according to the vote of membership for her portrayal in "The Great Ziegfeld." For the first time in the Guild's history two actors tied for first honorable mention. William Powell for "The Great Ziegfeld," and C. Aubrey Smith for "Little Lord Fauntleroy."

Henry Stephenson received second mention for "Little Lord Fauntleroy." William Anthony McGuire won top honors for "The Great Ziegfeld" as the best screen play of April. Hugh Walpole won first honorable mention for "Little Lord Fauntleroy" with Herbert Fields and Gertrude Purcell, who did additional dialogue on "Love Before Breakfast" and Nunnally Johnson for "Prisoner of Shark Island" tying for second mention.

Warners Planning Radio Search for Child Talent

Warners has inaugurated a plan in conjunction with Paul Whiteman and his Woodbury Soap radio program for a national radio quest of talented children, the most promising of which will be given screen tests. The new plan was announced in New York last week over station WJZ.

Children from all over the country were invited to appear and the company will make one test a week for the most talented child.

Pick Beecroft Trustees

Five voting trustees provided in the reorganization plan adopted for the Beecroft Building Company at Madison, Wis., to control the Orpheum, Strand and Parkway theatres until all indebtedness is liquidated have been named by Federal Judge Patrick T. Stone as follows: Dr. E. A. Gilmore, M. E. McCaffrey, H. F. Ibach, H. S. Haggart and Dr. W. G. Beecroft.

"Pastures" Opening Date

Warners production of "The Green Pastures" will open at the Ritz theatre, Tulsa, Okla., and at the Fox West Coast Miller theatre, Wichita, Kansas, Saturday, June 13.

'Short Form' of Contract Drafted By the MPTOA

(*Continued from preceding page*)

tributor shall sign their respective names where indicated immediately following this paragraph and unless so signed the said Clause shall be deemed excluded from this license agreement.

It is agree by and between the parties that Clause Eleventh, providing for voluntary arbitration of disputes arising hereunder, shall be included as a part of this license.

Representative of the Distributor duly authorized to agree to the following Clause Twelfth.

Exhibitor

Arbitration

TWELFTH: The Exhibitor and the Distributor respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceeding in any court by either of them, to determine, enforce or protect the legal rights of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration, in accordance with the provisions for arbitration in CLAUSE TWENTIETH of the Standard License Agreement, to an Arbitration Board (hereby expressly waiving the oath of the arbitrators) which shall consist of four members, each of whom shall be engaged in the motion picture business, and two of whom to be appointed by the Exhibitor, and the remaining two to be appointed by the Distributor.

The following schedule and all of the written and printed parts thereof are a part of this license:

SCHEDULE

END OF SCHEDULE

IN WITNESS WHEREOF ....
the Exhibitor, operating the ....
Theatre, located at ....
in the ...., has
(City and State)
on .... executed this
(Date)
application, upon which written acceptance thereof by the Distributor shall be deemed to be the license of the said Exhibitor for the exhibition of the motion pictures specified in the Schedule, but only at the said Theatre in accordance with the terms and conditions hereof and all of the provisions of the Standard License Agreement referred to and described in Article First of this Short Form, the receipt of a copy of such Standard License Agreement the Exhibitor hereby acknowledges and which by reference thereto are deemed incorporated herein and made a part hereof as if herein fully set forth.

....
(Exhibitor)

Accepted ....
Date ....
....
(Distributor
By ....

Admission Tax Receipts Gain

Internal Revenue Bureau figures give admission collections for April as $1,266,425, which compares with $1,157,970 for the same month in 1935 and with $1,255,393 for March of this year. Receipts for the first four months of 1936 amounted to $5,386,350.

PRECARIOUS LEGISLATIVE SITUATION IN LOUISIANA

Legislators Would Increase Censoring Fees, Bar Varying Admissions, Tax Tickets, Circuits

Upsetting the quiet that followed the storm of adverse legislation directed at the motion picture during the winter and spring months of state and federal legislative sessions, the State of Louisiana acted this week to saddle the industry with measures which motion picture folk said would virtually make it impossible to operate within economic reason within the confines of the commonwealth.

Acting with all appearances of complete abandon, Louisiana's legislators moved to (1) increase censoring fees from 25 cents per 100 feet of film to $10 per 1,000 feet, an increase of $8.50 per 1,000 feet, or some $51 increase per six-reel feature; (2) prohibit all theatres in the state from charging different admission prices for shows at different hours on the same days; (3) tax chain or affiliated theatres $100 for each theatre up to four, $250 per theatre from four to twenty, and $500 per theatre when the total is more than 20; (4) tax admission tickets 10 per cent; (5) tax vaudeville and stage shows $100 yearly; (6) tax film and other traveling salesmen $50 yearly; (7) prohibit amusement places from selling standing room; (8) abolish giveaways at theatres by including Bank Nights at film houses under the definition of the state lottery law; (9) compelling theatres, exchanges and others to grant a day off to workers.

The record shows that Representatives Hand and Burke, working as legislative collaborators, and Representative Fink and Senator Carbajal, acting individually, are responsible for the wholesale priming of legislative guns on the motion picture industry.

Senator Carbajal, sponsoring the measure to increase censorship fees, would have the added revenues applied to the public school system. The late Huey Long set up the original censoring charge.

Representatives Hand and Burke introduced the bill prohibiting other than a single admission scale during the day.

Aims at Corporations

Representative Fink's proposal to tax chain theatres is aimed at corporations whose headquarters are in the state, principally Saenger Theatres and United Theatres, Southern Amusements and the circuit interests of Lazarus, Higgenbotham, Berenson and Crim.

Independent owners already are up in arms over the ban on chance games, as introduced by Representatives Hand and Burke.

Louisiana appears to be the only state of the 48 where really serious legislative worries exist for motion pictures.

Denver passed an ordinance providing for a $3,000 fine on any persons convicted of manufacturing, selling or using stench bombs, this following the throwing of a large number of the liquid containers in Denver theatres. The Rocky Mountain States Theatre Owners Association sponsored the bill.

Governor Chandler, in Kentucky, reminded theatre and other amusement operators that the new state amusement tax will go into effect at midnight on June 7th, and asked that applications for permits and blank bonds be sent at once to the State Division of Excises, Department of Revenue, in order to avoid penalties.

Sales Tax Case Up

In New York, the motion of the local United Artists exchange for a preference on the appellate division's court calendar for its appeal from the city's sales tax, was granted and the case was ordered to trial Thursday. The exchanges, acting through United Artists, on a test case, contend that they are not subject to the two per cent sales tax on shipments made outside of the city limits. In addition, exchanges in virtually all other sections of the country where sales taxes have been questioned, are watching the outcome with a view to protesting if the New York branches are victorious.

Revival of the amusement tax proposal appeared probable in New Jersey, since legislators there seemed unable to raise needed revenue either through a general sales tax or income levies. Attempts already have been made this session to effect an admission tax.

Ohio theatres stand in jeopardy of new taxation, which would levy a tax of one and one-half cents a foot on all film examined by the state censor. The distributors threaten to pass on the tax to theatres.

The Sunday closing law was questioned in the courts of South Carolina, bringing a decision from Police Judge Brooks that Sunday shows operated for profit do not constitute a "reasonable necessity."

Spanish Films Gain In Central America

Spanish product, produced in Mexico, Spain and Argentina, looms more seriously than ever before as competition to be reckoned with in the Central American market, in the opinion of Harold Sugarman, United Artists manager in that territory. Mr. Sugarman is in New York for conferences on sales policies and new product. With headquarters in Cristobal, C. Z., Mr. Sugarman has supervision over the north and west coasts of South America, and all of Central America.

As a result of generally improved business conditions throughout the world, theatre business in the territory has had a good season, and he looks forward to a better one next year, since practically all of the activity of the area is connected with the export business. American product still dominates the market, Mr. Sugarman said, but he pointed out that an improvement in Spanish films, and the use of the right stories for the native audiences, has brought a considerable interest in that product. Contrary to the general belief, Mr. Sugarman said that these audiences prefer heavy drama on the screen, the heavier the better.

The use of dubbing in American films in the market is coming back, he said. For some years they have been unacceptable to native audiences and superimposed titles have been used on the original versions.

Mr. Sugarman plans to leave New York in about a week and stop off in Hollywood on his return to Panama.

BOOK REVIEW

HOW TO USE YOUR CANDID CAMERA, by Ivan Dmitri. New York: The Studio Publications, Inc. $3.50.

In browsing through this volume of reproductions devoted to the latest "rage" of amateur photographers, the miniature, one cannot help getting an impression of cinematography. This is perhaps inevitable. As the title indicates, the miniature camera has been herein applied *candidly,* which is to say, aimed at Life in its natural attitudes, without camera-consciousness, ostensibly or actually unpremeditated, essentially in movement. Of such is the cinematograph.

For that reason it may be that the author overemphasizes deliberate composition as a factor in making an interesting photograph. When Life is in an interesting mood, it is likely to strike its own pose, and the job of the so-called candid camera is to catch it, sincerely, while the fleet moment lasts.

But this is not a book of thoretical discussion. It is a demonstration of technique, consisting (except for a very brief foreword) in instructions for the use of the miniature camera, and reproductions of pictures taken by the author with such equipment.

These reproductions constitute the main body of the book, and the plan of presentation is a good one. For each subject, the picture is reproduced in its original size and as enlarged, with a brief notation of the technical conditions of the exposure. There are 56 of these subjects, among which are a dozen or so of striking pictorial quality.

Incidentally, this volume is one of the publisher's "How to Do It" series, and in format and photoengraving it maintains a high standard already established.—G. S.

Feiber & Shea Addition

Feiber & Shea has taken over the Paramount theatre at Newport, R. I. Alterations were made preliminary to opening the house this week. Paramount operated the house until May 1st, when the circuit dropped it and made the Strand a first-run situation.

French Playwright in U. S.

Tristan Bernard, one of France's leading playwrights, and president of the French Society of Dramatists, Authors and Composers, returned on the *Normandie* Tuesday after a brief visit. He dedicated the liner's playhouse on its incoming voyage.

Barnett Returns

The Ile de France arriving in New York June 9th will bring George Barnett, president of Modern Film Sales Corporation, home from an extended trip abroad. While in Europe Mr. Barnett sold all his product for the United Kingdom and the entire Continent.

Field in Hollywood

Arthur Field, Metro-Goldwyn-Mayer home office representative in Europe, arrived in Hollywood last week to visit the studios.

FRENCH TEMPORARILY SUSPEND RIGOROUS CENSORSHIP REGULATION

Application of Decree to American Companies Dependent on Interpretation of Trade Treaty Already Signed

Application Awaits Clarifying of Provisions by Government Officials; Minister of Education to Name Cinema Comn.

The rigorous French censorship decree for control of world showings of films regarded by that Government as inimical to its interests has been suspended pending clarification of its terms by Government officials, according to word received from Paris by the foreign department of the Motion Picture Producers and Distributors of America.

Further, it is believed that application of the regulations with respect to American companies will depend substantially on their interpretation in the light of the Franco-American trade treaty, which was ratified May 6, two days before the decree became official. The treaty gave the assurance that "the present treatment will be continued and no new measures will be taken to place American films in a position less favorable than that now enjoyed in comparison with French films or other foreign films."

Whether any amelioration may be expected from this source is considered unlikely, however, since the decree makes no discrimination against American films that is not imposed on all others. The decree threatens a regulation which is claimed in New York to be more drastic than that existing in Germany, Russia and Italy.

What makes the outcome of present representations with the French Government somewhat uncertain, according to New York distributor opinion, is that the Socialists are due to gain power this month and the party leaders are on record as favoring a policy of strict control of the industry as a medium of political propaganda.

Our state department, through the embassy in Paris, is credited with suspension of the decree at least as far as American export business in France is concerned, and further negotiations are in progress.

Important to Americans

The decree is important to American distributors in that dubbing, titling and printing is done in France for a number of Continental countries, such as Belgium, Switzerland, Rumania and Turkey, and the French colonies. Films not produced in France, but merely processed, also are subject to the regulations, which provide for Government approval as a condition to export. Outside of France proper, the degree is applicable to Algeria and the territories of Alsace-Lorraine, unless they are in contradiction to special rulings in effect there.

The genesis of the new law is said to be the displeasure felt by French officials over the export of two or three pictures made by French companies which were considered to have reflected on the French and which caused an unfavorable reaction.

Though newsreels are not mentioned specifically, they are included in the decree by virtue of the fact that the Government wants to prevent a recurrence of the furore caused by the reported smuggling out of France of films of the assassination of King Alexander of Jugoslavia in Marseilles, after their official suppression.

Placing the approval of films in the control of the minister of national education, the decree provides:

Control by Minister of Education

"A visa may be rejected to films imported from abroad, even though they deserve a visa, in the case where it is established that the depositor or the producer has participated in the representation in public outside of French territory, films contrary to the national interests of France."

American film men concede that France has the right to impose censorship on all films shown within its territories, but resent the broad terms of the decree which permit the censors to refuse visas to any picture if the individual or company offering it has exhibited something elsewhere to which the French object.

Ten to Represent Industry

In addition to provisions outlined by Pierre Autré, Paris correspondent, in the Herald of May 23, it is provided that the "commission of cinematographic control" which is created under the Administration of Fine Arts shall be named by the minister of education and shall consist of two representatives of the presidency of the council, three of the interior ministry, three of the department of education, and one each from the departments of foreign affairs, justice, war, marine and air.

In addition, the minister of education shall name 10 members representing the various branches of the motion picture industry, and where deemed necessary by the nature of the film, representatives of other Government departments may be added to the commission in an advisory capacity.

A representative of the ministry of affairs for Alsace-Lorraine shall be added whenever the commission examines a German language film destined for that territory.

The director general of fine arts, the chief of the state police and the head of the music and theatre departments of the ministry of fine arts are made ex-officio members of the commission.

Title Changes Restricted

It is provided also that a statement of approval and the number of the visa shall be shown at each exhibition immediately following the title. No titles may be changed without approval of the censors.

Films must be submitted at least eight full days before the first public exhibition. Certain categories of films may be excluded from the regulations, at the discretion of the president of the council, the minister of interior and minister of national education.

The decree shall in no way interfere with police measures with respect to film censorship, such as those regulating the taking of newsreel films.

With regard to export, a special visa must be obtained which must be submitted to the customs and contain full information as prescribed. Those applying for an export visa must declare that they will not distribute or exhibit any version other than that approved, and that French versions will be shown in French territories where that language is either the principal or auxililary one, unless versions are available in the national languages of these territories.

Designation of French Films

A special decree is to be promulgated covering the application of a "French mark" which is to appear on all French films sent abroad.

In event of violation of the decree with respect to imported films exhibited domestically, an export certificate may be refused temporarily to such distributors or producers. A second offense of this nature may permanently bar export to such companies.

Penalties under Article 628 of the customs laws shall be applied against films sent abroad without fulfilling the export visa requirements.

CHINESE CONFISCATE TOURISTS' FILMS

The wave of nationalism engulfing the world has cropped up in China in the form of restrictions on the taking of films by tourists who want to bring home a camera record of their travels.

American tourists who unwittingly have taken pictures prohibited by military regulations or of things considered "prejudicial to the racial dignity of the Chinese nation" have been escorted to police headquarters, questioned and their films confiscated.

The Chinese officials object to the filming of beggars, coolies at work or other scenes involving local color which the Chinese consider bad advertising. Foreigners desiring to take motion pictures must apply for permits, and must ask for officers to supervise their work. The films must be submitted to censorship before exported.

Fox Midwest Managers to Meet

Fox Midwest managers will meet again this year in their annual convention during the second week in August, and probably will convene again at Excelsior Springs, Mo., where they met last year and the year before.

FOUR ADDITIONS TO BARCELONA THEATRES

Three of Four Houses Opening Are New, Fourth Is Converted from Legitimate

by HARRY CHAPIN PLUMMER

in Barcelona

Four picture theatres opened in Barcelona recently—three brand new and one taking over for films an old-established legitimate house—to bring the total of cinemas within the city limits to 116. The latest is the handsome and admirably equipped New York on the Calle Gerona at Rosellon, situated in a high-class residential neighborhood, which opened recently to an audience of enviable quality and character for what is designed as a second-run house. The new theatre seats 950 and is thoroughly modern in construction and installation. It is planned to show there daily two feature pictures and, at times, three, following the usual policy of second-run cinemas in this city. The price level is 0.80 pesetas (about 11 cents in U. S. currency) on ordinary week-days and 1.50 pesetas (about 19.5 cents U. S. currency) on Sundays and holidays.

The opening bill consisted of "Indomita" ("Reckless"), with Jean Harlow, and "La Llama Eterna" ("The Eternal Flame"), starring Norma Shearer, with an animated cartoon and a comic thrown in for good measure and rounding out a three-hour performance—three and three-quarters including the lengthy admission characteristic of the Spanish and Catalan cinema theatres.

V. A. Habib, distribution manager for Metro-Goldwyn-Mayer for the Region of Catalunya, who was on hand for the opening to represent the MGM Iberica organization, pointed to the fact that Metro pictures had been selected for the initial performance and would be featured by the new house and that, of Barcelona's 116 picture theatres, not less than 85 were currently showing his company's product. The New York's situation may fairly be said to correspond with those of the second-run houses along Broadway in the Eighties in the city for which it is named. The proprietor is Jose Maria Borda.

Another opening of less than a month ago was that of the Cinemar, occupying the site of a former cabaret on the lower Rambla, adjacent to the Principal Palace, old-established and dual "legit" and cinema, with the two auditoriums under one roof. It has 400 seats and charges one peseta on weekdays and 1.65 pesetas holidays and Sundays, and offers one feature picture and a brief program of shorts, with Metro films prevailing. The proprietor is J. Marti.

The Eden, on an important downtown cross thoroughfare, corresponding somewhat to that of the Cinemar in character, has two classes of sittings—179 "preferencia," in the balcony—many Barcelona theatres have their higher priced seats upstairs—and 528 "general" on the ground floor. These are priced respectively at 1.50 pesetas week-days, and 2 pesetas holidays and Sundays, and 1 peseta and 1.50 pasetas. Two feature pictures and two shorts compose the program and Metro full-length films are regularly billed under the proprietorship of M. Casaponsa.

The three houses named are all equipped with Orpheo-Sincronic sound recording and acoustical system, a Barcelona product.

The Poliorama theatre, on the Rambla de Floras, long a popular house for spectacular shows, both dramatic and musical, and seating 1100, opened with picture projection this week, the equipment being Tobis-Klangfilm. The bill was composed of the Soviet "revised version" of "Potemkin" companied with the Warner offering, "En Pos de Ventura," starring Dick Powell. Across the street from the Poliorama, at the Capitol, one of the city's chief first-run houses, the newest Soviet release, "Tchapief, El Guerroro Rojo" ("The Red Warrior") opened to good business coupled with the Columbia feature "Alas de la Muerte" ("Wings of Death.")

▽

Paramount will produce one experimental film in Spain, with production scheduled to get underway in September, according to John W. Hicks, Jr., vice-president of the Paramount International Corporation, and Frederick W. Lange, general foreign representative in continental Europe for the company, who have arrived in Barcelona.

Presumably, if the initial production venture proves successful, Paramount will set plans for additional Spanish pictures to be made here.

▽

Trillo has closed a deal, effective in September, for the showing of Radio products exclusively as second run at the Progresso Theatre following first run at the Avenida.

▽

Urging Spanish Loan

Reports are current and persistent in business and financial circles here and in Madrid that American motion picture and automobile interests in the United States are actively supporting a New York banking group which is negotiating with the Spanish Government a loan sufficient to meet a Spanish obligation of 350,000,000 pesetas, long overdue.

Under the terms asked by the United States group, the deposits of at least a portion of the heavy Spanish gold stocks in London is necessary. An inducement is the surprisingly low interest rate of one and one-half per cent asked by the group.

The reason for the activity of the film and auto interests in the matter lies in the fact that conclusion of such a loan automatically would bring about the favorable termination of negotiations for the American-Spanish reciprocal trade agreements, which only awaits signatures. The chief obstacle to the signing of the treaty is the question of dollar export.

It is understood that negotiations with the Bank of France for a similar loan collapsed when the French asked a virtual monopoly of the Spanish and Spanish Moroccan market for French cars.

SHORT PRODUCT PLAYING BROADWAY

Week of May 30

CAPITOL		
	Rio de Janeiro, City of Splendor	FitzPatrick-MGM
	The Perfect Setup	MGM
MUSIC HALL		
	Three Little Wolves	United Artists
	Colonial Williamsburg	Harold Auten
PARAMOUNT		
	A Song a Day	Paramount
	River of Thrills	Paramount
	Popular Science, No. 5	Paramount
RIALTO		
	Cobweb Hotel	Paramount
RIVOLI		
	Three Little Wolves	Paramount
	Damascus and Jerusalem	Harold Auten
ROXY		
	Humpty Dumpty	Celebrity
	Fresh from the Fleet	Educational
STRAND		
	Vincent Lopez and Orchestra	Vitaphone
	I'm a Big Shot Now	Vitaphone

▽

Twentieth Century-Fox pictures had impressive openings at two first run local houses last week. "Thanks a Million" had its premiere at the Fantasio, with many of the city's society figures in attendance. "It Had to Happen," with "Charley Chan's Secret" on a dual bill, opened at the Capitol, following several successful films booked at the large downtown house recently by Hispano Fox Film, S.A.E.

Fox Midwest Drops Novel Copy in Ads

Fox Midwest managers for the most part have ceased using Screen Reporter newspaper advertising, begun in Kansas City last year as a novelty. Elmer C. Rhoden, president and general manager of the circuit, adopted it as a means of bringing theatre advertising out of the usual routine. The plan was originally to be used at the discretion of the managers.

The decreasing use of the method is attributed to two factors. One is that it required considerable time on the part of the managers and the other is that the novelty of the plan has worn off.

Six for Grand National

Edward Alperson, president of Grand National, has closed a deal with B. F. Zeidman, head of the company bearing his name, for six pictures. "Angels in White," already completed, will be the first release under the deal.

New Exchange Formed

Ray Olmstead and Howard Stubbins have formed a partnership in Los Angeles to operate independent exchanges there and in San Francisco, under the company name of Olmstead and Stubbins, Inc. They have not yet signed up for any product.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 26.—(A) What is a watt? A kilowatt? What do they represent and how are they used? (B) What should be the limits of projection distance? Name the objections to a projection distance too short or too long.

Answer to Question No. 19

Bluebook School Question No. 19 *was*: (*A*) *If a* 110-*volt light bulb uses* 0.5 *of an ampere, what is its resistance in ohms?* (*B*) *Name one reason why the reflector type of arc light source produces a hotter spot per watt of energy expended than does an arc with which a plano-convex condenser is used.* (*C*) *What is a "space charge?"*

The following made acceptable answers (by *acceptable* is meant that whereas the answer may not be wholly correct, it does show the sender has studied the subject and has at least a fairly good comprehension of the matter under discussion): S. Evans and C. Rau; G. E. Doe; D. Danielson; B. De Vietti; W. C. Brown; A. L. Cooper; R. A. Hooker; P. and L. Felt; T. F. Bochert; C. L. Loft; Nic Granby; F. Simms and O. L. Daris; J. R. Prater; W. Limmroth; C. Champney; W. Lohrinburg; W. Edmons; H. B. Smith; F. W. Gumbel; D. Pollock; H. T. Granger; B. L. Shaw; H. K. Abernathy and R. Tomkins; L. Henderson, J. McGuire and H. V. Nathan; L. A. Keller; J. W. Holmes; L. A. Dodson and H. T. Todd; H. and T. Edwards; G. Johnson and L. R. Spooner; F. C. Nalor; L. B. Hardy; E. R. Muller; R. R. Bobins and H. Winkle; W. Burns and T. R. Fanning; C. Jones and C. Gumbel; T. T. Harper; K. D. Cohn; G. W. Scott; C. Hawkens; L. and F. H. Klar and T. H. Morton; R. and K. Wells; P. Hagerty; J. W. Ruther and M. L. Lawrence; F. L. and N. Savlor; H. L. Heggen and L. Marks; O. L. Harris and S. Myers; S. D. Singer, E. N. Quinn, H. T. Bell and L. Nathan; W. D. Samuels; L. H. Morgan and W. J. Larcher; H. D. Lally; A. M. Moss and R. T. Tracy; J. Lansing and R. D. Oberleigh; W. W. Williams; L. D. Long; M. and J. Devoy, H. H. Langtry; R. Haugan; D. Emmerson; J. L. Sharpe, R. Holmes and C. J. McCabe; N. T. Brown and T. N. Powell; J. R. Perkins and R. Mills; G. D. Jones; O. F. Daniels; G. Thompson; R. L. Norton; N. R. Tomlinson; S. E. and C. Gay; J. Ferraro; N. G. Kilgen and P. Redman.

(A) D. Danielson replies, "Using the formula $R = E \div I$ and substituting, we have $R = 110$ $\div$ by $0.5 = 220$ ohms, our answer."

W. C. Brown says the same thing a bit differently, as follows: "By applying Ohm's law we get $R \div E = I$, or $110 \div 0.5 = 220$ ohms."

R. A. Hooker says, "According to Ohm's law, voltage divided by amperes gives resistance, therefore we have: 110 volts divided by 0.5 amperes equals 220 ohms resistance which the lamp must offer to pass 0.5 of an ampere.

(B) F. Bochert answers, "The mirror causes less light loss through reflection than does a plano-convex condenser, and there is no glass condenser to absorb a portion of the heat rays."

J. R. Prater says, "The reflector type arc produces a hotter spot per watt of energy applied than does one using a plano-convex condenser because (1) it collects and sends forward to the spot a much wider angle of light than does the 4.5-inch diameter condenser, (2) there is no condenser to absorb a percentage of the heat rays and reflect a further considerable percentage of both light and heat rays."

H. B. Smith says, "Because the mirror causes less light loss through reflection than does the condenser; also the condenser absorbs a considerable proportion of the heat rays."

(C) Evans and Rau answer thus: "In a vacuum tube, when the filament is heated to incandescence, it emits negatrons which fill the immediate surrounding space. When there is no direct path for these negatrons, some are returning to the filament, while others are leaving it. Others travel as far as the space will permit, and the space surrounding the filament is charged with them, such charge being termed a 'space and charge'."

B. DeVietti says, "The term 'space charge' is applied to the condition existing in a vacuum in which is placed a filament heated to incandescence by an electric current. Under this condition the filament becomes an emitter (thermotic emission) and is surrounded by a multitudinous number of negatrons, forming a negative charge that is known as a 'space charge'."

H. Edwards replies, "In a vacuum tube, the space surrounding the filament is filled with negatrons when the tube is in operation, and it is this cloud of negatrons that is known as a 'space charge'."

F. H. Richardson's
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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

William Allenbeck, of Belfast, Ireland, writes interestingly as follows:

"Honored Sir: Through a bit of good luck last year I read a MOTION PICTURE HERALD which a friend of mine had and came across your Bluebook School, which seems to me to be a good bit of all right, if for no other reason than that it caused me to buy a copy of your Bluebook of Projection when I was across the water visiting my father last summer in Liverpool.

"Mr. Richardson, even with the drawback that it does not treat of the equipments over here, it is a grand book. From it I learned in two months much more than I had learned in five years of projection work. So last month I got a copy of your new one and want to compliment you. It is a great big bit of all right. I do not exaggerate when I say I would not take £5 for it if I could not replace it. I wish we had a Richardson over here to stir things up a bit."

I did edit a projection department in the *Bioscope* of London for a couple of years, along about 1930, but your European trade paper policies are not suited to the conduct of the kind of a department that is really needed, or at least that I regard as necessary. Also, prices are so very much lower over there that they were unable to offer any payment proposal that seemed to me reasonable, so finally the whole thing was dropped.

Greenblatt to Home Office

Arthur Greenblatt, branch manager of the New York Gaumont British exchange, has been promoted to a home office post, where he will assist on major circuit deals as well as acting as district manager of several eastern exchanges. Irving Gumberg has also been promoted to the post of sales manager of the New York office.

Kelly Sailing July 25

Arthur W. Kelly, head of the United Artists foreign sales department, sails July 25 on the Eastern Prince for Rio de Janeiro and other ports.

CRITICISM OF RIVAL QUOTA PLANS BARRED

British Board Will Not Publish "Cases" Before Committee Has Taken All Evidence

by BRUCE ALLAN
in London

There is already criticism in the trade, which seems likely to become more intense, of a decision announced by the Board of Trade not to publish the various "cases" submitted by sectional interests to the Departmental Committee on the Films Act until after the Committee has completed the taking of evidence.

Obvious is a strong inference, though not an absolute certainty, that criticism of any of the various nostrums put up to the Committee will be rendered impracticable by this decision. Exhibitors who want a reduction of the quota will be able to read, but not to answer, the arguments of the producers, who want an increase, and vice versa.

Inasmuch as it is probable that the facts, as well as the arguments, of one and all of the groups which have submitted cases will be challenged by other groups, the B. O. T. decision, unless it is modified by a later announcement, will inevitably reduce the respect due to the Departmental Committee as a judicial body. No doubt it is perfectly capable of weighing the evidence as between two contradictory claims, but it is felt that the right of criticism, and of cross-examination, should have been extended to those who have a vital interest in the Committee's ultimate decisions. It is probable that representations to this effect will be made to the Board of Trade, and to the Committee, which during the next week will receive the important "cases" of the Cinematograph Exhibitors' Association and of the Kinematograph Renters' Society.

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Fox-British National Deal

Following the deluge of rumors that accompanied the visit of Joseph M. Schenck and Sidney R. Kent to London, rumors that ranged all the way from a Twentieth Century-Fox plan to buy control of Gaumont-British to a giant merger including G-B, Associated British Pictures and London Films, the air was clarified somewhat this week with the following statement of a "working alliance between British National Films Limited and Twentieth Century-Fox Film Corporation," announced at a gathering of the Press at the Savoy.

The agreement, which runs for a term of years, was signed by Mr. Kent and Mr. Corfield the night before Mr. Kent sailed for America, and provides for the production of a series of pictures for world distribution by Twentieth Century-Fox. The pictures will be produced at the new Pinewood Studios, and the first is to be delivered by the end of 1936.

"British National Films Limited are to receive, under this contract, the fullest cooperation and support of the vast Twentieth Century organization in Hollywood. Among other things, provision has been made for the training of British National personnel in Hollywood and for the loan to them of Twentieth Century players and writers.

"This important development in British picture production is a direct outcome of the recent visit here of Sidney R. Kent, president of Twentieth Century-Fox. While he was here he expressed his intention of doing all in his power to foster and encourage the making of first-class British pictures for exhibition not only in the best cinemas of this country but also in America and all parts of the world. It may be said to be another step towards that genuine cooperation between Hollywood and London which experts agree is essential if British pictures are to compete in the world markets.

"'I regard this agreement between the two companies as a very important step towards the continued improvement of British production," said John Corfield, a director of British National Films. "It has largely been made possible by Mr. Kent's vision and cannot but enhance the prestige of British pictures throughout the world.

"'The facilities offered for training our personnel in Hollywood and the access British National has to the efforts of the best American writers can only prove of the greatest value. We can now borrow well known players, purchase stories hitherto not available and take advantage of the unique production facilities and organization such as Twentieth Century-Fox possess. In short we shall really work in cooperation for the benefit of British pictures.

"'The first subject to be produced under the agreement will be selected from several important stories owned by British National and/or Twentieth Century-Fox.'"

The Robert T. Kane unit, New World Pictures, will make nine pictures, drawing on Hollywood for stars and, presumably, working with resources drawn at least partly from Twentieth Century-Fox.

B.&D.-Pinewood Studio Deal

British & Dominions Film Corporation, Ltd., was to place before an extraordinary meeting of shareholders a plan whereby the company would acquire a half share in Pinewood Studios, Ltd., and undertake management of that company.

The circular letter said that, after considering the alternatives of rebuilding the Elstree studio recently destroyed by fire, or by allying themselves with other studio interests, the directors had decided to recommend an agreement with Pinewood Studios whereby that company's existing capital would be increased from £150,000 to £300,000, of which £150,000 would be taken up by B. & D. The present shareholders of Pinewood would undertake to raise a further £300,000 of loan capital.

To the present directorate of Pinewood Studios, Ltd., J. A. Rank and Charles Boot, would be added the B & D directors, G. Ronald Crammond, C. M. Woolf, Herbert Wilcox, Capt. the Hon. Richard Norton and W. H. Cockburn.

Capt. Norton would become managing director of Pinewood Studios, Ltd., applying part of his remuneration to the reduction of his remuneration from B & D.

British & Dominions would be appointed to manage the Pinewood Studios for ten years, its investment to confer 50 per cent voting rights and 50 per cent of profits.

It was stated that insurance claims in regard to the Elstree fire either have been settled, or a basis of settlement has been agreed, and that a Loss of Income policy will cover the period of enforced inactivity since the fire.

All B & D activities would be transferred to Pinewood Studios, which in their complete form are to consist of five stages, costing in all £600,000, including provision for working capital.

Brooklyn Paramount Deal on Percentage

Details of the sale or leasing by Allied Owners of six theatres to Paramount and Loew's were made public this week with the filing of a confirmation report on the transactions in the United States district court at Brooklyn by the retiring trustees of Allied Owners Corporation in connection with the latter's reorganization.

The Brooklyn Paramount is leased to Paramount Pictures, Inc., for 20 years at a guaranteed minimum annual rental of $100,000, plus a percentage of weekly gross receipts. If the house is operated on a straight film policy, Allied Owners is to receive 12½ per cent of the gross in excess of $20,000. If operated on a stage show policy or on a combination film and stage show policy, Allied Owners is to receive 12½ per cent of the gross up to $20,000; 15 per cent of the next $5,000 and 20 per cent of everything in excess of $25,000.

Office space in the building is not included in the lease; the operation of that phase of the building to remain with Allied Owners. The report discloses that an offer to purchase the theatre for $150,000 cash and a first mortgage of $1,575,000 was received from Si Fabian and was rejected some months ago although it was the best of several purchase offers received.

The Brooklyn Paramount has incurred a total net loss of $1,573,000 since its opening, the report states.

Loew Circuit Changes

Several changes in the managerial and assistant managerial lineup in the Loew theatre circuit were made this week. Harry Crull, manager of the Valencia, Jamaica, L. I., has resigned and George Oshrin, manager of the Gates, Brooklyn, has succeeded him. Bernard Zelenko, assistant manager of the State on Broadway, has been promoted to take charge of the Gates. Irving Ginsberg, assistant manager of the Orpheum in Yorkville, takes over Zelenko's former post as Leo Sidowsky, assistant at the Woodside, Woodside, L. I., has been transferred to the Orpheum with the same title.

Jack Daily to Monarch

Jack Daily, former Detroit theatre manager, has joined the Monarch Pictures staff as booker and city salesman.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 30, 1936, from 98 theatres in 17 major cities of the country was $889,000, a decrease of $159,530 from the total for the preceding week ended May 23, 1936, when 103 theatres in 18 large cities aggregated $1,048,530.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)**
Boston							
Boston	3,246	35c-65c	"Fang and Claw" (Radio) and "Bridge of Sighs" (Invincible) (6 days)	4,000	"King of the Damned" (GB) and "Silly Billies" (Radio) (25c-50c)	4,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"A Connecticut Yankee" (20th Cent.-Fox) and "Forgotten Faces" (Para.)	3,000	"Gentle Julia" (20th Cent.-Fox) and "Florida Special" (Para.)	3,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Show Boat" (Univ.)	20,000	"Dancing Pirate" (Radio)	8,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum.	2,970	25c-55c	"One Rainy Afternoon" (U.A.) and "Don't Gamble with Love" (Col.)	11,000	"The Robin Hood of El Dorado" (MGM) and "The Unguarded Hour" (MGM)	13,500	High 11-16 "Mutiny on the Bounty" 25,000 Low 5-16-36 "A Message to Garcia" and "Tough Guy" 10,500
Loew's State	3537	25c-55c	"One Rainy Afternoon" (U.A.) and "Don't Gamble with Love" (Col.)	9,000	"The Robin Hood of El Dorado" (MGM) and "The Unguarded Hour" (MGM)	15,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Sons O' Guns" (W.B.) (plus stage show) (8 days) (25c-65c)	20,000	"Champagne Charlie" (20th Cent.-Fox) (on stage: Rudy Vallee and Orch.)	24,000	High 4-6 "Private Worlds" (plus stage show) 56,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"A Connecticut Yankee" (20th Cent.-Fox) and "Forgotten Faces" (Para.)	4,500	"Gentle Julia" (20th Cent.-Fox) and "Flordia Special" (Para.)	4,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	30c-60c	"The Unguarded Hour" (MGM) (2nd week)	4,400	"The Unguarded Hour" (MGM) (1st week)	5,800	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (2nd week)	22,000	"Under Two Flags" (20th Cent.-Fox) (1st week)	34,800	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM) (6th week)	9,800	"The Great Ziegfeld" (MGM) (5th week)	10,000	
Garrick	900	30c-60c	"The Case Against Mrs. Ames" (Para.)	6,200	"Small Town Girl" (MGM)	6,200	High 1-4-36 The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Charlie Chan at the Circus" (20th Cent.-Fox) (on stage: Buddy Rogers and Band)	17,400	"Preview Murder Mystery" (Para.) (plus stage show)	14,700	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Murder on the Bridle Path" (Radio) (on stage: Eddie Cantor and Radio Show) (25c-60c)	35,200	"The Ex-Mrs. Bradford" (Radio) (plus stage show) (3rd week)	13,000	High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show) 35,200 Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"The Robin Hood of El Dorado" (MGM) (5 days - 2nd week)	6,000	"The Robin Hood of El Dorado" (MGM) (1st week)	14,200	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"Snowed Under" (F.N.) (plus stage show)	13,300	"Silly Billies" (Radio) (plus stage show)	11,500	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"The Princess Comes Across" (Para.)	18,000	"One Rainy Afternoon" (U.A.)	14,500	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Rhodes, the Diamond Master" (G.B.) (4 days) "Everybody's Old Man" (20th Cent.-Fox) (3 days)	2,200 800	"The Walking Dead" (W.B.)	7,250	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Sons O' Guns" (W.B.) and	7,000	"Show Boat" (Univ.)	10,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"The Golden Arrow" (F.N.) (on stage: Jimmy Savo)	11,500	"Murder on the Bridle Path" (Radio) (on stage: Eddie Cantor with his entire radio show)	30,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"The Unguarded Hour" (MGM)	10,500	"Small Town Girl" (MGM	15,000	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Small Town Girl" (MGM)	7,000	"The Sky Parade" (Para.) (25c-35c)	3,300	High 2-9 "David Copperfield" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Rhodes, the Diamond Master" (GB)	3,500	"Under Two Flags" (20th Cent.-Fox) and "The First Baby" (20th Cent.-Fox)	3,000	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	50c-$1.36	"Mr. Deeds Goes to Town" (Col.) (25c-40c)	1,500	"The Great Ziegfeld" (MGM) (2nd week)	4,000	High 5-16-36 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28 "Unfinished Symphony" 300
Denham	1,500	25c-50c	"Fatal Lady" (Para.)	7,000	"Florida Special" (Para.) (25c-40c)	3,500	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	'The King Steps Out" (Col.) (plus stage band)	9,000	"Show Boat" (Univ.) (plus stage band)	9,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Dancing Pirate" (Radio) and "Three Wise Guys" (MGM) (25c-50c)	4,000	"The Ex-Mrs. Bradford" (Radio)	6,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Show Boat" (Univ.)	5,500	"A Connecticut Yankee" (20th Cent-Fox) and "Born to Glory" (GB)	4,000	High 5-11 "Bride of Frankenstein 7,000 Low 11-30 "Bad Boy" 800
Hollywood							
Chinese	2,500	30c-55c	'Under Two Flags" (20th Cent.-Fox) (2nd week)	7,000	"Under Two Flags" (20th Cent.-Fox) (1st week)	13,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Show Boat" (Univ.) (2nd week)	8,000	"Show Boat" (Univ.) (1st week)	10,500	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Sons O' Guns" (W.B.)	10,600	"The Law in Her Hands" (F.N.)	8,200	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	'Under Two Flags" (20th Cent.-Fox) (3rd week)	3,400	'Under Two Flags" (20th Cent.-Fox) (2nd week)	3,800	High 3-14-36 "The Country Doctor" Low 5-4 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"The Princess Comes Across" (Para.) and "The Case Against Mrs. Ames" (Para.)	4,000	"Show Boat" (Univ.)	6,000	High 4-25-36 "The Moon's Our Home.. and "Silly Billies" (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady"	9,700 2,000
Loew's	2,800	25c-40c	'One Rainy Afternoon" (U.A.) and "Panic on the Air" (Col.)	4,500	"The Unguarded Hour" (MGM) and "Roaming Lady" (Col.)	4,800	High 2-15-36 "Exclusive Story" (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case"	15,000 2,750
Lyric	2,000	25c-40c	"The Golden Arrow" (F.N.) (plus stage show)	6,800	"The First Baby" (20th Cent.-Fox) (on stage: Buddy Rogers and Band)	9,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid"	13,300 3,700
Kansas City								
Mainstreet	3,100	25c-40c	"The Golden Arrow" (F.N.) (on stage: Major Bowes' Amateurs, Unit No. 1) (25c-50c)	9,200	"Dancing Pirate" (Radio) (6 days)	5.600	High 11-23 "The Case of the Lucky Legs" Low 1-12 "I Sell Anything"	22,000 2,000
Midland	4,000	25c-40c	"One Rainy Afternoon" (U.A.)	6,500	"A Message to Garcia" (20th Cent.-Fox)	9,000	High 8-24 "China Seas" Low 9-14 "Bonnie Scotland"	25,000 6,000
Newman	1,900	25c-40c	"The Princess Comes Across" (Para.) (9 days)	9,100	"Sky Parade" (Para.) (5 days)	4,100	High 5-25 "Goin' to Town" Low 5-18 "Dinky"	14,000 3,000
Orpheum	2,000	50c-$1.50	"The Great Ziegfeld" (MGM) (2nd week)	8,200	"The Great Ziegfeld" (MGM) (1st week)	12,000	....	
Tower	2,200	25c-35c	"And So They Were Married" (plus stage show) (6 days)	4,800	"Moonlight Murder" (MGM) (plus stage show)	6,100	High 1-18-36 "Magnificent Obsession" Low 3-14-36 "Lady of Secrets" (plus stage show)	14,500 5,000
Uptown	2,000	25c-40c	"Show Boat" (Univ.) (2nd week)	5,000	"Show Boat" (Univ.) (1st week)	7,800	High 9-7 "Steamboat Round the Bend" Low 7-27 "Black Sheep"	11,000 2,100
Los Angeles								
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (6th week)	12,700	"The Great Ziegfeld" (MGM) (5th week)	14,500	High 9-7 "Top Hat" Low 11-2 "Three Kids and a Queen"	17,000 2,800
Four Star	900	30c-55c	"One Rainy Afternoon" (U.A.)	5,400	"Things to Come" (U.A.) (3rd week)	2,800	High 5-18 "Les Miserables" Low 12-17 "The Return of Peter Grimm"	7,800 2,400
Hillstreet	2,700	25c-40c	"Show Boat" (Univ.) (2nd week)	8,000	"Show Boat" (Univ.) (1st week)	9,400	High 12-7 "Mutiny on the Bounty" Low 10-26 "Way Down East"	24,500 6,200
Loew's State	2,500	30c-55c	"Under Two Flags" (20th Cent.-Fox) (2nd week)	8,500	"Under Two Flags" (20th Cent.-Fox) (1st week)	17,000	High 8-10 "Paris in Spring" Low 5-16-36 "Big Brown Eyes" and "Sky Parade" (on stage: Jimmie Allen)	32,000 10,800
Paramount	3,596	30c-55c	"And So They Were Married" (Col.) and "Devil's Squadron" (Col.) (on stage: Pinky Tomlin)	13,500	"Florida Special" (Para.) (on stage: Olsen and Johnson)	15,800	High 1-11-36 "Captain Blood"	17,100
W. B. Downtown	3,400	25c-40c	"Sons O' Guns" (W.B.)	10,700	"The Law in Her Hands" (F.N.)	7,500	Low 4-27 "Strangers All" and "I'll Love You Always"	5,000
Minneapolis								
Alvin	1,200	50c-$1.36	'The Great Ziegfeld" (MGM) (2nd week)	5,500	"The Great Ziegfeld" (MGM) (1st week)	5,000	....	
Minnesota	4,000	25c-55c	"Small Town Girl" (MGM)	10,000	"Captain January" (20th Cent.-Fox)	10,000	High 1-4-36 "The Bride Comes Home" Low 4-4-36 "Klondike Annie"	31,326 8,000
RKO Orpheum	2,900	35c-55c	'Murder on the Bridle Path" (Radio) (plus stage show)	5,500	"The Witness Chair" (Radio) (on stage: Veloz and Yolanda)	6,500	High 9-21 "Top Hat" Low 1-26 "A Lost Lady"	18,000 4,500
State	2,300	25c-40c	"The Unguarded Hour" (MGM)	5,000	"Big Brown Eyes" (Para.) (4 days) "Everybody's Old Man" (20th Cent.-Fox) (3 days)	2,500 2,000	High 11-2 "Broadway Melody of 1936" Low 5-30-36 "The Unguarded Hour"	7,000 5,000
Montreal								
Capitol	2,547	25c-60c	"The Unguarded Hour" (MGM) "Brides Are Like That" (F.N.)	8,500	"Riffraff" (MGM) and "The Voice of Bugle Ann" (MGM)	10,000	High 2-9 "Lives of a Bengal Lancer" Low 8-3 "My Heart Is Calling" and "College Scandal"	15,500 7,000
Loew's	3,115	25c-50c	"Big Brown Eyes" (Para.) and "Too Many Parents" (Para.) (plus stage show)	11,000	"A Message to Garcia" (20th Cent.-Fox) and "Gentle Julia" (20th Cent.-Fox) (plus stage show)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" Low 6-15 "Mark of the Vampire" and "Baby Face Harrington"	15,000 5,500
Palace	2,600	25c-65c	"Small Town Girl" (MGM) and "Absolute Quiet" (MGM)	11,500	"The Singing Kid" (F.N.) and "I Married a Doctor" (W.B.)	10,000	High 12-7 "Mutiny on the Bounty" Low 7-20 "Drake of England" and "The Nitwits"	15,000 7,500
Princess	2,272	25c-65c	"Peg of Old Drury" (B. and D.) and "Come Out of the Pantry" (B. and D.)	6,500	"Little Lord Fauntleroy" (U.A.) and "Chatterbox" (Radio) (2nd week)	6,000	High 2-22-36 "Modern Times" and "Guard That Girl" Low 12-28 "Remember Last Night?" and "East of Java"	12,500 3,000
New York								
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (8th week)	17,200	"The Great Ziegfeld" (MGM) ((7th week)	17,000	....	
Capitol	4,700	85c-85c	"Three Wise Guys" (MGM)	7,000	"Speed" (MGM)	7,500	High 1-5 "Forsaking All Others" Low 5-30-36 "Three Wise Guys"	87,400 7,000
Palace	2,500	25c-75c	"Under Two Flags" (20th Cent.-Fox) and "The First Baby" (20th Cent.-Fox)	7,000	"Champagne Charlie" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox)	5,000	High 10-5 "Top Hat" Low 5-23-36 "Champagne Charlie" and "Human Cargo"	15,000 5,000
Paramount	3,700	35c-99c	"The Moon's Our Home" (Para.) (on stage: Ray Noble and Orch.) (2nd week)	20,000	"The Moon's Our Home" (Para.) (on stage: Ray Noble and Orch.) (1st week)	31,000	High 1-19 "Lives of a Bengal Lancer" Low 12-21 "Millions in the Air"	65,300 10,000
Rialto	594	25c-65c	"Dracula's Daughter" (Univ.) (5 days—2nd week)	4,200	"Dracula's Daughter" (Univ.) (1st week)	9,500	....	
Rivoli	2,200	40c-99c	"One Rainy Afternoon" (U.A.) (2nd week)	12,700	"One Rainy Afternoon" (U.A.) (1st week)	21,000	High 2-15-36 "Modern Times" Low 6-29 "Nell Gwyn"	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	"Show Boat" (Univ.) (plus stage show) (2nd week)	71,000	"Show Boat" (Univ.) (plus stage show) (1st week)	90,000	High 9-7 "Top Hat" (plus stage show) Low 11-30 "Crime and Punishment" (plus stage show)	131,200 45,000
Roxy	6,200	25c-55c	"It's Love Again" (GB) (plus stage show)	32,000	"Let's Sing Again" (Radio) (plus stage show) (2nd week)	25,000	High 1-4-36 "If You Could Only Cook (plus stage show) Low 4-20 "My Heart Is Calling" (plus stage show)	62,000 17,500
Strand	3,000	25c-55c	"Taxi" (W.B.) (6 days)	8,000	"Sons O'Guns" (W.B.) (11 days)	11,500	High 5-11 "The G Men" Low 4-4-36 "Snowed Under"	60,138 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"The Great Ziegfeld" (MGM) (55c-$1.50)	4,500	"I Married a Doctor" (W.B.)	2,000	High 3-9 "Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"The Princess Comes Across" (Para.)	3,800	"These Three" (U.A.)	4,000	High 9-14 "Steamboat Round the Bend". 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Road Gang" (F.N.) (4 days) (plus vaudeville) "Gentle Julia" (20th Cent.-Fox) (3 days) (10c-36c)	2,700 800	"Professional Soldier" (20th Cent.-Fox) (4 days) (plus vaudeville) "Drift Fence" (Para.) (3 days) (10c-36c)	2,300 780	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Show Boat" (Univ.) (8 days)	4,900	"The Golden Arrow" (F.N.) (6 days)	2,400	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The Golden Arrow" (F.N.) and "Roaming Lady" (Col.)	3,700	"The Ex-Mrs. Bradford" (Radio)	5,100	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Show Boat" (Univ.) (9 days)	8,100	"Small Town Girl" (MGM) and "Moonlight Murder" (MGM)	6,750	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"The Unguarded Hour" (MGM) and "The Voice of Bugle Ann" (MGM)	7,500	"Desire" (Para.) and "Here Comes Trouble" (20th Cent.-Fox)	7,200	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Kueen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"One Rainy Afternoon" (U.A.) (2nd week)	5,000	"One Rainy Afternoon" (U.A.) (1st week)	10,000	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"The Princess Comes Across" (Para.)	12,000	"The Golden Arrow" (F.N.)	9,500	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,500	55c-$1.65	"The Great Ziegfeld" (MGM) (7th week)	7,000	"The Great Ziegfeld" (MGM) (6th week)	8,500	....
Earle	2,000	25c-55c	"Absolute Quiet" (MGM) (on stage: Jackie Coogan, Betty Grable, Wini Shaw) (6 days)	13,500	"Sky Parade" (Para.) (on stage: Johnny Green and Orch.) (6 days)	11,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"The Country Beyond" (20th Cent.-Fox) (on stage: Jean Sargent and Revue)	13,000	"Gentle Julia" (20th Cent.-Fox) (on stage: Voice of Experience)	13,500	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"The Golden Arrow" (F.N.)	2,200	"Too Many Parents" (Para.)	2,000	High 10-5 "Toy Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Ex-Mrs. Bradford" (Radio)	3,000	"Small Town Girl" (MGM)	3,200	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Show Boat" (Univ.) (2nd week)	15,000	"Show Boat" (Univ.) (1st week)	22,500	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Dracula's Daughter" (Univ.)	6,200	"G Men" (W.B.) (revival)	5,700	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	20c-50c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (2nd week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (30c-40c)	2,500	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Trouble for Two" (MGM)	5,000	"The Golden Arrow" (F.N.)	5,000	High 5-16-36 "The Singing Kid" 8,50 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4
Mayfair	1,700	55c-$1.85	"Three Godfathers" (MGM) and "Boulder Dam" (W.B.) (25c-40c)	4,000	"The Great Ziegfeld" (MGM) (3rd week)	5,000	High 1-25-36 "A Midsummer Night's Dream" 1 Low 1-19 "Behold My Wife" and "Defense Rests" 1,60
Orpheum	1,700	30c-40c	"The ExMrs. Bradford" (Radio) and "The First Baby" (20th Cent.-Fox)	6,000	"Under Two Flags" (20th Cent.-Fox) (2nd week)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Show Boat" (Univ.)	9,000	"Sons O' Guns" (W.B.) "Sky Parade" (Para.) (on stage: Jimmy Allen)	7,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
San Francisco							
Embassy	1,400	15c-35c	"The Fire Trap" (Empire) and "The Last Journey" (Atlantic)	2,500	"The Girl from Mandalay" (Republic) and "Coming 'Round the Mountain" (Republic)	2,500	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Times Square Playboy" (W.B.) and "Three on the Trail" (Para.)	5,800	"Fatal Lady" (Para.) and "Ring Around the Moon (Chesterfield)	6,500	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-40c	"The Ex-Mrs. Bradford" (Radio) (plus stage band)	16,000	"Dancing Pirate" (Radio) (plus stage band)	9,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) 29,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"Show Boat" (Univ.) (2nd week)	7,800	"Show Boat" (Univ.) (1st week)	8,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"The Golden Arrow" (F.N.) and "Half Angel" (20th Cent.-Fox)	11,000	"Sons O' Guns" (W.B.) and "Champagne Charlie" (20th Cent.-Fox)	10,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Under Two Flags" (20th Cent.-Fox)	7,500	"Captain January" (20th Cent.-Fox) and "The Country Beyond" (20th Cent.-Fox) (2nd week)	6,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Little Lord Fauntleroy" (U.A.)	6,000	"These Three" (U.A.) (8 days - 3rd week)	6,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"I Married a Doctor" (W.B.) and "Florida Special" (Para.) (15c-55c)	15,000	"Under Two Flags" (20th Cent.-Fox) (2nd week)	15,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Ex-Mrs. Bradford" (Radio)	3,800	"Things to Come" (U.A.)	3,200	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Show Boat" (Univ.)	8,700	"The Ex-Mrs. Bradford" (Radio)	7,850	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.) (7th week)	3,750	"Mr. Deeds Goes to Town" (Col.) (6th week)	3,900	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Orpheum	2,450	25c-40c	"The Moon's Our Home" (Para.) and "I Married a Doctor" (W.B.)	5,350	"The Unguarded Hour" (MGM) and "Big Brown Eyes" (Para.)	5,350	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Moonlight Murder" (MGM) and "Desert Gold" (Para.) (on stage: Jay Clarke, mentalist)	4,600	"Sky Parade" (Para.) and "Two in Revolt" (Radio) (on stage: Jimmy Allen)	4,950	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-30c	"The Girl from Mandalay" (Republic) (plus vaudeville) (6th week)	3,200	"Here Comes Trouble" (plus vaudeville) (20c-30c)	2,900	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lost Horizon"	From the novel by James Hilton. Screen play, Robert Riskin. Producing Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, H. B. Warner, Margaret McWade, David Clyde, Neil Fitzgerald, Margo.	Shooting
METRO-GOLDWYN-MAYER			
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer, Charley Grapewin, Walter Connolly, Harold Huber, Jessie Ralph, Keye Luke.	Shooting
"We Went to College"	Original story, George Oppenheimer, Finley Peter Dunne, Jr. Screen play, Maurice Rapf, Richard Maibaum. Director: Joseph Santley.	Edith Atwater, Walter Abel, Una Merkel, Hugh Herbert, Edgar Kennedy, Charles Trowbridge, Charles Butterworth, Walter Catlett.	Shooting
"Women Are Trouble"	Story, George Harmon Coxe. Screen play, Richard Blake. Director: Erroll Taggart.	Stuart Erwin, Florence Rice, Paul Kelly, Margaret Irving, Raymond Hatton, Kitty McHugh, William Tannen, Robert Livingston, Jack Gray, Florence Lake, John Harrington, George Chandler.	Editing
"The Gorgeous Hussy"	Original, Samuel Hopkins. Director: Clarence Brown.	Joan Crawford, Robert Taylor, Melvyn Douglas, James Stewart, Lionel Barrymore, Alison Skipworth, Edith Atwater, Ian Keith, Melville Cooper, Charles Trowbridge, Sidney Toler, Frank Conroy, Marjorie Gateson, Nydia Westman, Beulah Bondi, Henry Daniell, Louis Calhern, Walter Abel.	Shooting
PARAMOUNT			
"The General Died at Dawn"	From the novel by Charles C. Booth. Screen play, Clifford Odets. Director: Lewis Milestone.	Gary Cooper, Madeleine Carroll, Akim Tamiroff, William Frawley, Porter Hall, Dudley Digges, J. M. Kerrigan.	Shooting
"Yours for the Asking"	From a story by William R. Lipman, William H. Wright. Screen play, Philip MacDonald, Eve Greene, Harlan Ware. Director: Alexander Hall.	George Raft, Dolores Costello Barrymore, Reginald Owen, Ida Lupino, Lynne Overman, James Gleason, Edgar Kennedy, Skeets Gallagher.	Shooting
"My American Wife"	Original story, Elmer Davis. Screen play, Edith Fitzgerald, Virginia Van Upp. Director: Harold Young.	Francis Lederer, Ann Sothern, Billie Burke, Fred Stone, Ernest Cossart, Grant Withers, Hal K. Dawson, Adrian Morris, Dora Clement, Dale Armstrong, Montague Shaw, William Wanger, Buck Connors.	Shooting
"A Son Comes Home"	Original story, Harry Hervey. Screen play, Sylvia Thalberg. Director: E. A. Dupont.	Mary Boland, Julie Haydon, Donald Woods, Wallace Ford, Anthony Nace, Roger Imhof.	Shooting
"Hollywood Boulevard"	Director: Robert Florey.	John Halliday, C. Henry Gordon, Robert Cummings.	Shooting
RKO RADIO			
"Never Gonna Dance"	Original story, Erwin Gelsey. Screen play, Howard Lindsay, Allan Scott. Director: George Stevens.	Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick, Georges Metaxa, Patricia Wilder, Alan Curtis, Edward Price, Edgar Deering, Eric Blore.	Shooting
"Mummy's Boys"	Original story, Jack Townley, Lew Lipton. Screen play, Jack Townley, Charles Roberts. Director: Fred Guiol.	Bert Wheeler, Robert Woolsey, Barbara Pepper, Frank M. Thomas, Moroni Olsen, Willie Best, Francis McDonald, Frank Lackteen, Charles Coleman.	Shooting
REPUBLIC			
"Ticket to Paradise"	Original, David Silverstein. Screen play, Jack Natteford, Nathaniel West. Director: Aubrey Scotto.	Roger Pryor, Wendy Barrie, Claude Gillingwater, E. E. Clive, Andrew Tombes, John Sheehan, Luis Alberni, Harry Woods, Charles Lane, Harry Harvey, Gavin Gordon, Stanley Fields.	Editing
TWENTIETH CENTURY-FOX			
"The Bowery Princess"	Screen play, Arthur Sheekman, Nat Perrin. Director: William Seiter.	Shirley Temple, Helen Westley, Berton Churchill, Frank Morgan, Robert Kent, Astrid Allwyn, Stepin Fetchit, Paul Stanton, Julius Tannen, Hall Johnson Choir.	Shooting
"Charlie Chan at the Race Track"	Original, Robert Ellis, Helen Logan. Screen play, Edward T. Lowe. Director: H. Bruce Humberstone.	Warner Oland, Keye Luke, Alan Dinehart, Helen Wood, Thomas Beck, G. P. Huntley, Jr., Gavin Muir, Frankie Darro, Gloria Roy.	Shooting
"Ramona"	From the novel by Helen Hunt Jackson. Screen play, Lamar Trotti. Director: Henry King.	Loretta Young, Don Ameche, Kent Taylor, Pauline Frederick, Katherine DeMille, Jane Darwell, Pedro de Cordoba, Paul Stanton, J. Carroll Naish, Donald Reed, Russell Simpson, Chief Thundercloud, Dell Campo.	Shooting
"Sing, Baby, Sing"	Original screen play, Milton Sperling, Jack Yellen, Harry Tugend. Director: Sidney Lanfield.	Alice Faye, Adolphe Menjou, Patsy Kelly, Ted Healy, Gregory Ratoff, Dixie Dunbar, Tyrone Power, Jr., Helen Wood, Douglas Fowley, Ritz Brothers, Montagu Love, Tony Martin, Cully Richards.	Shooting
UNITED ARTISTS			
"The Garden of Allah"	Novel, Robert Hitchens. Adaptation, Willis Goldbeck. Screen play, W. P. Lipscomb, Dialogue, Lynn Riggs. Director: Richard Boleslawski.	Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinbach, John Caradine, Frank Pugli, Adrian Rosley, C. Aubrey Smith.	Shooting
"Last of the Mohicans"	From the novel by James Fenimore Cooper. Screen play, Philip Dunne, Ralph Block. Director: George B. Seitz.	Randolph Scott, Henry Wilcoxon, Binnie Barnes, Heather Angel, Bruce Cabot, Robert Barrat, Phillip Reed, Hugh Buckler, Willard Robertson, Frank McGlynn, Sr., Will Stanton, Lionel Belmore.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Cain and Mabel"	Story, H. C. Witwer. Screen play, Laird Doyle. Director: Lloyd Bacon.	Marion Davies, Clark Gable, Roscoe Karns, Hobart Cavanaugh, Allen Jenkins, James Melton, Ruth Donnelly, William Collier, Sr.	Shooting
"Give Me Your Heart"	From the play by Jay Mallory. Screen play, Casey Robinson. Director: Archie Mayo.	Kay Francis, George Brent, Roland Young, Patric Knowles, Frieda Inescort, Zeffie Tilbury, Henry Stephenson, Halliwell Hobbes, Helen Flint.	Shooting
"The Charge of the Light Brigade"	Screen play, Rowland Leigh, Abe Jacoby. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Patric Knowles, Donald Crisp, C. Henry Gordon, J. Carroll Naish, Scotty Beckett, Nigel Bruce, Spring Byington, E. E. Clive, Lumsden Hare, G. P. Huntley, Jr., David Niven, Robert Barrat, George Regas, Henry Stephenson.	Shooting
"Stage Struck"	Story, Robert Lord. Screen play, Tom Buckingham, Pat C. Flick. Director: Busby Berkeley.	Dick Powell, Joan Blondell, Jeanne Madden, Warren William, Frank McHugh, Craig Reynolds, Carol Hughes, Spring Byington, Johnnie Arthur, Henry O'Neil, Lulu McConnell, Hobart Cavanaugh, Andrew Tombes, Moe Jerome.	Editing
"Lone Star Ranger"	Original, Anthony Coldeway. Screen play, Harold Buckley. Director: Noel Smith.	Dick Foran, Anne Nagel, Eddie Acuff, Gordon Hart, Monte Montague, Milton Kibbee, Bud Osborne, Robert Middlemass, Gaby Fay.	Shooting
"Way for a Pirate"	Screen play, Earl Felton. Director: Nick Grinde.	Guy Kibbee, Sybil Jason, May Robson, Jane Bryan, Fred Lawrence.	Shooting

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—This program picture offers above average entertainment even though Harold Bell Wright would never recognize his popular story in its present mutilated and modernized screen version.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

CRIME AND PUNISHMENT: Peter Lorre, Edward Arnold—A morbid but highly absorbing film with adult appeal. Women and children disliked it, but men found it to their taste. It was part of a double program with "Frankie and Johnnie"—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

DON'T GAMBLE WITH LOVE: Bruce Cabot, Ann Sothern—A better picture than most reports had led us to expect. Nothing big, but will get by nicely and please generally, although it is of doubtful box-office strength. Played May 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRAND EXIT: Ann Sothern, Edmund Lowe—The most entertaining picture Edmund Lowe has appeared in during the past six months. The only complaint with the film could be its somewhat deceptive title. Arson investigation is the subject and it is presented in an enlightening manner.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IN SPITE OF DANGER: Wallace Ford, Marian Marsh—A good action picture that your audience will enjoy. Not a big picture, but will get reaction on your midweek shows. Played April 28-29.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

LADY OF SECRETS: Ruth Chatterton, Otto Kruger—Columbia announces they will present the screen's first lady, Ruth Chatterton, in a rousing play! Yet with this talented dramatic star in their possession, they give her a play as old as Methuselah! This one creaks in every joint. Ruth does her darndest to hold it together, but looks pretty tired of it all. Someday, somewhere, someone will star Miss Chatterton in a real play again and will have a big hit on their hands. Played May 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROAMING LADY: Fay Wray, Ralph Bellamy—Nothing to it; simply a waste of film. Business rotten. When will Columbia wake up? I have not played one good one in this season's output. Played May 15.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MEN OF ACTION: Roy Mason, Frankie Darro, Barbara Worth—Unintentional burlesque. The villain leers, the heroine simpers, and the hero wins out against all odds. The crudities of this picture bar it from important playing dates for it appeals only to those patrons, mostly juvenile, who like their action raw and plentiful.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise—A nice program picture with an abundance of humor. Business below average, perhaps due to several local affairs. Played May 7.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Haviland—Good action picture with a good story that will do plenty at the box office. Don't be afraid to give this picture plenty of advertising and then set back and watch them flock in. Played May 2-3.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CAPTAIN BLOOD: Erroll Flynn, Olivia De Haviland—I do not know whether I can give an unprejudiced report on this or not. In the first place, I do not like that kind of show, and in the second place, it did not pay expenses. It is no doubt a wonderful show, but is not the type for a small town. Think those who came liked it very much, but it would have been better if I had not run the trailer. Most people do not like the torture scenes and a good many stayed away because they saw the trailer. Errol Flynn gives a wonderful performance. In fact, the entire cast is good. The sea battle is especially good. Too high priced for the small town. Running time, 119 minutes. Played May 15-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—Much ado about nothing, but it seemed to please. Business above average. Played April 30.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—A funny comedy that should please. Small draw for us, though. Played May 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—A good western that pleased the action fans. Played May 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

GB Pictures

FIRST A GIRL: Jessie Matthews, Sonnie Hale—The speed and gayety of this English musical makes it the best of the British importations for American consumption. GB has produced better pictures, but none with more popular appeal. It is an out-and-out comedy, embellished with attractive musical numbers which are well staged. Best of all, it has Jessie Matthews. The audience response was very good.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

KING OF THE DAMNED: Conrad Veidt, Helen Vinson—Certainly somebody was trying to make a picture, but how much better it would have been for the exhibitor if his wasted, no-account idea had been scrapped. Attendance at its worst and everybody displeased. Played April 28-29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

Liberty

ONCE TO EVERY BACHELOR: Marian Nixon, Neil Hamilton—For double bills only. Our patrons regarded it as a slow sixty minute time-killer and saved all their praise for its companion feature "Harmony Lane."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Mascot

HARMONY LANE: Douglass Montgomery, Evelyn Venable—We expected this picture to be of the type that appeals only to the musically literate, yet our patrons' unanimous enthusiasm for its proved us in error. If the producers had only seen fit to cast it with stronger box office personalities, we would have given it better than a mid-week date. Be assured, however, that it is a major company picture from an independent producer.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

BOHEMIAN GIRL, THE: Laurel and Hardy—Business above average. The comedians are properly handled and care has been taken to not have them make the picture top-heavy. Typical Laurel and Hardy comedy with liberal selections of beautiful music and some drama; that spells entertainment. Beat "Magnificent Obsession" two to one and then some. Played May 16-18.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

ROBIN HOOD OF ELDORADO: Warner Baxter, Ann Loring—A fine production from every angle. When it comes to elaborate outdoor pictures, the majors do deliver the goods. Played May 9-11.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—When you hear Jeanette MacDonald and Nelson Eddy sing "Indian Love Call," you'll understand why people are raving so about this picture. Many of our patrons came back a second time to see it. Running time, 113 minutes. Played May 7-8.—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—One of the best pictures of the year, or any year; good story, beautiful scenery, Jeanette MacDonald and Nelson Eddy at their best, but I struck three rainy nights with impassable roads. Think this one pleased everyone who risked drowning to come but, unfortunately, that was not enough to pay the bills. The Indian dance and Song of the Mounties are the highlights of the picture. Running time, 113 minutes. Played May 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—A picture that drew above average and pleased everybody. This Taylor guy is a handsome fellow and MGM should lose no time in signing him up for a long term contract. Janet Gaynor never was better; the whole cast was A1. This is another picture that licked "Magnificent Obsession" two to one, showing my patrons are averse to stark tragedy. Played May 19-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—This is a swell little picture and one that is certain to please. Robert Taylor has taken one more step towards the top and he's going strong. Running time, 106 minutes. Played May 21-22—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—For historical and an interesting background, MGM has produced a picture that is alive and makes the French Revolution a story that captivates the audience appeal and makes a page in the world's history understood by all. Running time, 115 minutes. Played May 22-23.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

TOUGH GUY: Jackie Cooper—This one proves an action thriller de luxe! All the thrills of an old time silent picture play. This should satisfy action fans. We wish more people had come in to see for themselves what a great show we had. They don't turn out like they should and consequently miss some real good times. Played May 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Another film in the gang cycle. Entertaining, but not outstanding. Excellent audience response. Fair business.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WIFE VS. SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—A strong cast of marquee names and as a result business was above average. Played May 5-6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

Paramount

ANYTHING GOES: Bing Crosby, Ethel Merman, Charles Ruggles—Good, but nothing more than an elaborate program picture. Our patrons liked it although they did not attend in very encouraging numbers.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—An average western distinguished for its good photography and marred by amateurish acting. Satisfactory audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

COLLEGIATE: Joe Penner, Jack Oakie, Ned Sparks, Frances Langford—This picture has enough of everything to please a family patronage or a more sophisticated clientele. Tuneful and humorous.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CORONADO: Johnny Downs, Betty Burgess, Jack Haley—This nameless little cream puff gave us a pleasant surprise. From several sources we had received information to the effect that it was not all that it should be, so precaution led us to take an advance peek. To have such a pathetically weak story it is amazingly good, and it rates a little above average when compared with the usual run of program pictures. The film's strongest asset is its youthful cast and the vigor with which the leads, Johnny Downs and Betty Burgess, enact their dancing and singing assignments. Young Downs is the personification of pep itself. An audience of mostly teen age patrons found it clever entertainment.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

DRIFT FENCE: Tom Keene, Buster Crabbe, Katherine DeMille—One of the most entertaining westerns we have ever seen. Both the director and scenarist joined forces to produce a plausible story of intrigue on a cattle ranch on which a drift fence is being built. Tom Keene made a decided impression and we are confident he would develop a strong following among our patrons if he would appear oftener. He has what so many western stars of today lack, youth.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

PREVIEW MURDER MYSTERY: Gail Patrick, Reginald Denny—A very interesting picture and as everything takes place behind the scenes at the studios, it gives one an intimate conception of the mechanics of the moving picture making. It is all very well done. Business good three days last part of week on a double bill.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TOO MANY PARENTS: Frances Farmer, Colin Tapley—Paramount has in this season's group put out several program pictures which have been very good but which have absolutely no drawing power. They seem to have gathered a studio full of players without name value and this will not get patrons in the theatre. Running time, 70 minutes. Played May 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney, Fred MacMurray—This picture means to the movie industry today what sound meant several years ago. The colors are beautiful. We didn't have a single unfavorable comment. Running time, 106 minutes. Played May 14-15.—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

Republic

FRANKIE AND JOHNNIE: Helen Morgan, Chester Morris—Three years too late. Had this picture preceded "She Done Him Wrong," "Barbary Coast" and "Frisco Kid," it would probably have created a mild sensation, but today it impresses as being an unexciting composite of these rough-and-ready dramas. As program pictures go, this is an entertaining film which cannot bear critical scrutiny. The ingredients for a successful picture were there but the cook, in this instance Director Chester Erskine, mixed them up badly. The sound is extremely poor, especially in the recording of Helen Morgan's songs, and the photography is under average. And a tipoff on the film's age is the appearance of the late Lilian Tashman as Nellie Bly. We must admit, however, the picture is good box office.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

I DREAM TOO MUCH: Lily Pons, Henry Fonda—Lily Pons does not need her lovely voice to be a success in pictures. This diminutive songbird can act and give just the proper timing to a comedy line. Radio would do well to assign her a role of greater mass appeal. Her initial picture venture has the inevitable opera numbers which frighten away many prospective patrons who might otherwise find the film to their liking.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IN PERSON: Ginger Rogers, George Brent—Here is a good small town picture. Lots of entertainment for your Rogers fans. Good box office on this one. Played April 28-29.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—A dandy picture. Holds interest, steadily building to a swell ending. Alas, however, our house was woefully small. Good as Walter Abel is, the fans don't rally as yet. He and Miss Grahame make a fine team. Your folks will like this if you get them in. Played May 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—No draw here; was fair entertainment, but it takes more than this to get 'em in.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Supreme

DESERT PHANTOM, THE: Johnny Mack Brown—A fairly entertaining western of the independent variety. Producer A. W. Hackel could greatly improve his productions by spending a little more on sets. The sound and photography are adequate.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RIDER OF THE LAW: Bob Steel, Gertrude Messinger—Fine, even recording. Too bad the small independents have a monopoly of the best sound engineers. They make the majors sound like tin nickles and this goes for 50 per cent of the Fox and MGM recording. Business above average and the western fans cheered. Played May 8.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

Twentieth Century-Fox

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—Charlie Chan pictures always go good in our town. This picture is just as good as his former pictures. Played this on bargain nights and the customers were well pleased. Played May 5-6.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—This one pleased okay, even though there's not much footage devoted to the Quintuplets. Interesting story. Played May 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Two-thirds of our patronage on this picture was feminine, and business was big. The film also drew a lot of patrons who seldom come to a show, especially the aged. Everyone was well pleased.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—A pleasant picture, but business below average. Perhaps the hot weather was to blame. However, I find that the cast is the most important factor in drawing power of a picture. On the screen the stars plus the play are the things. This picture is as clean as a hound's tooth, not a preachment but a moral that stands out as conspicuous as a wart on a nose, yet those who yelp for clean, wholesome entertainment were conspicuous by their absence, and I'll bet it is the same the world over. Played May 2-4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—A domestic comedy drama. Not up to the rave reports the producers circulated. Of doubtful value also on a continued series set-up. The cast does nicely, however. Played May 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Not a special, but with a lot more entertainment than some of the specials. Little Jane Withers is running Shirley Temple a close second, and this picture of laughs and tears is mighty good entertainment. No complaints about this one. Running time, 76 minutes. Played April 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero—Very good story of the kidnaping racket that seemed to click. Good acting and lots of thrills. Running time, 76 minutes. Played May 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton—Another of Horton's "lamb turns lion" roles which follows a too familiar pattern to incite a great deal of patron enthusiasm. Fair box office strength.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

United Artists

BARBARY COAST: Edward G. Robinson, Miriam Hopkins, Joel McCrea—Edward G. Robinson in an unforgettable performance of San Francisco in the gold rush days. Miriam Hopkins and Joel McCrea are very good, but Robinson dominates the show, as he always does. An excellent picture. Running time, 105 minutes. Played May 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DARK ANGEL, THE: Merle Oheron, Fredric March, Herbert Marshall—Excellent. What I call a perfect cast, together with an interesting story pleased my patrons. Merle Oheron gives a wonderful performance. A little sad but entertaining. Running time, 62 minutes. Played May 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RED SALUTE: Barbara Stanwyck, Robert Young—This picture would have been a stronger box office attraction had it been titled differently, as our patrons prefer explanatory titles that hint of romance, action and comedy. Since her expert performance in "Annie Oakley," Barbara Stanwyck has recovered much of her lost popularity and the attendance on this Reliance picture was entirely due to her. The film offers a good entertainment of a somewhat routine type.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Universal

DANGEROUS WATERS: Jack Holt, Robert Armstrong—Jack Holt is his usual self and he steps right into this just like old times. It's a pleasure to see Jack hold his own. The picture is very good and will take well with patrons that like real good interesting action fare, well directed and well produced and ranks high with present day releases. Business good three days last half week on a double bill.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DON'T GET PERSONAL: James Dunn, Sally Eilers—A light, frothy comedy that is at least good entertainment. Most audiences will like it. Played May 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EAST OF JAVA: Charles Bickford, Elizabeth Young—Everybody disgusted and the box office shriveled up and died. By all means, cancel this. Played May 14.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—The very kind of patronage that this picture is made for, (perverted minds, so called sophisticated ones) walked out on this. Opened good Sunday to average business to below average next three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—A triumph. This film deserves a showing in every town and hamlet in the land, as the spiritual quality of the story is far more impressive than the most fervent pulpit sermon or the obvious intent of the average religious drama.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Warner

COLLEEN: Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondell—Just as others have reported, only fair for such a grand cast as this picture has. There are two excellent dance numbers, however, by Keeler and Draper and quite a large amount of comedy. Running time, 100 minutes. Played May 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DANGEROUS: Bette Davis, Fanchot Tone—An excellent picture in which Bette shows us how she won the 1935 Academy award. Tone is very good in this one. Good for any day of the week. Running time, 78 minutes. Played May 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WALKING DEAD, THE: Karloff, Marguerite Churchill—All of their advertising leads patrons to believe that it is a horror picture. The trailer has nothing in it except horror and even goes so far as to entirely misrepresent one of the best scenes in the picture. Karloff plays the role of a grossly wronged man who was brought back to life through no efforts of his own. At no time after his return, does he show any signs of wishing to harm anyone except to bring to his enemies, the men who wrongfully sent him to the chair, the realization of their misdeeds and their stricken consciences brought about their own deaths.

GIVE
MAGIC WINGS
TO YOUR
SHIPMENTS
2,500 Miles Overnight

Your shipments by NATION-WIDE Air Express move from border-to-border and coast-to-coast—2,500 miles overnight. The modern magic of Air Express melts miles into minutes.

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For prompt service or information telephone any Railway Express office.

AIR EXPRESS
DIVISION OF
RAILWAY EXPRESS AGENCY

Karloff was a kindly man and, in his own way, loved his nurse, whom the trailer led us to believe was in terror when he was around. Patrons no doubt have been thoroughly in accord with what happened to his enemies. Please be more careful with your trailers, producers Running time, 76 minutes. Played May 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Educational

GIV'IM AIR: Joe Cook—Awfully bad. Cook is a silly comedian.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOLD BRICKS: Star Personality Comedies—This comedy is not too bad. Gets several good laffs across. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

DESERT DEATH: Crime Doesn't Pay Series—Fair melodrama lacking in action and relying mostly on dialogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PINCH SINGER: Our Gang—This one is a riot. The only objection was they did not let Alfalfa finish singing "On The Road to Californey." A number stayed to see this one the second time. This Gang is plenty good. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

COLLIE, THE: Paramount Varieties—Some fine pictures of collie dogs and their usefulness to man.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I FEEL LIKE A FEATHER IN THE BREEZE: Screen Songs Series—Okay for anytime. Would help though if they repeated the bouncing ball audience chorus a second time. The old time funny cartoon antics over the titles is better as a finish to these reels than the way now used.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT'S EASY TO REMEMBER: Screen Songs Series—Another okay screen song cartoon with Richard Himber and orchestra.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOVIE MELODIES ON PARADE: Headliners Series—This is the way all these band acts should be, making no unnecessary effort to create a story background. Just let one snappy number follow after the other and a peppy time will be had by all. A good pattern is this fine reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOT NOW: Betty Boop Cartoon—A swell cartoon number.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR REPORTER, THE: Headliners Series—An excellent dance band single reel highlighting dancing and solo singing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

HAPPY THOUGH MARRIED: Edgar Kennedy Comedy—The usual topnotch comedy from Kennedy. We notice some report adversely on these comedies, but our folks enjoy them and always welcome them.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MELODY IN MAY: Radio Musical Comedies—Entertaining and good, clean fun. Nice vocals by Miss Etting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT AT THE BILTMORE BOWL, A: Musical—Although old, it will do better and please your folks a lot more than some of the newer stuff. It's okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WED-TIME STORY, A: Lew Fields—Something different in comedies. Original story idea provides good fun. Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

BROADWAY BALLYHOO: Owen, Hunt and Parco—Excellent. More entertainment in this than in some features. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FLOWERS FOR MADAME: Merrie Melodies—This is one of the most beautiful colored cartoons I ever ran. Advertise this one like a feature. It can't fail to please. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JACK DENNY AND ORCHESTRA: Melody Masters—Excellent. Good music, dancing and singing. The number "Flowers for Madame" is especially good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LITTLE JACK LITTLE AND ORCHESTRA: Melody Masters—Another fine Melody Master. This series is always good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SLIDE, NELLIE, SLIDE: Big V. Comedy—Why can't we have more 2-reel subjects like this one? Not so silly, with a fair story and some excellent soft ball playing by some easy-to-look-at girls. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TROUBLE IN TOYLAND: Gus Edwards' Stars of the Future—This is excellent. More favorable comments from the audience than on any short recently played. Vitagraph should make more like it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

'WEE' MEN: Singer's Midgets—Great entertainment. The Wee Men give a perfect performance. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Planning Burlesque Party

The Burlesque Artists Association, national organization of burlesque performers affiliated with the American Federation of Labor, will hold its first annual dance and entertainment June 14, at the Manhattan Opera House. The proceeds will be used for a benevolent fund.

Three to Fox West Coast

Fox West Coast has taken over the Crest in Provo, and the Egyptian and Ogden in Ogden, Utah, from the Peery interests. Inter-mountain Theatres, Inc., has purchased the Isis in Preston, Idaho.

Angelo to England

Sid Angelo, formerly special publicity representative for Columbia out of Boston, has been made sales representative for the company in England.

Republic Expanding Home Office Space

Republic Pictures is adding to its home office space at 1776 Broadway, New York, and President W. Ray Johnson will take enlarged offices at the new quarters. The United States sales, contract and publicity departments will remain in the RKO building, Rockefeller Center.

Canada Film Society Elections

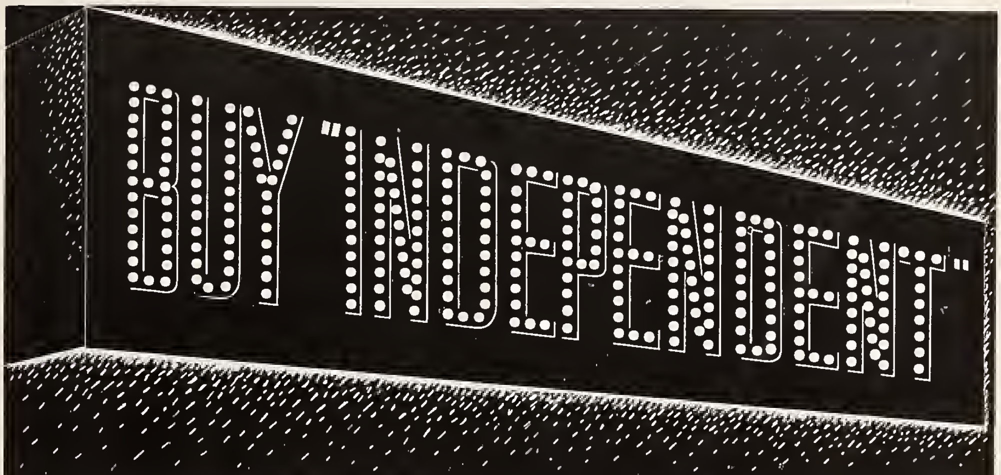
Lord Tweedsmuir has consented to be honorary president of the National Film Society of Canada, organized last year to promote study, appreciation and use of films as educational and cultural factors, it has been announced. Sydney Smith, president of the University of Manitoba, is president of the society, which now has branches in Montreal, Ottawa, Toronto and Vancouver.

Mentone to Rockefeller Center

Mentone Productions, Inc., producers of short subjects for release through Universal, has leased office space in the RKO Building, Rockefeller Center. Present quarters in 152 West 42nd St. have been occupied for the past three years.

Film Council Election

Mrs. Wayne F. Shaw, Kansas City, has been appointed chairman of the Better Films Committee of the Kansas Council of Women. Mrs. Adelaide Morse, Emporia; Mrs. W. H. von der Heiden, Newton, and Mrs. W. R. Stubbs, of Kansas City, who is a member of the Kansas Censor Board, were also chosen members of the committee.



for REPUTABLE Supplies and Equipment!

THEATRE SUPPLY INDEPENDENT DEALERS ASSN., INC.

One thing you can be sure of when you buy under the Emblem of this Association is honest, trademarked merchandise—the products of reputable, responsible manufacturers. That's because "Independent" member dealers own and operate their own establishments; they have complete freedom of the market in selecting their stock. Naturally, they handle only standard lines.

There are 39 "Independent" member dealers in 25 cities throughout the country—every one thoroughly experienced—every one offering the benefits of personal attention to supply and equipment problems.

INDEPENDENT
THEATRE SUPPLY DEALERS ASSOCIATION
1501 Broadway New York
J. E. Robin, Executive Secretary

Sixth Annual Convention and Trade Show
Edgewater Beach Hotel, Chicago
June 5th to 8th

WARNERS' IN CHICAGO PLAYING UP GIVEAWAYS

It's Everything from Autos to Thousand Dollar Bills; Miller Testimonial Dinner June 26

by BILL CROUCH
in Chicago

A chance to win a new automobile, radiobar or a substantial cash award is given to theatre patrons of the Warner Brothers theatres in this territory. In a widespread drive for business the Warner houses have gone into the giveaway business on a large scale. Varied are the plans they use and the ways in which they are handled are many.

For instance, new Fords, Chevrolets, Plymouths and Lafayettes are being given away in the following Warner houses: Capitol, Grove, Paramount, Symphony, Avalon, Frolic, Parthenon and Jeffrey. The theatres also have Bank Nights, Screeno or Broadway handicap drawings, with prizes ranging from one to a thousand dollars.

At the Warner Bank Nights now the top-prize is $1,000. When the award builds to that amount without being drawn, a new award is started and two drawings are held. This gives the house a chance to start a new account and get it up to a big figure in a short time. For the benefit of those who cannot attend the evening of the drawing the all-day Bank Night plan is used. In case the picture runs two days, one of which is a Bank Night, the double-registration plan is used. In this way one can win if not present at the time of the drawing but if he was present when the picture shown on Bank Night was running. This plan, a new one, is being tried out in two houses before being put in all the Warner houses.

The automobile proposition is a cooperative tieup plan. The theatre manager promotes a car at cost from the auto dealer and then splits the cost of the car with a merchant, or group of merchants.

▽

Headed by Aaron Saperstein, president of Allied Theatres of Illinois, a group of about 20 theatre owners and managers took a special car to the Allied convention in Cleveland. They included Van Nomikos, Henri Elman, Harry Lubliner, Jack Rubin, Max Gumbiner, Max Sachs, Joseph Burke of Batavia, Ill; Jack Rose, Tippy Harrison, Alex Manta, Verne Langdon, Ludwig Sussman, Ben Lasker, Charles Cooper and Eddie Zorn of Pontiac, Ill.

Irving Mack of Filmack, Inc., and Dick Sachel of the Re-Nu Screen Resurfacing Co., were also in the party.

▽

"The Great Ziegfeld" is playing its eighth and final week at the Erlanger. It was booked for a three weeks' engagement.

Downstate the picture has not found such smooth sailing. Eleven dates have been canceled and the roadshowings halted. The smaller towns did not respond to the $1.10 admission price for the three-hour show despite good notices and good word-of-mouth advertising.

▽

The testimonial dinner for Jack Miller will be held Friday night, June 26th, at the Palmer House, unless present plans are changed. The affair, to be attended by all local theatremen of prominence, will be a stag affair. Full details will be announced by Chairman Aaron Saperstein next week.

▽

Failing to click in a substantial way at the boxoffice, "Dancing Pirate" was taken out of the Palace and "Showboat" rushed in two days in advance of schedule. The stage revue with Ed Sullivan and his "Dawn Patrol" played out the remainder of the week. The star, Charles Collins, was here for stage appearances Friday, Saturday and Sunday but business fell off badly the first of the week. Reviews were favorable.

▽

Ted Husing, Columbia broadcaster, was a visitor here over the weekend. He dropped in to visit several friends after having broadcast the Indianapolis 500-mile Sweepstakes. Husing said he will take a vacation from radio work this summer and attend the Olympic games. It's just like a radio sports announcer to take a vacation by attending 30 days of sports events.

▽

Louis B. Mayer and Howard Strickling stopped over at the Blackstone for a few hours before leaving for Hollywood on the Santa Fe Chief. Mayer has been in New York for a number of weeks getting medical treatment.

▽

The loop was the scene of a running gun battle the other night when police chased a man suspected of tampering with cars down Randolph street and around to the site of the Chicago theatre, where he was captured. Persons leaving the theatre found the affair very exciting.

▽

Gladys Swarthout, en route to Hollywood, stopped over for a few hours here before taking the Chief to the coast. She said she will start work on a picture as soon as she returns. It will be for Paramount.

▽

Charles "Buddy" Rogers, after a successful week's engagement at the Oriental, left for Hollywood to look over two stories RKO has for him. If he finds one that suits him he will make a picture, if not he plans to resume his stage tours and confine his efforts to orchestra work until spring, when he returns to England to make more films there.

▽

"Well, it's spring and Cantor is always glad to get a new suit."

With this remark Eddie Cantor, whose week with Bobby Breen at the Palace grossed within $1,000 of the highest the house ever had, passed off the news that he had been sued in federal court here by a booking agent. The suit was filed in United States District Court by attorneys for Joseph Hyman, theatrical agent. Named with Cantor was Bobby Breen, who, it is alleged, was under contract to Hyman, the contract not expiring until 1937. The agent is asking for 10 per cent commission of all Breen's earnings, which are listed as being near the $30,000 mark.

▽

Colvin Brown, vice-president and general manager of Quigley Publications, spent the Memorial Day weekend in Elgin, Ill., visiting with relatives. He returned to New York Monday.

▽

General B. H. Markham, chairman of the American Petroleum Institute and an oil industry representative, is making a protest to Paramount Sound News against the showing of the release which has scenes showing alcohol-gasoline manufacturing and tests at Atchison, Kansas, and Ames, Iowa. The petroleum industries are opposed to the manner in which the subject is presented, saying it is unfair to them.

▽

For the first time in many months a Paramount picture is playing at the United Artists theatre. B & K rushed "The Princess Comes Across" into the house when "One Rainy Afternoon" did not hold up for its intended run. The Lombard-MacMurray picture has been doing very good business but leaves the Chicago theatre in a spot, as it was previously scheduled for the house, which is experiencing a dearth of product. "Under Two Flags" was held over at the Chicago for a second week.

▽

Opinion along film row is that double features will not return unless the summer slump is bigger than expected. A run of poor pictures and bad business may send B. & K. into the dual policy in the outlying houses. If double features are not started this summer, it is doubtful if they will start at all, as the fall business is usually much better and with new product ready for release the duals will look less attractive.

▽

Eddie Fontaine, Paramount district manager, is in New York on his vacation. He will return this weekend in time for the Paramount district managers' and home office executives' sales meeting at the Edgewater Beach Hotel.

▽

Murray K. Ross and D. A. Ross, of Ross Federal Service, were Chicago visitors the first of the week. They conferred with Walter Brown of the local office. Claude Saunders, company executive, also was present.

Universal Pictures In Veterans Hospitals

Universal Pictures has been awarded a contract to supply features, short subjects and newsreels for 82 veterans' hospitals and soldiers' homes by the United States Veterans' Administration in Washington.

The contract, closed by Herman Stern of Universal's nontheatrical department, is effective July 1st for one year. This is the sixth consecutive year that this business has been awarded to Universal.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

TRULY, THE MEETING PLACE

Appointed by Interstate Circuit headman Karl Hoblitzelle on a mission to sell the Texas Centennial Exposition in various parts, Round Tabler Louie Charninsky, skipper of the Capitol Theatre, Dallas, stopped off recently in Kansas City to talk up the cause at the annual convention of the American Medical Association and also to renew old acquaintances. Naturally, Louie met up with a lot of long-time pals and he also called upon Ralph Lawler, manager of the Newman Theatre. To hear our correspondent, K. Force, tell it, here is what happened:

> *Both men thought they had met before and greeted each other like old friends. Chatting, however, they discovered that the only place they had ever met before was in the Managers' Round Table section of* Motion Picture Herald.
>
> *"I feel I know you as well as though I had worked with you," exclaimed Lawler.*
>
> *"I was sure we had met half a dozen times," Charninsky asserted.*

Thus is recorded yet another of the many instances wherein members of ye Round Table become known intimately to each other through contributions to this department. It is safe to say that those who through the pages avail themselves of the opportunity of meeting up with brother-showmen may use these activities as an "open sesame" to a hospitable welcome from theatremen in most every part of the world.

▽ ▽ ▽

PLAYING THE SUMMERTIME HOST

The toughest opposition that presents itself in the summer months is not in itself the great outdoors and all its accompanying attractions. What must be recognized as keen competition to be met is the general tone of warmth and lure that permeates so much of resort and vacation advertising and publicity.

Now, the papers and magazines are fairly rife with the most cordial of summer copy beseeching, cajoling, complimenting and flattering readers. Resort folk plead only for the pleasure of playing host. Travel ads fairly crackle with cordiality and the two vacation weeks of the most modest worker in the ranks is bid for with no less solicitude than accompanies the selling of royal suites on the best boats. Even a day's outing is invested with the same glamour.

Granted that physically and otherwise the motion picture theatre today is sufficiently equipped to hold its own, to satisfy most generally the average patron's wants and comforts in the summer months. Good product, efficient cooling plants, appropriate seat coverings, proper lighting and all the other necessary requisites to compete with outdoor attractions and to hold hot weather boxoffice attention are now in order. Few indeed at this writing are the theatremen who are not fairly well set to combat the added opposition brought on by the open season.

All of this, however, is insufficient unless the manager prepares himself to be much more the host than at any other time of the year. Theatre copy perforce cannot vie with vacation advertising as such but the manager by all means can see to it that the house staff functions as amiably, as eagerly as the personnel in any spot famed for its service.

Warm weather brings a desire for ease of mind and relaxation that is capitalized upon most strenuously and ingeniously by the resorts. The same desire has always been the theatre's to satisfy and nothing must be left undone to hold off these summertime boxoffice raids.

More so than at any other time the demands of the season place a premium upon the manager's ability in making the folks at home. The theatreman who does the best job of summertime hosting has much less to fear from the lure of the outdoors.

▽ ▽ ▽

NOT READY TO DISCARD

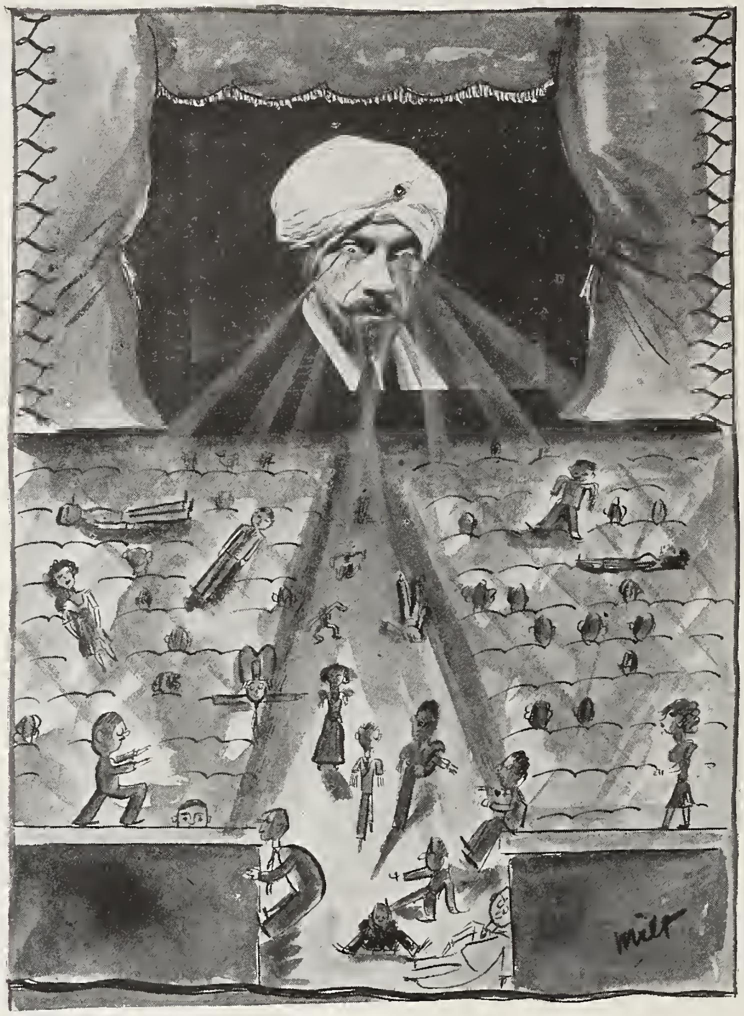
Stamp unwise and hardly far-visioned the manager who sees no point in putting over an idea merely because the slant is aged and familiar through repeated use. It cannot be emphasized too strongly that the best of exploitations were born years ago, their histories traced over a long stretch.

Thus of great interest has proven to be the publication in this and previous issues of the "best" exploitations—ideas forwarded by members requested to give details of the most effective boxoffice slants put over during their years in show-business. The results are indeed gratifying and more of the same is intended in following issues.

Smart stunts are never allowed to die—not while there are skilled doctors of showmanship about and in attendance to breathe precious ticket-selling life into exploitations that too many theatremen are ready to discard

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



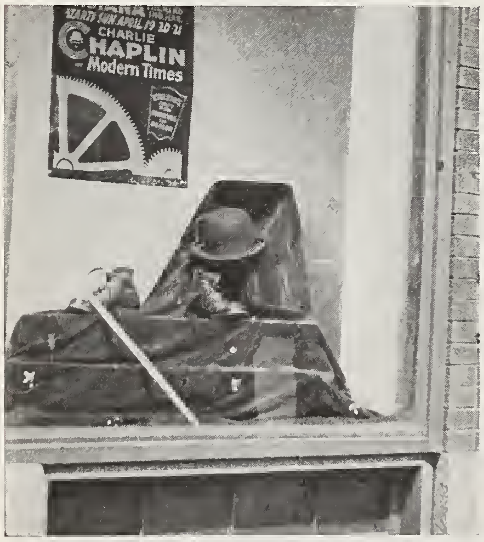
This cartoon was created by Milt Rosenfeld.

Albertson's Teaser Window Attracts on "Times"

Described recently in Manager Jack Albertson's campaign on "Modern Times" at the Indiana, Indiana Harbor, Ind., was a teaser window idea that ran a week ahead and during the first day of the date. Attached photo shows the completed window with the Chaplin accessories.

Seven days ahead, only the black velvet unit was shown, and two days later, the shoes were added. Three days ahead, the Chaplin cane was added, the derby the day after, and day before opening and on first day, the full window illustrated with theatre copy brought the curious who wondered what it was all about.

Interest was kept high as the window usually displayed a lot of merchandise and the absence of material during the week helped build up the stunt.



Albertson's "Times" Teaser

"Are you prepared for summer?"

Kansas City McManus Goes Foreign Legion

Turning his staff into Legionnaires with the addition of Foreign Legion sun hats, for "Under Two Flags" John McManus, of Loew's Midland, Kansas City, had the personnel in parade formation marching to the theatre. On arrival of the "legion," an intricate series of maneuvers was put on during which the French national anthem was played over the theatre p.a. atop marquee. Manoeuvers were gone through each day at regular intervals and McManus reports the stunt highly successful with many passersby stopping to see what it was all about. Sentinels in full Legion costume with rifles were also stationed at each side of the front.

Assistant manager, John A. Hardgrove, was credited with drilling the staff performing in the same manner each day of the date and did an excellent job of it.

Leap Year Contest Proves Ace Builder

Encouraging the local girls to do a bit of leap year proposing for prizes is reported by Manager Oliver F. Menke to have proven one of the greatest business builders in recent years at the Cinderella and Michigan Theatres, St. Louis.

The stunt held at the theatres is arranged by rounding up the various couples and Menke advertises that if girls without boy friends want to try their skill, the necessary male will be furnished by the theatre management. Best proposal of course wins the first prize, in one instance, a diamond wedding ring and all entrants are suitably rewarded.

Tiein with neighborhood merchants furnishes all the prizes and in addition should any of the couples have the marriage knot tied in the same public manner, Menke furnishes a gift of cash and household gifts also obtained from the cooperating stores.

Newspaper publicity, lobby and screen advertising, displays in the stores are employed to keep up interest and says this Round Tabler, "besides being a business builder, the audience is in an uproar during the entire contest."

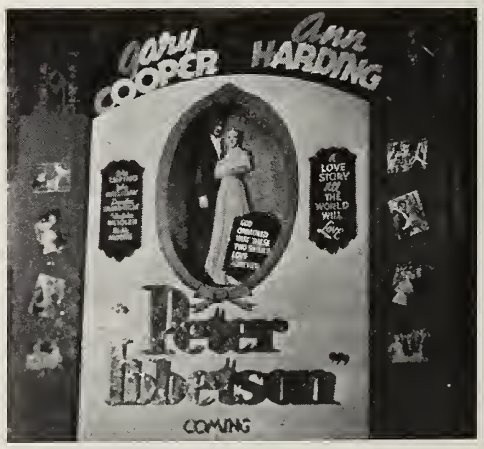
"Are you prepared for summer?"

Dairy Cooperates On "Milky Way"

On "Milky Way," John Johnson, Gillioz Theatre, Springfield, Mo., passed out Lloyd goggles at all grade schools, and for lobby display Johnny used a giant Lloyd cutout placed on oversized milk bottle surrounded with dairy products. Dairy also ran ads offering free admissions to each youngster presenting ten milk bottle shoulders at box office. All dairy trucks were bannered and street parade headed by band and police escort covered city and surrounding towns, winding up in front of the theatre where they played a few tunes.

For "Country Doctor" refrigerator company tied in week ahead covering surrounding towns with heralds. Window display of Quin dolls was planted in department store and lobby display consisted of fence and playground effect with cutouts of the babies.

"Are you prepared for summer?"

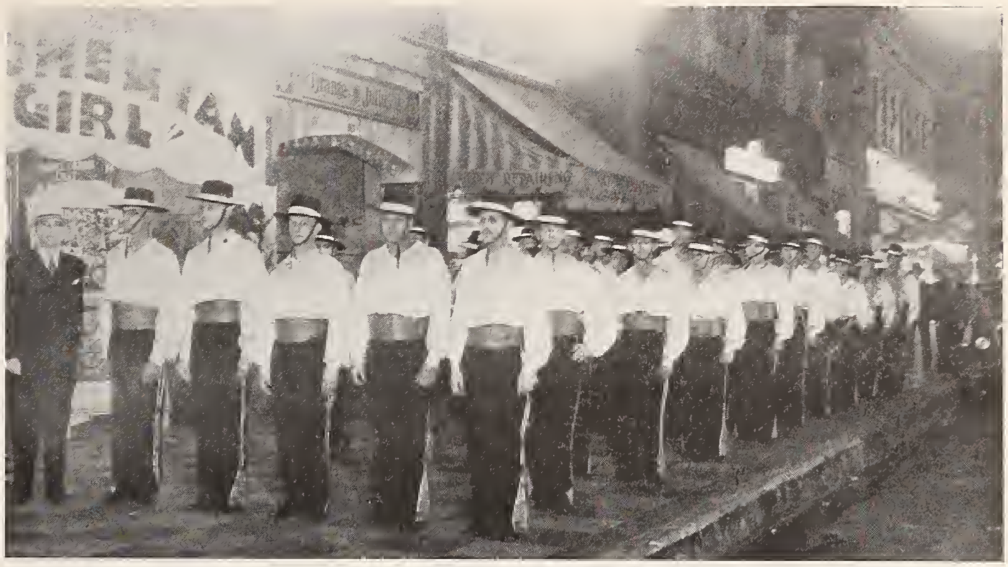


MURAL DISPLAY. For his lobby display at the Paramount, Springfield, Mass., George Laby created this lifesize cutout of Cooper and Harding with interior illumination, measuring 30 feet.

Soriero Celebrates Marquee Unveiling

To signalize the installation of the new theatre marquee, Round Tabler Tom Soriero, skipper of the United Artists' Theatre, Los Angeles, organized a proper celebration in which the neighborhood merchants of the Ninth Street and Broadway area where the house is located, participated. Occasion was put on during Soriero's Spring Festival drive when light poles and cross wires for two blocks were decorated with bunting, banners and flags.

The event was also tied in to the opening of "Dancing Pirate" for which Tom had as guests the championship American Legion fife and drum corps of San Gabriel, the corps outfitted in Spanish costumes parading to the theatre. Accompanying photo shows the Legionnaires out front with Soriero at extreme left. In appreciation of Soriero's initiative in that sector, the merchants presented him with a wrist watch, the actual presentation made on the stage by Charles Collins, star of the picture. Further tieups were made for the occasion whereby favors were distributed to all patrons.



SORIERO REVIEWS AMERICAN LEGION FIFE AND DRUM CORPS

"Are you prepared for summer?"

Stribling's Program Includes Coupon Idea

Approximately eleven inches wide by nine deep, the April calendar turned out by Joe Stribling, for the month's attractions at the Ritz, Hugo, Okla., presents effectively the coming pictures in calendar makeup with individual dates overprinting the titles and stars.

Cost is laid off with merchants' ads, planted atop the program, and these are used as coupons good for free admission with one paid adult ticket on any Wednesday or Friday, when cut out and presented at the box office. Stribling reports merchants as highly satisfied with the stunt.

"Are you prepared for summer?"

Peldo Uses 230 Juveniles In Theatre Operetta

Youngsters numbering 230 from local parochial school took part in a two-act operetta presented at the theatre by Manager Louie Peldo, Orpheum, Aberdeen, South Dakota. Play ran two nights to business and accompanying photo shows cast on stage.

Peldo's Parochial School Play

Rotsky Ties Exhibit To "Captain January"

With the Montreal Industrial Exposition current, George Rotsky, Palace, Montreal, secured cooperation of the management who permitted an attractive exhibit on Shirley Temple in "Captain January." George reports that the reported daily admissions at the Exhibition were about 3,000.

Outstanding tieup was with baking company, Rotsky selling them idea of making a special cake in honor of the starlet's birthday, all trucks were bannered and drivers called on customers plugging sales of the birthday cake.

For "Country Doctor," department store featured window displays of the Quin dolls together with two dolls representing Dr. Dafoe and a nurse. Store featured the dolls in toy department with theatre mention. Large cutout of the babes was planted out front with rave newspaper notices mounted and across cutout in bold red ink was written "The whole world is raving about the Dionne Quintuplets."

"Are you prepared for summer?"

Orphans Entertained By Simons for "Fauntleroy"

A theatre party for orphans and crippled children was one of the highlights of Jack Simon's "Fauntleroy" campaign at the Roger Sherman in Hartford, Conn. Chamber of Commerce sponsored the affair, promoting cake and ice cream for the kiddies and assigned its own publicity man to contact papers, engaging bannered busses to convey children to theatre.

Simon engineered an effective commercial tieup with department store which ran a "Bartholomew double" contest, distributing clothing and guest tickets as prizes and using large newspaper ad.

"Are you prepared for summer?"

Warren's Covered Wagon

For the reissue of "Wagon Wheels," Nick Warren, Criterion Theatre, Anderson, S. C., used an old fashioned covered wagon, bannered on either side with picture and playdates. Nick reports this bally served as a fine attraction getter.

Joe Salmon Creates Neat "Flags" Program

Another of those effective house programs featuring "Under Two Flags" is received from Joe Salmon, at the Riverside, New York City, the flash in blue and white being die-cut in shape of a book, front page carrying theatre, title and copy, etc.

Inside two pages carry further plugs on the date plus display for next attraction with back page for coming attractions. Joe holds down the cost with press book mats and reports quite a demand for the unique piece of advertising.

"Are you prepared for summer?"

"Sock" Campaign Used By Adams for "Love"

With largest department store in Regina conducting annual hosiery bazaar, Jim Adams of the Metropolitan Theatre jumped aboard and promoted full page ad plugging "Love Before Breakfast" and using large cut of Lombard decorated with black eye.

All merchant's ads and window displays carried the "sock" copy and Jim forwards photos of seven of the store's fourteen windows which were devoted to picture. Accompanying shot shows one of the windows. In addition large cutout was planted inside of store entrance and live models displayed hosiery, masked so that only their limbs showed. Peep holes were arranged and at intervals, Adams says the models would peep out at the crowds, each displaying a nicely blackened eye.

Adams' Sock "Breakfast" Window

Lomac Team Wins Maine Championship

Accompanying photo shows John Lomac, member of Harry Botwick's service staff at the State in Portland, Maine, and co-captain of the Portland High School Basketball team which won the State of Maine championship and was one of the finalists in the New England tournament.

To celebrate event, team made a personal on the stage of the State, and Botwick reports in addition to stunt being good box office, they secured valuable publicity for the service staff.

"Are you prepared for summer?"

Luedtke Makes Bid For Labor Patronage

E. Luedtke, Orpheum Theatre, Kenosha, Wis., planted an ad in the paper published by local trades and labor council, in which he dubbed his house "the working man's theatre." Copy stressed prices commensurate with economic conditions and lower half of ad called attention to fact that theatre employed union help and supported the American Federation of Labor.

"Are you prepared for summer?"

Roving Photographer Snaps 'Em on "I Married a Doctor"

Danny Pearlstein of Sid Dannenberg's department, Warner's Theatres, Cleveland, is credited with a novelty street gag for "I Married a Doctor." Two boys covered main street, one carrying a camera and the other a knapsack filled with cards which were handed to passersby as their photos were shot (?).

Card carried copy reading, "We really didn't take your picture, but how about seeing a real picture," etc., etc. Card was printed in red on both sides, so that message was easily read even when cards were discarded.

"Are you prepared for summer?"

Letters From New York Aid Local "Dream" Date

Letters mailed from New York to a selected group of important organizations, members of the clergy and school teachers helped Jack Campbell at the Capitol, Brampton, Ontario, to sell "Dream." Window cards were posted in surrounding towns and heralds distributed house to house. One sheets were posted in rural postoffices and window displays planted in town consisting of stills and literature on the picture.

"Are you prepared for summer?"

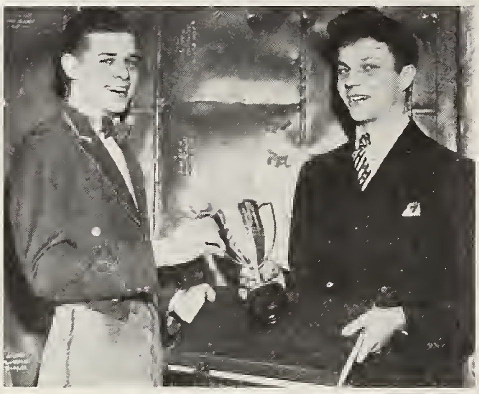
Attractive Lobby Display Sells "Pine" for Harris

On a balcony constructed at entrance of lobby, Marvin Harris, Orpheum Theatre, Springfield, Ill., for "Trail of the Lonesome Pine" planted his display (see photo) measuring 32 feet in length and 20 in height. Display depicted scene from picture, using life sized cutouts of Sidney, Fonda and MacMurray. Scene represented a sundown and was illuminated with appropriate sound effects of various birds. Entire title was also lighted.

For his front, Marvin used trees for atmospheric effect and title letters were spelled out in eight-foot letters. Atop marquee were cutouts of the three leading stars. Bannerettes were worn by entire staff and co-op page planted in Illinois *State Journal*, page in color and entirely paid for by merchants was highly productive.

MEYER WEILL
MODERN TIMES

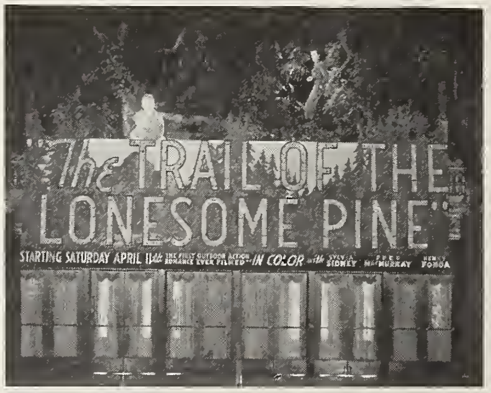
Binstock's "Modern Times" Window



Lomac Receives Ball Trophy

13 HOURS BY AIR

Wolfshol's "13 Hour" Neon Map



Harris' "Lonesome Pine" Display Lobby

Binstock Gives Nod To Tyro Exploiteer

The influence of Monroe Greenthal's United Artist exploitation department is indicated in the accompanying photo showing one of the exploitation windows used by Paul Binstock for "Modern Times" at the Republic, Brooklyn, N. Y. Paul was approached by Howard Weill, employed in the United Artists accounting department requesting that he be allowed to spread his wings, so to speak, on landing something out of the ordinary on the Binstock date.

Binstock fell in line, supplying the ambitious young man with press book and other necessary accessories, which were used.

"Are you prepared for summer?"

Neon Map in Lobby Sells "13 Hours by Air"

A very fine tieup was arranged by A. Wolfshol of the Hall Industries Theatres, New Braunfels, Texas for "13 Hours by Air." Wolfshol promoted loan of neon map (see photo) from postmaster in San Antonio.

In addition to display, a temporary airline office was set up in lobby with cashier handing out airline folders and heralds on coming picture. Grade students accompanied by teachers made trip to theatre to study map.

"Are you prepared for summer?"

Davis' Male Personnel Put Over "Strike Me Pink"

Back a while was reported the activities of the girls on Walt Davis' staff at the Capitol in Regina and now follows a campaign by Walt's male staff on "Strike Me Pink" put on by R. C. Gerber, C. Baird, J. W. Parsons and G. A. Grant. Boys circularized every Greek resident in town, sending government postcards with picture message signed by Parkyarkarkus.

Commercial flyer covered 20 adjacent towns dropping "pink" heralds, special "pink" match scratchers with theatre and picture copy were planted in all tobacco shops. Entire front and lobby was decorated in same color scheme even to changing all lamp shades and spotting pots of pink flowers.

"Are you prepared for summer?"

Hasselo's "Times" Bally

Happy Hasselo, Palace Theatre, Alton, Iowa, for "Modern Times" promoted merchants for a co-op tieup, offering tickets to those finding misspelled words in various ads. Happy promoted a tractor which he bannered and had his operator pilot through streets, Hasselo himself following in the rear with a baby carriage and band. As the curious gathered, heralds were distributed.

"Are you prepared for summer?"

Simmons Sells "Obsession"

To sell "Obsession," Tom Simmons, Dunlap Theatre, Clarksville, Ark., circularized all ministers and doctors with personal letters selling the picture. Numerous window displays were secured, book marks distributed in schools, libraries and newsstands and box was used on front page of weekly paper with scene still and brief outline of picture with theatre and playdates.

Salt Lake City Grosses Aided By Tourist Trade

Visitors' Patronage Said to Aid in Overcoming Resort Opposition

by J. WILLIAMS
Salt Lake City Correspondent

Most fortunate are the theatres of the Utah metropolis in so much as they are well patronized at all hours, meet with no difficulties in parking and are further favored in other respects. Also is to be reckoned, according to the information set down here, the influx of tourists in great numbers which brings to the boxoffices a satisfactory share of the outside spending money and helps to stand off what otherwise might be serious opposition. The Salt Lake City article continues the Showman's Travelogue series, now current.

Abraham Lincoln said: "Utah is the Treasure house of the nation," and well he may have so declared, not only in-so-much as the natural resources are concerned, which fact perhaps in his day predominated his mind in this relation, but now it may be said that the resourcefulness of this cosmopolitan community, the generally acclaimed open-mindedness, progressive, wholesome spirit which predominates the atmosphere here, makes for a great all-round feeling of uplift and successfulness for both residents and visitors, according to numerous and continued tributes paid this unique city by many of our foremost figures in the theatrical world and others.

Eddie Golden, well known film executive, not long ago, upon visiting Salt Lake City for several days, during a convention over which he presided, said: "You have a something, a quality here, which we in the east need more of," and his words may have sprung from the fact that there is much of space, fresh mountain air and the huge magnificence of the near-by mountains themselves, to refresh one even while pursuing the most technical of daily routines.

'Tis also such a safe place here; so little of disaster of flood, wind or other ravages. This lends a sense of security, in the upbuilding of a magnificent theatre. It is also claimed officially to be one of the most healthful communities of the world.

Termed Center of Scenic Beauty

The "Center of Scenic America" is Salt Lake City; so publicized the world over because it is the key point to 62 national parks and monuments. One day's ride takes you to the famous Zion, Bryce, Cedar Breaks, Yellowstone and Teton parks. The farthest south glacier in the United States is located within 25 miles of Salt Lake City. The drive over the Divide between Provo and American Fork canyon, about 20 miles out of Salt Lake City, unfolds scenery in and about the aforesaid glacier points, unsurpassed the world over, but as yet little publicized, only because the width of the canyon road has not yet been completely broadened throughout, but this is under way.

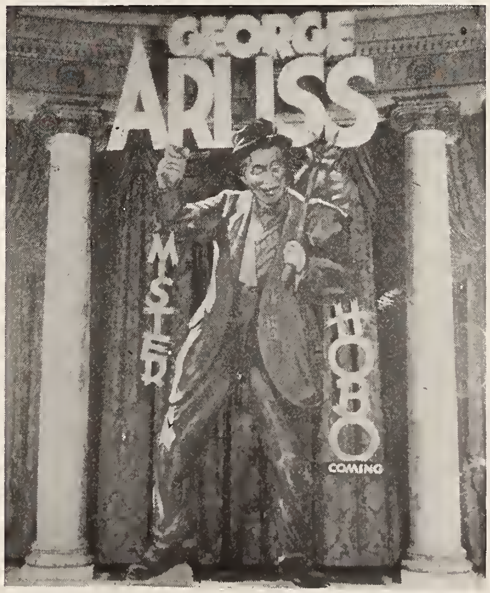
All of this, with the camping facilities in and about the city arranged to appeal to families of every income, tend to make the tourist travel, and subsequently, the theatre patronage a summer delight, and is growing by leaps and bounds now-a-days.

The population of Salt Lake proper is about 175,000 but with the theatre drawing area may be said to be approximately 200,000.

This is a livestock, poultry producing, agricultural area as well as being the foremost mining community in the world. Utah metal mines have produced more than $1,750,000,000 in wealth since 1870, there being 210 known minerals in the state.

Salt Lake City is the world's largest smelting center. (All of the smelters are within 50 miles of the city.) Utah has a greater variety of raw materials for manufacturing than any other state in the union. More than 170 national firms have distributing branches here.

Ninety-nine per cent of the population is white with about one per cent negro, it is recorded here. Amongst the white population, however, is a great cosmopolitan variety. Every nation is well represented in the numerous and varied industries. Mining, agriculture and stock raising draw from all sources, while necessary accompanying trades call for a host of "white collar workers," and it may be said the classes thus specified are about equal in number.



GIANT CUTOUT. To sell George Arliss in "Mr. Hobo," Howard Knevels, Capitol Theatre, Ottawa, Canada, constructed this mammoth cutout display. Title letters at sides can be easily detached.

Some of the world's finest universities are located in Salt Lake and surrounding cities. Utah public school's system ranks among the highest in the Union, which is perhaps an important factor in the recorded claim that this city ranks lowest in illiteracy among all the cities in the United States. Every religious denomination is represented here, it is claimed.

Skilled labor may be termed to be in lesser numbers than the unskilled, but this may be doubtful too, since more and more are the workmen of the various industries named above becoming required to be highly skilled in their manual tasks.

The average skilled worker, such as the carpenter, receives about $1.00 per hour, with the unskilled running around about $4.00 per day.

The average admission charge in Salt Lake City to first run theatres is around 26 cents matinees to 40 cents evenings, with subsequents in the city proper averaging from 10 to 25, according to the size and style of the house.

Theatres Well Patronized

Seldom is a Salt Lake theatre seen when it is not well filled, from the smallest to the largest and most pretentious houses. The parking situation after six o'clock here is unlimited, thus aiding in attendance, and the matinee patrons have various parking lots, both free and otherwise, free lots being supplied by local merchants and department stores. The street car situation here is known to be of the best in the country, Salt Lake pioneering the way in the matter of the newest type buses in this regard. The neighborhood houses, which are patronized in a highly satisfactory manner in and about here, find the limitless parking due to the wide streets, a great help, no doubt.

As to the city being theatre-minded, it may be remembered that one of the first buildings to be erected along with the log cabins, was the historic and much beloved old Salt Lake Theatre, and from one end of the world to another it will be told of to you as an edifice of magnificence, with acoustic powers unsurpassed in any theatre ever built. Now, of course, the sound picture calls for a new form of acoustics and in the razing of the old Salt Lake Theatre, upon whose boards the greatest artists of all time have played, they say the new theatres which have been built are done so in the same spirit. Not merely as a theatre, somehow, but as monuments to the history of the community which in this at least, demanded the best. So it is in the choice and presentation of pictures shown. The first run productions reach this key city pronto, and being found especially elevating and

(Continued on following page)

MORE ON SALT LAKE

(Continued from preceding page)

helpful play the subsequent runs as though they were in a city twice the size of Salt Lake, it is reported.

Newspapers, naturally, growing up with this same idealistic attitude, cooperate 100 per cent plus with all theatrical forces. Tieups are redolent. Regular reviews are publicized for each and every presentation, first run or otherwise by the three outstanding papers here. Hollywood columns are also often syndicated.

Competition Handled Satisfactorily

The greater part of competition met with by exhibitors here has been dealt with to the satisfaction of all concerned, it is believed, in that the schools and churches which were rife with moving picture performances—if not free, practically so—are now allowed to show only educational pictures, unless charged for and taxed, etc. The community seems averse to race-tracks, as a whole, the dog-races here being the last form of competition to be dealt with a few seasons ago, and at that time overcome. Resorts make a noticeable cut in patronage; the lake bathing in the salt water (one-third salt), bouncing one around like unto a cork, and now with recent receded waters, having created numerous beach resorts to spring up in the place of the former one and only Saltair resort. These draw the tourist, and the tourist trade here no doubt more than compensates for the lesser losses in resort patronage during the warmer months.

The only stage shows here are offered in conjunction with pictures. The road-shows of legitimate nature are also brought through by picture theatre exhibitors, the most part of late through bookings made by Harry David, vice president and general manager of the Intermountain Theatres, Inc., formerly the Publix houses, and which theatres now cover points in Utah, Idaho and Montana. David's cooperation to make this a white spot in the motion picture world as well as in the legitimate is notably felt.

SHIRLEY
TEMPLE
A FAMOUS STORY BECOMES HER FINEST PICTURE
CAPTAIN JANUARY
NOW PLAYING

ELECTRIC SIGN. Ray Holloway, Ellanay Theatre, El Paso, Texas, dressed his front up for "Captain January" by erecting an electric sign spelling star's name which was illuminated at night.

The chain houses seem to predominate at this time. Fanchon and Marco have a couple of splendid houses, with the first grade of entertainment always available. However in subsequent runs this community is a world in itself for competition and also cooperation to present the best available in projection, sound and production as well as offering only the latest and best in ventilation and cleanliness.

The individual managers of the chain houses seem to hold a good deal of responsibility, but not in the matter of selection of advertising measures.

Not much of ballyhoo is gone in for, it seems, but publicity is the word. Every form of exploitation and tieup seems to be in the minds of the wide-awake and competent workers in this field. Merchants have been schooled to be highly exploitation and tieup minded also. A contest has just closed in which names of motion pictures were to be guessed from the spring fashion display of windows, this being made into a civic affair.

Tieup just worked successfully was with a washing machine school presented on a theatre stage in conjunction with a picture presentation, in the morning. Free tickets are also obtainable through the local public finding their names printed in ad sheets used by merchants, after said person has left his name in a box at said merchant's store.

Dam Called Boxoffice Aid

It might be remembered in a resume of the prospects of Salt Lake City that the largest open cut mine in North America is just on its outskirts, and that the largest silver producing mine in the United States is in Utah.

Salt Lake City is the west's greatest aviation center, facilitating speed in the receiving of the world's latest news events and scoops for which theatre managers here are keen.

Utah's newest scenic highway, Zion Mt. Carmel, recently completed, and the completion of the Boulder Dam, just neighboring here, in Nevada, which latter world-famed project not only is drawing hundreds of thousands of interested spectators, but is being made into a playground for the world also, will unquestionably help the very boxoffices of the Salt Lake City theaters.

The theatres themselves may be and often are erected of material obtained close by, as some of the world's finest building stone quarries are in Utah.

"I hope to remain in Salt Lake City as manager of the Orpheum theatre for a good long time," says Manager Ralph McGowan, who has recently returned here from the Pacific coast to reassume these duties.

J. Kerikas, independent operator of the local Broadway, a subsequent run house, says: "We have operated successfully here for the past 18 years, even throughout the depression, with the last couple of years showing a big improvement."

WINDOW DISPLAY. Planted by Fred Perry, Comerford's Capitol Theatre, Binghamton, N. Y., was this attractive window of Temple frocks in leading department store. Center of window carried life size cutout of Shirley.

Tobacconist Ties In On "Mr. Deeds"

Manager Ed Miller and publicist Mort Goodman, Warner's Hippodrome, Cleveland, for "Mr. Deeds Goes to Town" tied up cigar manufacturer who planted stickers on all tobacconist windows, copy reading "Mr. Deeds goes for blank cigars and you'll go for Mr. Deeds," etc., etc. Bannered bally truck with p.a. and announcer covered town, man using spiel "What would you do with $20,000,000," etc.

Boys tied up automobile agency, who ran a quarter-page ad, "Two things you'll go for, our new car and." Tieup also embraced parade of cars with sound truck. Music from picture was planted with all bands and radio stations and teaser copy was used in lobby two weeks ahead of engagement.

"Are you prepared for summer?"

Kelly Promotes Cake For Theatre Anniversary

What is reported to be the largest cake ever made in the State of New Jersey is shown in accompanying photo with George Kelly (left) manager of the Oritani Theatre, Hackensack, admiring the finished product planted in his lobby to commemorate the theatre's tenth anniversary.

George swears the cake weighed close to a ton, contained 662 pounds of sugar and whites of 700 eggs. (Did you count 'em, George?) Pictures were planted in local papers and guests were invited to "cut themselves a slice of cake."

ANNIVERSARY
ORITANI'S
10th
ANNIVERSARY

Kelly with Theatre Birthday Cake

Identification Gag Worked by La Falce

The camera "identify yourself" slant put on usually at one theatre was expanded recently by Frank La Falce, Warner Washington theatres zone publicity chief, who tied in the local *Daily News* to work the idea at the numerous Warner neighborhood houses in the Capital.

Each day the paper took audience shots at different theatres with accompanying trailer explaining that any of the folks present who spotted their photos in the paper the following day could obtain guest tickets by identifying themselves.

The daily then ran group shots with detailed story requesting that those reproduced present the page on which the photo appeared to the manager of the house concerned for the tickets. Story also included name of theatre which would be spotted next in the publicity.

"Name a Pal" Contest

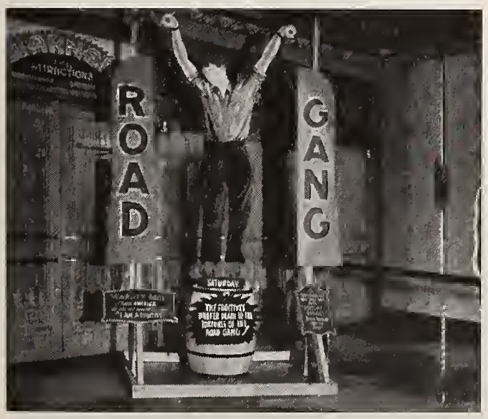
From the Warner Tivoli Theatre, in Frederick, Md., La Falce also reports a "name a pal" contest for prize of a thoroughbred pedigreed Scotty dog, promoted from nearby kennels in exchange for publicity. With every admission, patrons received contest blank with space for name and address of contestant and name chosen for the puppy.

Lucky namer who got the dog was chosen from all the entries deposited in ballot box the ceremony taking place on stage of theatre. Persons whose name was drawn had to be in the house at the time. Guest tickets were also given the next names drawn.

"Propose Four Stars"

To get a big buildup for a month's coming attractions, La Falce with Manager Charles Brennan, at the Earle, Washington, put on a "propose four stars" slant for women only. Women patrons were given ballots with names of 10 coming pictures and asked to mark in boxes next to each, four attractions they wanted to see at the Earle during the coming month. La Falce also got a lot of mention with this in the local press and thus obtained more than the usual breaks to signalize the strength of coming Earle programs.

"Are you prepared for summer?"



TORTURE RACK. For his lobby display on "Road Gang," Ken Grimes, Warner Theatre, Morgantown, West Va., constructed above torture rack with cutout figure fastened to top of display.

Metropolitan Photo

VISITORS ATTEND LUNCHEON. From the usual left are pictured above, Chuck Shannon, Ed Siegal and the new Mrs. Siegal, all of Pittsburgh, attending the recent A.M.P.A. luncheon in honor of Jesse Lasky. Both Chuck and Ed are Warner-ites, in Harry Kalmine's division and enjoyed their vacation trips to New York.

Paramount Creates "News Flash" Poster

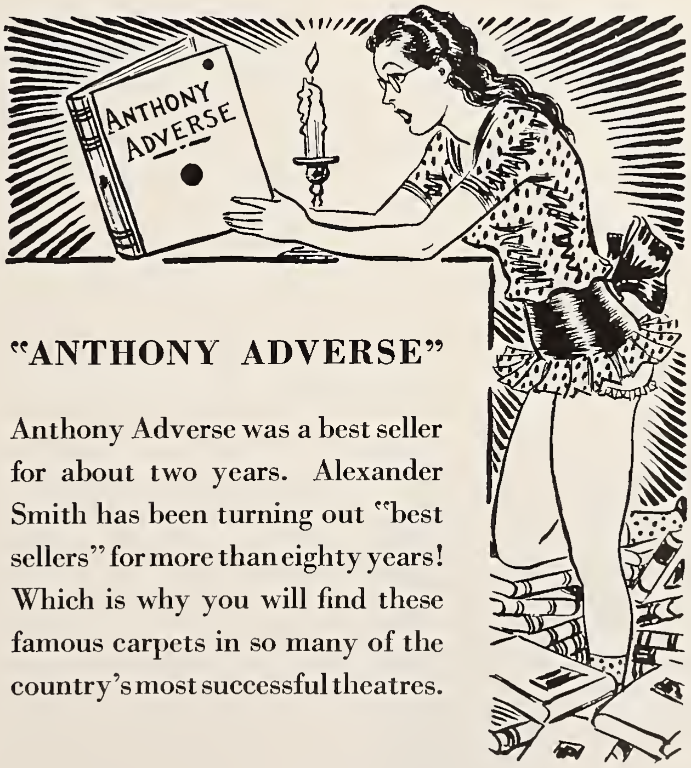
Announced as a special exclusive service to theatres is a free two-color window poster of the "news flash" type made available by Paramount, emphasis laid upon the different news angles in many of the more important coming attractions of that company.

Current are three styles of the poster on "Case Against Mrs. Ames," with space left for theatre imprint and playdate. These and others are stocked at Paramount branches.

New Dances Detailed On "Dancing Pirate"

Effectively colored mailing piece, on "Dancing Pirate" with art work directed by David Strumpf, is recent mailing piece sent out by RKO Radio promotion chief, Leon J. Bamberger, emphasis being directed to the Technicolor job.

Enclosed are diagrams posed by the stars on three new dances suggested by the picture and tied in with National Dance League for nationwide coverage.



"ANTHONY ADVERSE"

Anthony Adverse was a best seller for about two years. Alexander Smith has been turning out "best sellers" for more than eighty years! Which is why you will find these famous carpets in so many of the country's most successful theatres.

ALEXANDER SMITH CARPET

ADDITIONAL "BEST" EXPLOITATIONS

In the Round Table pages, issue May 23, was published a special section devoted to details of the best exploitation ideas worked out by various members during their years in showbusiness. Contributions included slants put over long ago as well as those found effective more recently.

On this page and the next are further ideas received from men in the field to fit this classification. They represent the boxoffice cream, so to speak, and as such are set down for the benefit of our readers.

Easter Egg Hunt, A Pollock Top Stunt

The recent tiein with the Rochester *Times-Union* on an Easter egg hunt promoted by Les Pollock, at Loew's, in that spot, was productive of plenty of top notice, according to the tear sheets forwarded by Pollock. Paper not only ran daily stories and photos, but also contributed a quarter-page display ad showing map of the exact location of the hunt with all directions.

Hunters were divided into two classes, up to eight years of age, and up to 13. Entrants were required to fill in entry blank in paper which included theatre mention, and all children received Hunt tags to be worn during the search. Top prize was five dollars for the "golden egg" and guest tickets to those turning in eggs with theatre rubber-stamp.

Another clicker for Pollock was a time-clock lucky idea worked as follows: Time clock was set inside of display with stills and other art on "These Three" to which picture the stunt was tied. Usher distributed cards for the folks to punch their time and week later the "lucky times" were posted on lobby bulletin board for the usual prizes, guest tickets.

"Are you prepared for summer?"

Mayor Pulls Switch To Open "Greater" Season

Standout in Seymour Morris' "Greater Show Season" last year at the Colonia, Norwich, N. Y., was the participation of the Mayor who pulled in switch on a lobby panel (see photo) which was supposed to start the projection machines inaugurating the new season. Florist furnished posies for street distribution, each flower carrying tags with theatre "wear this to——" copy.

Feed Giveaway for Farmers

On "Farmer Takes a Wife," Morris promoted 1,200 pounds of feed to be given, 200 pounds a day for three days to farmer traveling greatest distance to the theatre and 200 pounds to farmer bringing in largest family during the engagement. For tieup with food section at local fair, Seymour gave two tickets each as third prizes in seven divisions of the food exhibits. Fair officials announced this, posted cards, and papers ran it on women's page.

JOE E. BROWN
THIS SWITCH
SUNDAY
GREATER SEASON

Mayor Pulls Switch for Morris

"G-Men" Identify Stunt

Newspaper and stores tied in with Morris on "G-Men" to present dollar bills to first person in each shop identifying "G-Men" who appeared in the stores between two and five on a designated day, and wearing white carnations. Paper ran all the details in advance on the day selected, merchants came in on full co-op page to carry through.

"Are you prepared for summer?"

Sell Temple Birthday Cakes For Plug on "Captain January"

Most recent of his most effective slants was tiein made by George Rotsky of the Palace, Montreal, with baking company serving 29,000 local families, wherein bakers made up a special Temple birthday cake as tiein on "January" and had 160 salesmen out week ahead soliciting individual orders for replicas of the cake.

Each of the customers placing order received a picture of the star and bakers purchased thousands of these photos imprinted with theatre copy. Contest among cake salesmen for the greatest number of sales also helped to build the picture and as a further tiein, Rotsky promoted a number of special cakes for display in lobby and mezzanine.

Bicycle Club Plugs Picture

With the new boom in bicycle-riding, pertinent at this time is Rotsky's tieup on Mae West's "Goin' to Town," whereby members of the Montreal Quillicot Bicycle Club paraded through the town with small theatre cards attached to their handle bars. For the same campaign George also called on his leading Ford dealer, who furnished 25 new models which were bannered and paraded them all over the town.

Cooking class tiein on "Evelyn Prentice" was hooked to popular local girl who conducts regular classes and broadcasts, by a series of sessions at prominent department store in honor of Myrna Loy. Recipes explained were announced as favorites of the star, with imprinted recipe books distributed to all attending and also at the theatre.

Companies cooperating paid costs of the book and also a coop page on opening day of the picture.

Full Page Tiein Ads Promoted by Saunders

Among the many excellent exploitations forwarded by Matt Saunders, of the Loew's Poli, Bridgeport, mention may be made of the full page coop ads worked with individual merchants. One in particular stands out on "O'Shaughnessy's Boy" wherein letter from Jackie Cooper in Hollywood plugs a brand of bread with quarter-page cut of Jackie planted at top. Entire page was devoted to the bread tiein and the picture. Same cooperation was obtained on recent Shirley Temple pictures including "Littlest Rebel" and "Curly Top."

Numerous other highlights are reported by Saunders, such as the guard house and prison wall atop four-story building with giant banner on "Public Hero No. 1" on face of building. Guard with gun stood watch and illuminated at night, this proved to be one of the best outdoor stunts used locally judged by publicity received.

Another clicker was a bannered boat used in the summer to cover all local beaches on "Becky Sharp." Effective too was a full-color window display on the same date at leading paint store, every possible color and paint used for this flash.

On "These Three," Saunders had his doorman in formal afternoon clothes escorting two of the house usherettes about town, the trio distributing imprinted packages of lipstick tissue and another dressed-up stunt was man in top-hat outfit broadcasting over lobby mike on "Top Hat."

"Are you prepared for summer?"

Old Tire, Tin Can Drives Help Clean Up City

Sponsored by T. E. Muchmore, manager, Settos Theatre, Indianapolis, in conjunction with the Junior Chamber of Commerce was a tin can matinee put on at a special morning show for kids. Worked as part of local clean-up, paint-up drive, thousands of cans were brought to the theatre, six cans being unit of admission.

Another slant on this was Muchmore's hookin with tire dealer to sponsor an old tire show with free admission to each youngster hauling along an old tire. Accompanying photo shows some of the "admissions" with "T. E." out front with the boy scout.

JOIN THE CLEAN UP-PAINT UP CAMPAIGN
JOIN THE CLEAN UP-PAINT UP CAMPAIGN
ANTIQUES

Muchmore's Old Tire Cleanup Matinee

McManus Reports Top Stunts From 1925 to 1929

From John McManus, Loew's Midland, Kansas City, comes a group of the ideas which clicked best for him in various spots during the past years. They are set down as follows, each being the best of the year reported.

In 1925, in Toledo, McManus tied in with the *Blade,* then acquired by the Paul Block interests, offering a free show at nine in the morning for the first 1,500 presenting at the box office a copy of the previous day's issue of the paper. Results were highly gratifying for not only did the stunt help the picture "Mare Nostrum," but certainly set the theatre nicely for future contacts with the new publishers.

Personal appearance of Baby Peggy Montgomery at Loew's Yonge, Toronto, 1926, was spotlighted by three top stunts. On the first day the starlet sold issues of the *Evening Telegram* at the city's main corner.

Second day was featured by an official visit by the child to the Queen Victoria Sick Children's Hospital, and on the third day Peggy officiated as Mayor of the city. All of these events were of course front-paged with the box office reacting favorably.

An "Our Gang" picture made locally and sponsored by the New York Loew office, was this member's highlight for 1927 at Dayton, Ohio, where the *Daily News* was tied in to put the stunt across. Result was a 30-day publicity campaign with radio stations, transportation companies, amusement parks and leading stores also cooperating, making the city and territory very "Our Gang" minded, says Johnny.

Speaking before luncheon and athletic clubs in Dayton on the then new talking and sound pictures was featured by McManus in 1928, appearing before the numerous clubs of this nature fostered by the many local factories. Talks made in arrangement with the personnel directors allowed the theatreman to appear before the wage-earners, building up a lot of interest in sound pictures and Loew's Theatre.

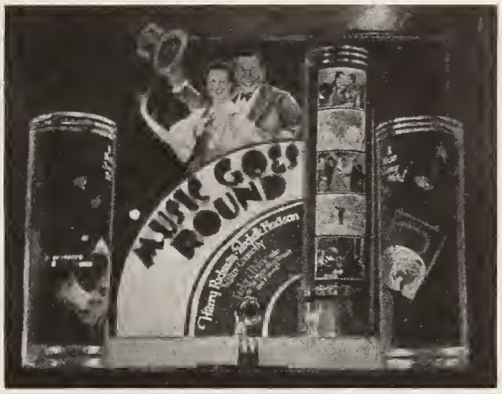
In St. Louis, in 1929, McManus was appointed by the Mayor as a member of the Civic Greetings Committee of Six, the theatre selected to entertain the pennant-winning Cardinal baseball club. Parade in honor of the winners on way to the city hall passed the theatre, where John at the house p. a. system announced the different members of the club and during the interludes put in a number of good plugs for his current attraction.

"Are you prepared for summer?"

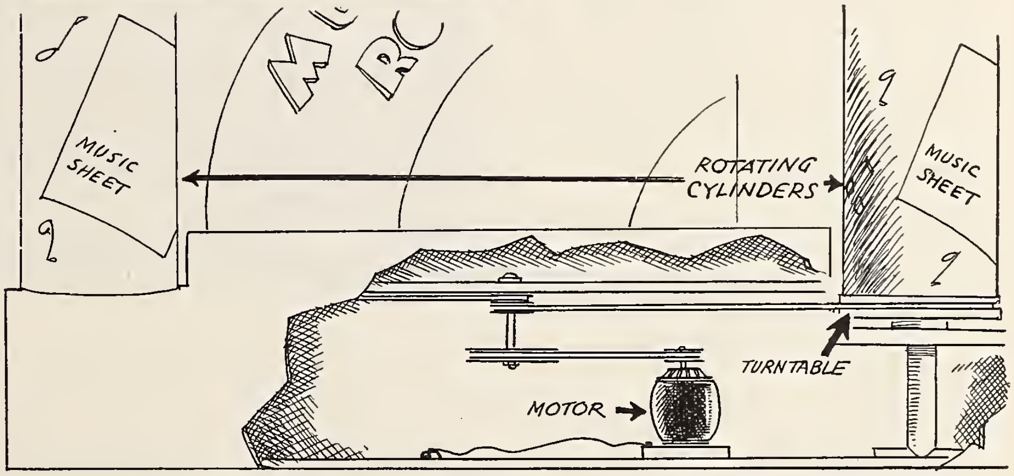
RKO
Mainstreet
THE JUMBO OF ALL STAGE REVUES
LAFF-TOWN-LAFF-BIG CIRCUS SHOW
COMPANY OF 50-STUNNING GIRLS
MURDER ON THE
BRIDLE PATH
HELEN BRODERICK
LAFF TOWN LAFF

CIRCUS FRONT. Set up by Larry Lehman, manager and publicist Louie Mayer at the RKO Mainstreet, Kansas City, to plug the stage show current during convention of Medical Association.

ROTATING CYLINDERS IDEA



To left is reproduced photo of the finished animation and below, the working plan for window display on "Music Goes Round" at the Strand, St. John, N. B., Canada, reported by A. A. Fielding, general manager of the F. G. Spencer Co., Ltd., as the creation of staff artist, Jim Howes. Cylinders in foreground rotated at slow speed on turntables and as they turned displayed sheet music of the various song hits. Wallboard was used as base, title letters raised, with star cutouts behind title.



Petch Recommends Trousseau Hunt

On a date for "They Just Had to Get Married" at the Metropolitan, Regina, Ernie Petch, now at the Strand, Brandon, Canada, put on a Trousseau Hunt with 43 merchants who supplied 43 gifts and cooperated on five full-page spreads to put it over. Each gift suitable for the purpose was displayed in individual stores with theatre stills and poster for three days ahead. At the theatre numbered coupons were distributed during the run and at the termination merchants all removed their gifts inside the stores and card bearing number corresponding to one on the cards was posted on all gifts. Folks with the cards naturally went from one store to another to find out if they had any luck which brought in a lot of extra business. Newspaper spread the publicity over a week and Ernie did very well for himself and his box office on that date.

Ties Schools to Essay Contest

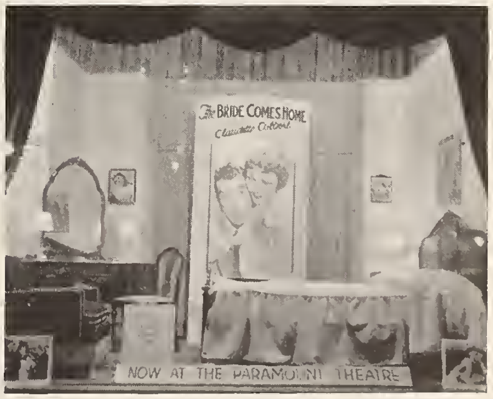
On "Anne of Green Gables" Petch tied in schools to essay contest split in three grades, senior, junior and intermediate, with questions taken from manual supplied for this purpose. Special preview for teachers, principals, started the ball rolling and after the arrangements were concluded, the essay contest was conducted in the same manner as an examination, but given as home work to be completed by a given date.

Prizes were 10 copies of the book and one especially bound for the grand prize, and class with best marks guests of Ernie to see the show. Interest was so great that schools were closed early during the date so that children could parade to the theatre.

"Cleopatra" Hosiery Sale

At the Capitol, in Regina, for his date on "Cleopatra," Petch promoted the big store on having a Cleopatra Hosiery Sale, the store digging up a lot of stockings of another brand and naming them after the picture.

Ahead and during run, store used 14 large windows on the sale with the title in each together with a three-sheet. In addition there were three-sheets on the picture and play dates. One-sheets on the date were planted on all counters of the main floor.



FURNITURE WINDOW. George Laby, Paramount Theatre, Springfield, Mass., secured this window display for "The Bride Comes Home" in largest department store. Note stills and poster display.

YOU ARE INVITED TO JOIN UP

E. H. McBRIDE
managing Loew's State Theatre in Syracuse, N. Y., certainly needs no introduction; one of our good friends and ace members, we can always count on him. Eddie started as treasurer of the Shubert Tech Theatre in Buffalo, from there to manage the Erlanger Theatre in Buffalo, thence to the Great Lakes Theatre, same town, and now we find him in Syracuse from where we hope to hear from him shortly.

▽

MAX L. HECHT
is out in Paterson, New Jersey, managing the Plaza Theatre and we're sorry to report Max is another member who thinks his responsibility ends with signing on the dotted line. That's just the beginning, Hecht, we expect that you shall report your activities so that they may be duly publicized in our pages. How about it?

▽

HERBERT HAIRRELL
manages the Strand Theatre in Athens, Tenn., and reports to us that he started in showbusiness in 1925 for Manning and Wink. The Strand is the first house Herb has managed, having recently been promoted from assistant to his present assignment.

▽

ROBERT FEENEY
in Racine, Wis., is the assistant manager of the Rialto Theatre and if he's been following our pages as we imagine he has, he knows that Racine is from time to time well represented in this section. Well, it's up to you to keep your fair city in print, so we'll look forward to reports from you real soon.

▽

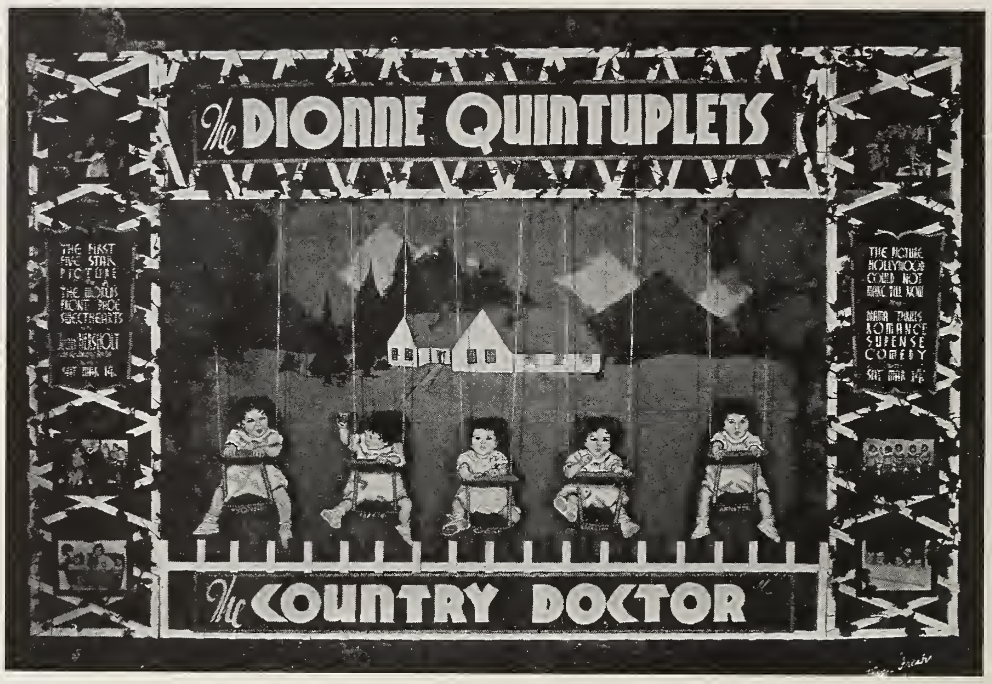
H. C. D. MAIN
manages the Grand Theatre in Sudbury, Ontario, Canada, where we have other good friends. Dick says he has been a consistent reader of the Herald and our columns and finds them of valuable assistance in the operation of a theatre. Well, Dick, them's fine sentiments, how about a few contributions from you for the other boys to take advantage of?

▽

FRED C. SOUTTAR
is another well-known contributor who was sure he had joined the Club ages ago and whom we are but just welcoming as a bona fide member. Fred manages the Lincoln Theatre in Junction City, Kansas, and has been a Quigley Award winner. Souttar said he has had the usual assortment of jobs en route to manager and then into Kansas City as district manager for Shanberg, later with Fox, a purchasing agent, booker and publicity man in turn and now back as manager. Souttar apparently knows what it's all about, so we're always happy to publicize his activities.

▽

MORRIS BARSKY
manages the York Theatre in Los Angeles, Cal., and with our host of friends in your fair city, if we don't hear from you shortly, we'll get after a couple of them to see what's wrong. How about dropping us a line on that last campaign you put on at the York, Morris?


The DIONNE QUINTUPLETS
THE FIRST FIVE STAR PICTURE
THE WORLD'S FRONT PAGE SWEETHEARTS
SAT MAR 14
THE PICTURE HOLLYWOOD COULD NOT MAKE TILL NOW
ROMANCE SUPENSE COMEDY
SAT MAR 14
The COUNTRY DOCTOR

DIONNE HEADQUARTERS. For his lobby decoration on the Quins at Tampa Theatre, Tampa, Fla. Vince Wade sends along this display done by the Andy Beiters. Background comprised Dafoe Hospital surrounded by Canadian mountain scenery in natural colors, sky indirectly lighted in blue. White trellis covered with artificial roses and five babes in swings hung by ropes were animated with electric fans causing them to swing.

Birthday Greetings

Murray Alper
Richard Ashmunn
N. J. Banks
Carl Beals
Oscar Beer
Arch Bartholet
M. E. Berkheimer
Jack Berry
Murray Bracker
Harry T. Briggs
C. J. Brown
Morris Brown
C. E. Byars
George Christoffers
R. V. De Gruy
James F. Delaney
Walter A. Dynan
James C. Dougherty
M. A. Edwards
Ira Eshay
George H. Fennelly
E. V. Gassaway
Marsh Gollner
Will J. Glaser
Ben Griefer
William A. Guinan
Jay H. Guthrie
L. P. Hagemann
Thor Hauschild
Joe Hewitt
Ray S. Helson
A. R. Hiland
Marvin F. Huban
Wayne Jenkins
Les Kaufman
Charles Kirkconnell
Joe Klein
R. N. Kobelgard
Paul Kunze
Garry Lassman
Charles Lehning
Samuel Leffler
William McCarrell
Gene Michael
Thomas E. Muchmore
Jack Nelson
Don F. Nichols
Wallace Nordby
Floyd Nutting
James O'Kelly
Christopher Parello
A. Arthur Pavese
Oscar H. Phillips
Dick Pritchard
E. H. Rhines
Harry Rinzler
Roy Rowe
Hubert N. Schrodt
Joe W. Seabold
Silvert Setron
E. W. Sokolowsky
William Sherman
W. L. Snapp
C. T. Spencer
George Stoves
Charles Stanfield
Albert Stretch
H. L. Teel
B. J. Vanderby
John P. Vogt
Martin Weinstein
L. Milton Wight

JACK O'HALLORAN
manages the Waltham Theatre up in Waltham, Mass., and since we haven't heard from Jack since he joined, we're hopeful that this gentle reminder will get hm busy so far as reporting his recent activities is concerned. Can we count on you, Jack?

▽

DAVE JONES
advertising manager of the Strand and Senate Theatres in Springfield, Ill., is no stranger to these pages; however, he must be formally welcomed. Jack started at the tender age of fifteen as usher at the old Princess Theatre there, and then went to work for Kerasotes Brothers where he's been ever since. After graduation, Jones became doorman, chief of service, assistant and treasurer when they ran stock.

▽

DOUGLAS ASKEY
manages the Rialto in Cuero, Texas, for Hall Industries and says he thinks he has put off joining long enough, which is a good sign that he'll be an excellent member. The boys from the Hall outfit are no strangers to us, having had a guest section back some issues in which they all were represented.

▽

ROBERT L. DEMPSEY
is out in Greeley, Colo., managing the Park Theatre. Bob says he started as an usher at the Sterling Theatre under George Stewart in 1924 and was later promoted to assistant at the Rex, now the Chief. From there, Bob went to the Paramount in Colorado Springs under Publix. Later came back to Greeley as assistant at the Sterling, last year being promoted to manager of the house.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		July 15,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36†		
Robin Hood, Jr.		Aug. 1,'36†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Santa Fe, The	Nina Quartaro- Norman Kerry	June 1,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		July 15,'36†		
Tundra		June 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Deadline	Cecilia Parker-Russell Hopton			
Sophisticated Lady				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 6,'36†	56	
Blackmailer	William Gargan-Florence Rice	May 6,'36†		
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 80
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	75	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	58	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 26,'36†	66	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'38
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	*66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	67	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 62.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'38
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
She Couln't Take It (G)	George Raft-Joan Bennett	Oct. 20†	88	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
(Exploitation: Feb. 15,'36, p. 83.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	56	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†		
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
I Promised to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe	Edward Arnold-Joan Perry			
(See "Fer de Lance," "In the Cutting Room, May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Night Wire	Lew Ayres-Joan Perry			
Outlaws of Palouse				
Purple and Fine Linen	Jean Arthur			
San Francisco Nights	Marguerite Churchill-Ralph Bellamy	June 30,'36†		
Stampede	Charles Starrett-Finis Barton	June 8,'36†		
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†		
(See "In the Cutting Room," May 23,'36.)				

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'38†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Loser's End	Jack Perrin	Aug. 28	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'38†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Be Good Until Death	Csortos-Deveny		90	
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		
Coming				
Notre Dame			58	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81	May 23,'36
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36.p. 66; Feb. 6,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 78; Mar. 14,'36, p. 89; Apr. 16,'36, p. 82.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 61, 62; May 9,'36, p. 94; May 23,'36, p. 88.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
(Exploitation: May 16,'36, p. 85)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 976	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 65.)				
Coming				
Case of the Velvet Claws, The (G)	Warren William-Claire Dodd		*62	May 23,'36
China Clipper	Pat O'Brien-Beverly Roberts			
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Hearts Divided 955	Marion Davies-Dick Powell	June 20,'36†		
(See "In the Cutting Room," Mar. 14,'36.)				
Let's Pretend	Ruby Keeler-James Melton			
Love Begins at Twenty (G)	Warren Hull-Patricia Ellis		*58	May 30,'36
Mountain Justice	Bette Davis			
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	*62	Apr. 4,'36
Nowhere	Ross Alexander-Beverly Roberts			
Shrinking Violet	Ross Alexander-June Travis			
Stage Struck	Joan Blondell-Dick Powell			
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 18,'36†	57	May 23,'36
White Angel, The 960	Kay Francis-Ian Hunter	July 4,'36†		

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	96	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 15†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Oct. 1†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 63; Feb. 6,'36, p. 84; Apr. 4,'36, p. 83.)				
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct. 15	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				
Coming				
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	Constance Bennett-O. Homolka			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nine Days a Queen (G)	Nova Pilbeam-Cedric Hardwicke		78	May 16,'36
(Reviewed under the title, "Lady Jane Grey")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre		85	May 23,'36
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon	Aug. 15,'36	68	
Daniel Boone	George O'Brien	Sept. 1,'36		
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64	Feb. 15,'36
Romance on the Rio				
Song of the Andes		Nov. 15,'36		
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	68	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Bensen-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 6†	76	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
She-Devil Island	C. Guerro-J. J. Martinez Casado	June 1,'36†	63	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†		
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	
Coming				
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†		
Riding Avenger	Hoot Gibson	June 15,'36†		
West of Nevada	Rex Bell	June 22,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62	
Coming				
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36†	63	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36†	65	Oct. 14,'33
Song of the Scarlet Flower	Swedish	June 15,'36†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agal	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther-Dorothy Dare	June 1,'36†		
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A)	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
(Reviewed and released in New York territory under the title, "The Criminal Within.))				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Money	Onslow Stevens-Kay Linaker			
Murder Will Out				
Three of a Kind	Chick Chandler-Evalyn Knapp			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,36
Ah, Wilderness† (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Bishop Misbehaves, The (G) 613	Edmund Gwenn-Maureen O'Sullivan	Sept. 13†	88	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1938 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
China Seas (G) 602	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16†	89	Aug. 3
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
Garden Murder Case, The (G) 822	Edmund Lowe-Virginia Bruce	Feb. 21,'38†	62	Feb. 8,'38
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 18
Kind Lady (G) 819	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 817	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'38†	68	Mar. 28,'38
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan 25,'38, p. 88; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 28
(Exploitation: Jan. 18,'38, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
O'Shaughnessey's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'38, p. 78.)				
Perfect Gentleman, The (G) 815	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 26
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'38†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90.)				
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'38†	86	
(See "In the Cutting Room," Mar. 7,'36; May 30,'36, p. 85.)				
Rose Marie (G) 843	J. MacDonald-Nelson Eddy	Jan. 31,'38†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14, '36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36. p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan.25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14.'36, p. 86; May 2.'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil Doll, The	Lionel Barrymore-M. O'Sullivan	July 3,'36†		
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart			
Great Ziegfeld, The (G)	William Powell-Myrna Loy-Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'38
Our Relations	Laurel and Hardy			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 19,'36†		
(See "In the Cutting Room," April 4,'36.)				
Suzy	Jean Harlow-Franchot Tone	July 10,'36†		
Tarzan Escapes	Johnny Weismuller -Maureen O'Sullivan			
We Went to College	Walter Abel-Edith Atwater	June 26,'36†		
Women Are Trouble	Stuart Erwin-Florence Rice			

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 8†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1938, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'38†	78	Apr. 11,'36
Border Flight (G)	John Howard-Frances Farmer	May 29,'38†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 29
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'38†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A)	Madeleine Carroll-George Brent	May 8,'38†	*85	May 9,'38
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 26
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'38, p. 94; Mar. 14,'36, p. 89; Apr. 11,'38, p. 92; May 16,'36; p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	78	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Lorettta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3548	Larry Crabbe-Marsha Hunt	Mar. 27,'38†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'38†	95	Feb. 8,'36
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'38†	56	May 30,'36
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Fatal Lady (G)	Mary Ellis-Walter Pidgeon	May 15,'38†	*72	May 23,'38
Florida Special (G)	Jack Oakie-Sally Ellers	May 1,'36†	*68	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'38†	72	May 16,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Faces (G)	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(see news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Mary Buras, Fugutive (G) 3521	Sylvia Sidney-Melvya Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 63.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 26†	59	Nov. 18
Palm Springs	Frances Langford-Smith Ballew	June 5,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Deany	Feb. 28,'38†	65	Feb. 15,'36
Princess Comes Across, The (G)	C. Lombard-Fred MacMurray	May 22,'36†	*75	May 16,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 8522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'38
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'38†	67	Apr. 18,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 8512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3516		October Special	52	Oct. 26
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death	Randolph Scott-Frances Drake	June 19,'38†		
(See "In the Cutting Room," May 16,'36.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
General Died at Dawn, The	Gary Cooper-Madeleine Carroll			
Girl of the Ozarks, The	Virginia Weidler-G. Ericksoa	June 12,'36†		
(See "In the Cutting Room," May 9,'36.)				
Hearts of the West	Wm. Boyd-Jimmy Ellison			
Hollywood Boulevard	John Halliday-Robt. Cummings			
My American Wife	Francis Lederer-Ann Sothern			
Poppy	W. C. Fields-Rochelle Hudson	June 19,'36		
(See "In the Cutting Room," May 9,'36.)				
Return of Sophie Lang, The	Gertrude Michael-Ray Milland			
Rhythm on the Range	Bing Crosby-Frances Farmer			
Son Comes Home, A	Mary Boland-Donald Woods			
Spendthrift	Henry Fonda - Pat Paterson			
Texas Rangers, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 28,'36†		
Yours for the Asking	George Raft-Dolores Costello Barrymore			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy- Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Tim McCoy-Joan Woodbury	Jan. 27,'36†	76	
Lightnin' Bill Carson	Ralph Forbes-Marion Schilling	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'38†	66	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luana Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Fighting Fury	Kazan, Wonder Dog - John King	Sept. 1†	61	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3506	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36†	66	May 23,'36
(Exploitation: May 30,'36, p. 85.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65	Apr. 25,'38
Hearts in Bondage 3508	James Dunn-Mae Clarke	May 20,'36†		
(See "The Glory Parade," "In the Cutting Room," Apr. 25,'36.)				
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 16,'36, p. 76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	66	Jan. 11,'36
Lonely Trail, The 3561	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
New Frontier, The 3556	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3580	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	80	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72	Oct. 5

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Down to the Sea	Russell Hardie-Ann Rutherford			
(See "Beneath the Seas," "In the Cutting Room," May 30,'36)				
Follow Your Heart 3509	Marion Talley-Michael Bartlett			
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars 3573	Gene Autry-Dorothy Dix	June 22,'36†		
(See "In the Cutting Room," May 16,'36.)				
Navy Born 3516	William Gargan-Claire Dodd	June 15,'36†		
(See "In the Cutting Room,' May 2,'38.)				
Ticket to Paradise 3533	Roger Pryor-Wendy Barrie	July 10,'36†		
(See "In the Cutting Room," May 30,'36.)				
Winds of the Wasteland 3562	John Wayne-Phyllis Fraser	July 6,'36†		
(See "In the Cutting Room," May 23,'36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Dakley (G) 806	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 6
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 815	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36†	85	May 16,'38
Ex-Mrs. Bradford, The (G) 626	William Powell-Jean Arthur	May 15,'36†	81	May 2,'36
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'38
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 67; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84.)				
Freckles (G) 538	Carol Stone-Tom Brown	Det. 4	68	Det. 6
Hi Gaucho 606	John Carroll-Steffi Duna	Det. 11†	59	
(See "In the Cutting Room," Aug.				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Family Tree (G) 604	Jas. Barton-Margaret Callahan	Sept. 20†	68½	Oct. 5
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 16,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	76	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 16,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride Walks Out, The	Barbara Stanwyck-G. Raymond			
(See "Marry the Girl," "In the Cutting Room," May 30,'36.)				
Bunker Bean	Owen Davis, Jr.-Louise Latimer			
(See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)				
Last Outlaw, The (G)	Harry Carey-Hoot Gibson	June 19,'36†	*73	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss	Anne Shirley-John Beal			
(See "In the Cutting Room," May 23,'36.)				
Mummy's Boys	Wheeler and Woolsey			
Never Gonna Dance	Fred Astaire-Ginger Rogers			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steela			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86.)				
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	*75	Apr. 18,'36
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	*65	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
Human Cargo* (G)	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 9
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 26,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	*75	May 30,'36
Professional Soldier (G) 626	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 27
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 3
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 6,'36, p. 62; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 16†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Aisle*	Michael Whalen-Gloria Stuart	July 24,'36†		
Border Patrolman, The* 650	Geo. O'Brien-Polly Ann Young	July 3,'36†		
Bowery Princess, The*	Shirley Temple-Frank Morgan			
Charlie Chan at the Race Track*	Warner Oland-Helen Wood			
Crime of Dr. Forbes, The*	Gloria Stuart-Robert Kent	July 17,'36†		
(See "In the Cutting Room," May 30,'36.)				
Educating Father* (G)	Jed Prouty-Shirley Deane	July 10,'36	*58	May 30,'36
Girls' Dormitory	Ruth Chatterton-Herbert Marshall-Simone Simon			
High Tension	Brian Donlevy-Glenda Farrell	June 26,'36†		
Little Miss Nobody* (G)	Jane Withers-Ralph Morgan	June 12,'36†	*72	Mar. 28,'36
(See "In the Cutting Room," May 23,'36.)				
Pepper*	Jane Withers-Irvin S. Cobb			
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†	79	
(See "In the Cutting Room," May 16,'36.)				
Ramona	Loretta Young-Don Ameche			
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sing, Baby, Sing	Alice Faye-Adolphe Menjou			
Sins of Man (G) 646	Jean Hersholt-Don Ameche	June 19,'36†	*85	May 16,'36
To Mary—With Love	Warner Baxter-Myrna Loy			
Whita Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room,' May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80.)				
Melody Lingers On, The (G)	Josephine Hutchinson-George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 6,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, pp. 84, 86.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
These Three (G)	Miriam Hopkins-Merle Dberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'38
(See production article, Mar. 7,'36, p. 16: expleitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
Last of the Mohicans, The	Randolph Scott-Heather Angel	June 19,'36†		
Man Who Could Work Miracles, The	Roland Young			
Moscow Nights (A)	H. Baeur-Penelope Dudley Ward	July 10,'36†	76	Nov. 30

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh D'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Ellers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	*72	May 9,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation; Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	68	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Dut (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'38, p 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G)9007	Carole Lombard-Presten Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94.)				
Magnificent Obsession (G) 8906	Irene Dunne-Robert Taylor	Jan. 8,'36†	112	Jan. 11,'38
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'38, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool	Edward Everett Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In tha Cutting Room," Apr. 4,'36.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	*115	May 9,'36
(See musical analysis, May 9,'36, p. 65.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Dver the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9018	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'38, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Dct. 28†	90	Oct. 28
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crash Donovan 9031	Jack Holt-Nan Gray	June 28,'36†		
(See "In the Cutting Room," May 30,'36.)				
My Man Godfrey	William Powell-Carole Lembard			
Parole!	Ann Preston-Henry Hunter	June 14,'36†		
(See "In the Cutting Room," May 9,'36.)				
Ride 'Em, Cowboy	Buck Jones-Luana Walters			
Two In a Crowd	Joel McCrea-Joan Bennett			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face In the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Dff the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				
Parole	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Dakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'38
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'38†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 25,'36, p. 96.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerita Churchill-W. Gargan	Fab. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 28
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Dct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Sons D'Guns 911	Joe E. Brown-Joan Blondell	May 30,'36†	*85	May 2,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Dver Broadway (G) 917	Pat D'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'38†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G)	Fredric March-O. De Havilland		*138	May 23,'36
(See production article, Feb. 1,'36, p. 18.)				
Bengal Killer, The	Barton MacLane-June Travis			
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Blood Lines	Patricia Ellis-Dennis Moore			
(See "In the Cutting Room," May 30,'36.)				
Cain and Mabel	Marion Davies-Clark Gable			
Charge of tha Light Brigade	Errol Flynn-D. De Havilland			
Give Me Your Heart	Kay Francis-George Brent			
Green Light	Leslie Howard			
Green Pastures, The (G)	Rex Ingram		93	May 30,'36
(See production article, May 2,'36, p. 16.)				
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In tha Cutting Room," Jan. 11,'38.)				
Hot Money 926	Ross Alexander-Beverly Roberts	July 25,'36†		
(See "In the Cutting Room, May 2,'38.)				
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Jailbreak (G)	Craig Reynolds-June Travis		60	May 18,'36
Lone Star Ranger	Dick Foran-Anne Nagel			
Making of D'Malley, The	Pat D'Brien-Sybil Jason			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94.)				
Public Enemy's Wife	Pat D'Brien-Margaret Lindsay	July 11,'36†		
(See "In the Cutting Room," May 30,'36.)				
Trailin' West	Dick Foran-Paula Stone			
(See "Dn Secret Service," "In the Cutting Room," May 16,'36.)				
Way for a Pirate	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Ravlewed
Car of Dreams (G)	John Mills	Gaumont-British		72	Dct. 12
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to tha Waltz(G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Dct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompall, The	Marla Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Love in Exile (A)	Clive Brook-H.Vinson	General		78	May 30,'38
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Dnce in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Durselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oot. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'38	98	Apr. 4,'38
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, Tha (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviat News (G)		Amkino	Apr. 10,'38	70	Apr. 25,'36
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'38
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
Two Hearts In Harmony(G)	Bernice Claire	Assoc. British		55	Nov. 30
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		78	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'38	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30',36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'38†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched in th' Hald"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	7
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)		
Disorder in the Court (3 Stooges)		
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)		
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde	May 15,'36†	18
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'38†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms		
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	8
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm	May 15,'36†	10
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	10
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	10
Tomorrow's Champions	July 23	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics		
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'36†	19
Magic Word, The	July 5	17
Peaceful Relations	June 19,'36†	2 rls.
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	2 rls.
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	8
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Busy Bee, The	May 29,'36†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May 1,'36†	6
Sailors' Home, The	June 12,'36†	1 rl.
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	1 rl.
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	1 rl.
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar 8,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'38†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'38†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'38†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	8
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'38†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-ISING		
(Happy Harmonies)		
14—Old Plantation, The	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36†	9
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	18
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
SPECIAL		
Audioscopiks		8
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
COLOR CLASSICS		
Cobweb Hotel	May 15,'36†	8
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Fashion	June 12,'36†	
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	9
No. 10—	Apr. 24,'36†	10
No. 11—	May 22,'36†	
No. 12—	June 19,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	8
Dangerous Jobs	May 1,'36†	9
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 28	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rhythm Party	June 12,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
SCREEN SONGS		
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 5	Aug. 18†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Wholesailing Along	May 29,'36†	17
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 26	11
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY		
(General Electric)		
Excursions in Science No. 1		8
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		
SACK		
(National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves		10

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 18	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 8-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Battle Royal	June 22,'36†	
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'38†	
Soft Ball Game	Jan. 27,'36†	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 6)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 20,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard Robert Norton	Mar. 14,'38†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	2 rls.

BROADWAY BREVITIES

Title	Rel. Date	Min.
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnivals Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'38†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'38†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
When You're Single Cross and Dunn	May 16,'36†	2 rls.
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16 Phantom Ship, The	Feb. 1,'36†	7
No. 17 Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'38†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Borrah Minnevitch and His Harmonica Rascals	July 8	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'38†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'38†	7
No. 17—Miss Glory	Mar. 7,'38†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.

PEPPER POT

Title	Rel. Date	Min.
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'38, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'38†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The		

STAGE and SCREEN

Title	Rel. Date	Min.
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'38†	(1st episode, 5 rls., followed by 14 two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'38†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 8,'36†	
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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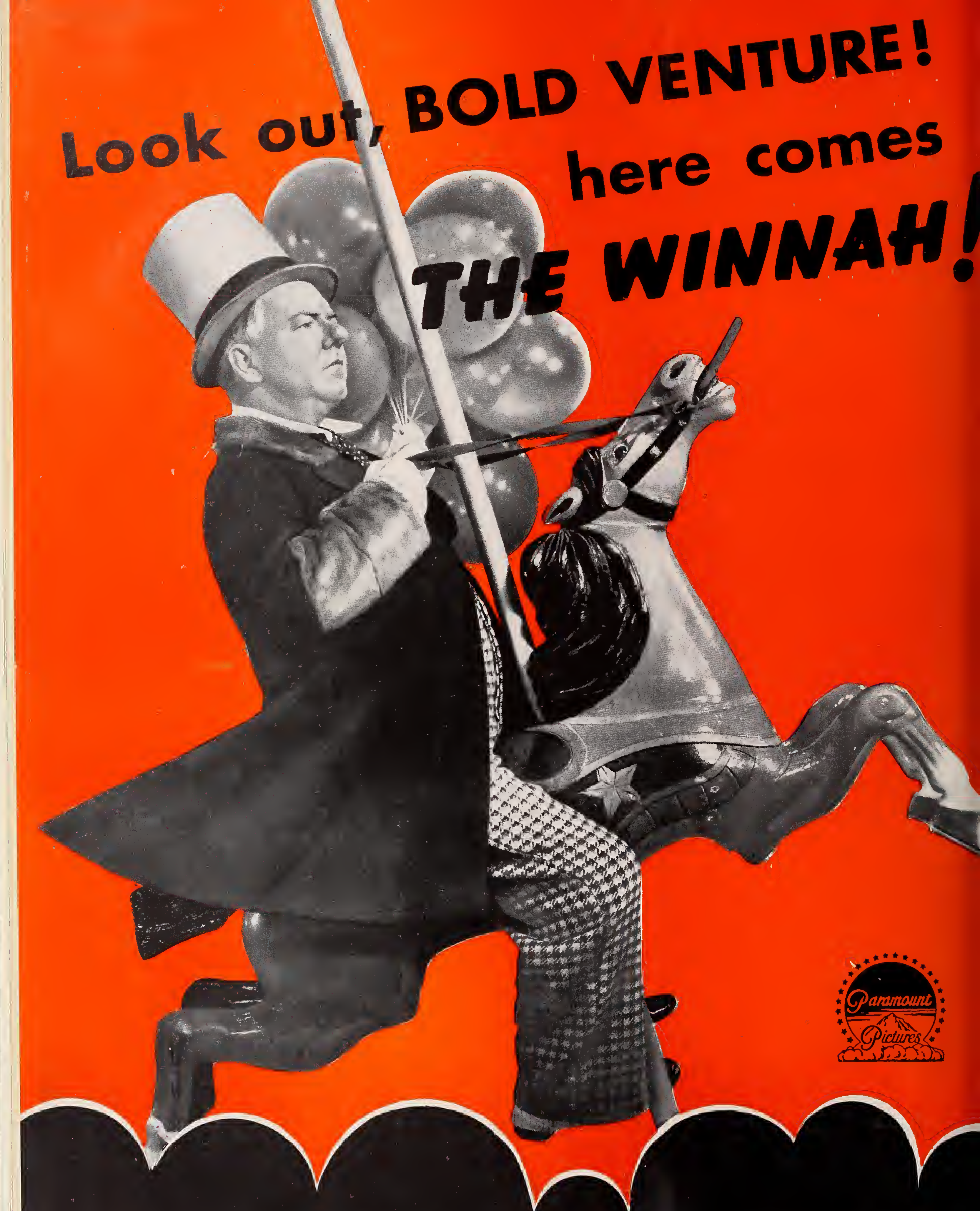
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here comes
THE WINNAH!
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The one and only **W. C. FIELDS** back on his seat again and riding to glory in his newest comedy **"POPPY"**, with Rochelle Hudson, Richard Cromwell and Lynne Overman... A Paramount Picture... Directed by A. Edward Sutherland.

MOTION PICTURE
HERALD

Allied Seeks Legislation Against Company Circuits

Newsreels Cover Political Conventions Independently

Distributors in Effort to Reestablish Soviet Market

French Censorship Exempts Educational and News Film

Paramount Announces 50 Titles Of 70 to 80 for New Season

VOL. 123, NO. 11 JUNE 13, 1936

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1936 - 1937

Read more about it on Page 19

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HEROIC DRAMA, WITH THE LIFE

Another Life That Triumphed Over Scandal and Persecution, To Heal Men's Bodies and Inspire the First Gallant Legions of the Red Cross!

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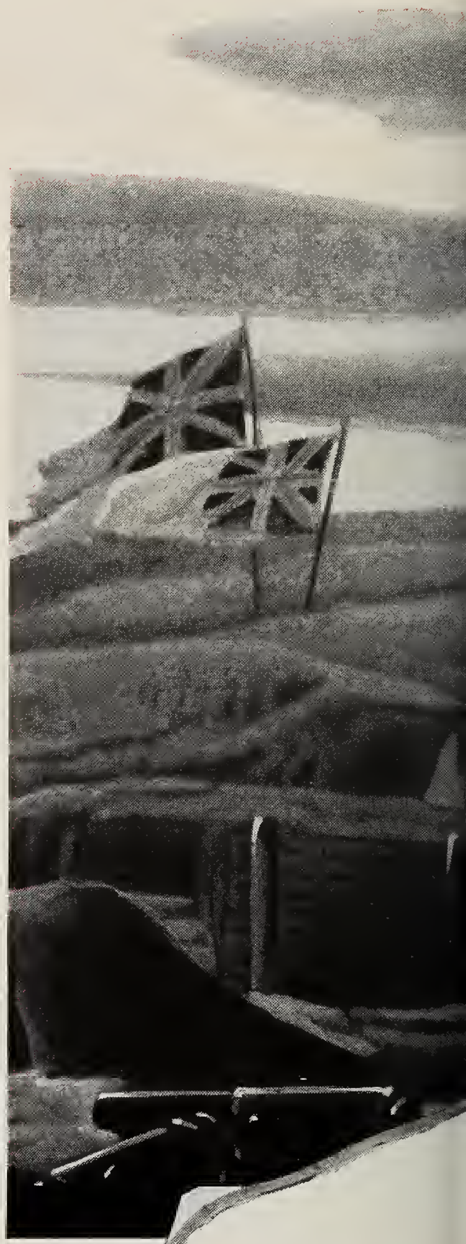
In "The Story of Louis Pasteur", Warner Bros. have been credited with opening up a wholly new and finer field of profitable motion picture production. ¶ On July 4th we shall release our second venture in that field. ¶ Since its central character is a woman, and even more widely known and loved than Pasteur, we believe that it will have a still greater appeal than its predecessor. ¶ The same enthusiasm and cooperation which you so splendidly displayed in the promotion of "Pasteur", will insure your success with-



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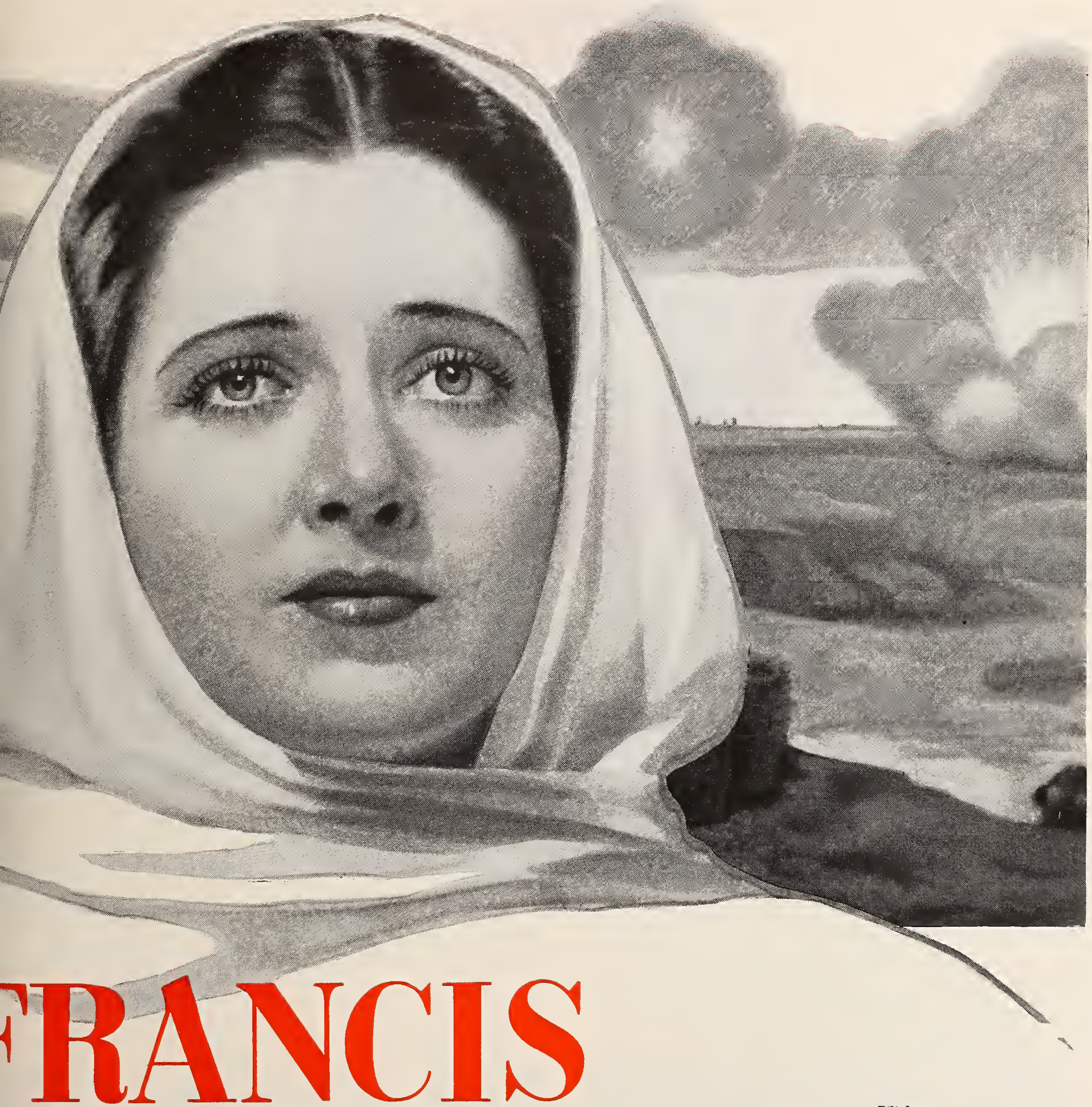

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IAN HUNTER
Donald Woods • Nigel Bruce • Donald Crisp • Henry O'Neill • Billy Mauch
A First National Picture • Directed by
WILLIAM DIETERLE

20th CENTURY FOX

The news you've been waiting for begins on pages **41 - 52 - 56**

MOTION PICTURE HERALD

Vol. 123, No. 11

June 13, 1936

LOTUS MARKET

THE red press and, by coincidence, one may suppose, also the New York *Times* frequently and the New York *Herald-Tribune* occasionally, are insisting that the motion picture ought to enlist in "causes." Typical is the comment last Sunday of Mr. Frank S. Nugent, who has come newly to the post of the *Times* picture editorship, who remarks:

> *Will Hays himself could not describe the current cinema year as having been rich in motion pictures of social, or even of topical significance. . . . The screen has displayed an uncanny deftness at sidestepping even the less important facts of life. It has gone on quite contentedly, breathing the lotus-burdened air of Never-Never-Land, living in a gold and ivory world of its own devising and refusing, with rare exceptions, to be budged from its romantic contemplation of Things That Never Were by any concern, moral or otherwise, about Things That Are.*

Mr. Nugent apparently is one of those young men who wants to do something, or have something done, about everything. He is also one of those naive persons who think that the motion picture ought to do it.

Some day, a very long time hence, it will become known that the motion picture is a medium, not an institution. The motion picture is currently being used chiefly by the amusement business. Anyone else who wants to can also use it.

Meanwhile the indications are that the demand for admissions to the lotus-laden air of Never-Never-Land, in a gold and ivory world of Hollywood devising, may be taken to indicate that the millions, those sacred masses, the beloved proletariat, are fond of escape from a world of Things That Are.

The motion picture is a business. Remarkable among industries using the media of expression, the motion picture specializes in tending to its own business.

△ △ △

MR. NATHAN BURKAN

THE demise of Mr. Nathan Burkan takes from us one of the most broadly competent and effectively successful figures of the industry's formative years. As an attorney inevitably and by profession ever concerned with controversies and special causes Mr. Burkan was remarkable in his freedom from embitterments and bias, remarkable in his ability to engage in professional conflicts without aftermaths of rancor. He rendered large services to the industry of the motion picture and its people, and he conferred distinction upon the bar.

EXHIBITOR CRITICS

OUR "What the Picture Did For Me" pages are widely read and quoted by all manner of followers of the screen art, here and abroad. Now comes pleasant and professional comment from Mr. Welford Beaton, writing in his Hollywood Spectator, and saying:

> *Martin Quigley's* Motion Picture Herald *has the largest staff of screen critics of any publication in the world. There are hundreds of them, perhaps, in the course of a year, even thousands. They are real critics, fellows who know because they get their opinions from the greatest of all authorities in estimating the value of art objects made articles of commerce—the box-office. The* Herald *regularly contains a department,* What the Picture Did For Me, *contributed to by exhibitors from every state. It is an illuminating department, one which makes fascinating reading. I read it to keep myself humble, to keep from attaching too much importance to my own opinions.*
>
> *"When I encounter a criticism which echoes my previously expressed estimate of a picture's merits, I have a feeling of complacent uplift mixed with envy. Generally I find that some small-town exhibitor has put into a short paragraph what it took me to express in a review consisting of several long ones. That is what makes me envious. . . . They constitute a department which in itself makes the weekly of value to all of those engaged in the making of screen entertainment.*

Confirming Mr. Beaton's opinion it may be remarked that a number of Hollywood players now read and clip and file comment from "What the Picture Did for Me" department regularly.

△ △ △

MEMBERS OF THIS CLUB

SPEAKING to the Illinois Manufacturers Association the other day Mr. Bruce Barton described our 130,000,000 population as the "members of a club," and as "the owners of America," making various implications concerning the public relations of business. It is our own observation that what with various reliefs, plow-under checks, bonuses, patronages, and such, a lot of the members of this club think they can liquidate their ownership and still have it.

△ △ △

WRITING in the Philadelphia *Record*, Miss Elsie Finn says: "the current issue of the *Screen Guild Magazine* . . . proves how much the literary world is sacrificing to the movies. . . ." The line creates a soul-rending picture of those literary artists working practically in a state of peonage in the walled compounds of Hollywood.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

Concessions

Exhibitors were promised this week, by the MPTOA, that the most likely trade practice concessions to be granted by distributors for 1936-37, in the MPTOA's present campaign for establishing harmonious relations, are fivefold, as follows: a 10 to 20 per cent cancellation privilege, conciliation boards, a short form of standard exhibition contract, elimination of score charges and a discontinuance by most companies of the forcing of an excess number of short subjects with features.

Probably left to adjustment by the local boards will be unfair cut-rate competition, unreasonable clearance, unfair overbuying of product, non-theatrical competition and designated play dates.

The present and expected future status of the negotiations is described on page 15.

Funds for "War"

A "war chest" of $250,000 to finance a legal and legislative fight against the well-known producer-distributor-circuit "aggressions" was voted last week by the national Allied States convention, assembled in Cleveland, where a set of resolutions reiterated the organization's policies against such aggressions, and against Will H. Hays, "monopolies," block booking, blind buying, propaganda in pictures, stars' radio appearances, percentage pictures, preferred playing time, the forcing of trailers with features, previews, score charges, et al.

A report on the convention begins on pages 13 *and* 14, *and a list of the* 344 *who registered, starts on page* 83.

Operators' Meet

Amicable adjustment of internal union disputes without resort to litigation is the aim of revisions in the constitution and bylaws of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of United States and Canada, in convention in Kansas City this week.

For what was happening at the sessions, see page 94.

Air Pictures

Television as an item or instrument of theatre entertainment recedes further into the misty realm of H. G. Wells' things-to-come with disclosure that the maximum screen size now of practicable usefulness is six inches, capable of being stepped up to twelve inches by use of mirrors. As to home use, October is the earliest date contemplated by optimistic oracles of BBC.

See story on page 105.

Exempted

Following news of the suspension of the rigorous French censorship decree of May 7, newsreels have been exempted entirely, but are subject to certain conditions. Also exempt are educational, industrial and commercial subjects and animated cartoons.

What the new regulations provide, and the complete text of the amending decree, are given on page 100.

Nathan Burkan

Counsellor and advisor to motion picture companies and many of the industry's figures Nathan Burkan died last Saturday, in his 57th year.

Some of his achievements are related on page 66.

* * *

Editorial Page 7

This Week in Pictures Page 10

The Hollywood Scene Page 37

What the Picture Did for Me Page 113

Showmen's Reviews Page 68

The Cutting Room Page 38

Asides and Interludes Page 51

Managers' Round Table Page 121

The Release Chart Page 133

Technological Page 116

Chicago Page 120

Box Office Receipts Page 117

Classified Advertising Page 142

Still More Product

The announcement by Paramount of a program of between 70 to 80 features; the conclusion by Warners and Republic of their sales conventions, and Radio's determination to hold its annual meeting in New York from June 15th to 17th, were the principal developments this week in the continued activities of the ten large corporations to build a product supply for exhibitors in 1936-37.

A resume of latest activities of all of the large companies starts on page 79.

Paramount Proxies

Reports were about this week that a battle for proxies looms on the horizon of Paramount Pictures, Inc., as the annual stockholders' meeting, scheduled for next Tuesday, draws nearer. At the same time it was reported that the recommendations of Joseph A. Kennedy will be presented to the board of directors at their meeting on Friday. The reason behind this, it is said, is that several new Paramount directors will be elected and Mr. Kennedy desires to present his report to the new board.

For details of the Paramount situation, see page 102.

Awards

Awards, in the nature of placques and certificates of merit, were made this week by the Associated Motion Picture Advertisers, in New York, to Leo Quanchi and Ralph Lund, of RKO, and to Warner Brothers, for the best advertisement of 1935-36 addressed to the public through newspapers; to Moe Kallis, Paramount, and to Warners, RKO and MGM, for the best advertisement addressed to the film trade; to Josef Tisman, Warners, and to MGM and Paramount, for the best poster copy, and to MGM and Warners for the best press sheet.

See page 91.

ERPI Control

Executives of major film companies met on Monday to discuss purchase of a majority interest in Electrical Research Products, Inc., controlled by American Telephone and Telegraph Corporation through Western Electric, with a view to obtaining direct control of recording equipment used in production. No decision was arrived at. Whitford Drake, vice-president of Erpi, told *Motion Picture Daily* a similar plan talked up a year ago was without result and current discussion was of equally indefinite character in his opinion.

Each on Its Own

As evidence that the newsreels have abandoned hope of combining forces in coverage, each reel is working on its own at the Republican national convention in Cleveland this week, and will do so at the Democratic session starting June 23 in Philadelphia. Primed for a summer of sizzling politics, the newsreels have completed elaborate arrangements to "get the news."

How the newsreels are handling the situation is told in detail in the story starting on page 55.

Sound and Studio

RCA Photophone's first inroads into major production recording business in Hollywood since the coming of audible films was effected this week through agreements concluded with Twentieth Century-Fox and Columbia Pictures. This will supplement Erpi facilities, and is expected to bring down the cost of recording.

Details of the agreements as disclosed by RCA are on page 98.

Shakespeare

British showmen are telling each other that Elizabeth Bergner's "As You Like It," bringing to the screen a performance she has given six hundred times during the past nineteen years in various old and new world metropoli, will test fairly and soundly the box office value of Shakespeare. Reasons differ.

Points of view expressed in London are set down by Bruce Allan in connection with the pictorial preview of the picture on pages 16-17.

On with the Fight

A loser in other court battles, Czechoslovakia's "Ecstasy" won a temporary injunction in the appellate division of the New York supreme court against Metropolis Pictures Corporation, in a suit involving the use of the title "Ecstasy of Young Love." The plaintiff was Eureka Productions, Inc.

For the implications, see page 106.

Treasure

Salvage of the treasure which went down with the Lusitania when it was sunk by a German submarine off the Irish Coast in 1915 will be filmed this summer, it is planned, as part of a feature picture.

The special preparations required by conditions at a sea depth of 312 feet are described on page 70.

Standards

With Denmark following the lead of the United States and Great Britain in adopting the 16mm. sound film standards of the Society of Motion Picture Engineers, definite progress is being made toward attainment of a world standard, the Society said this week.

The progress to date is detailed on page 115.

Armed with Films

Seeking greater amity between the film industries in the Soviet and the United States, Vladimir I. Verlinsky, president of Amkino Corporation, sailed for Moscow with six feature pictures for possible distribution in Russia. Meanwhile, distribution circles warned of a risk in sending product to Russia because of the absence of copyright laws.

See page 63.

Do-Re-Mi

The American film industry can recapture the foreign market through production of films in the international language of music, and no better place exists for producing musical films than once-gay Vienna, Dr. Eugen Lanske, head of the film division of the Austrian department of commerce, said before leaving for home. He added that Metro-Goldwyn-Mayer and Twentieth Century-Fox have promised to start production in Vienna next season.

Dr. Lanske is interviewed on page 96.

Tweedledum

Speaking of tweedledum and tweedledee, the Georgia court of appeals has found F. J. Wood of the Wood's theatre at Cordele guilty of violating the state "blue laws" though the state supreme court two years ago by a decision legalized Sunday showings.

How that apparent contradiction was established is explained on page 62.

Production

Production dawdled along with the anticipated early June spurt failing to materialize during a Hollywood week in which seven pictures were completed while six went into work, outstanding among them the second Pickford-Lasky attraction, "The Gay Desperado," described as a romance with music. Meanwhile table talk toyed with the Cagney case and things like that.

Gus McCarthy's words'-eye-view of the week is published on page 37.

Repercussions

There's considerable to-do in Australia and New Zealand over the reported merger negotiations between Hoyts Theatres and Amalgamated Theatres, with repercussions extending to Twentieth Century-Fox and to the Chase Bank. New Zealand's prime minister, the Honorable J. M. Savage, has come out with a vigorous denunciation of "combinations" and the declaration that he doesn't want New Zealand "run from either New York or Australia."

Details appear on page 110.

Breakers

American film interests in Poland face difficult days if twin measures announced by the government are put into effect without modification. One imposes a new tax levy on negative for the purpose of financing production of Polish pictures. The other clamps down new and widely inclusive censorship restrictions barring types of product that would include many or most of the year's outstanding attractions.

Joseph Fryd's detailed description of the bleak prospect is published on page 108.

Extension

With word from Paris that the French Government has refused to extend the period within which American film companies must file declarations under the double taxation convention, comes the announcement in New York that the declarations will be made by the final date, June 30th.

See page 100.

Test Production

Paramount is starting arrangements for production of a picture in Spain as an experiment. Spanish artists will be employed. While these plans were being launched in Barcelona, a citywide strike at hotels, restaurants and the like was proving a delightful development to the theatres where attendance was filling the seats.

Details on page 104.

Chinese Protest

If American film producers do not present a more authentic conception of Chinese life and manners in their films about that country, they will lose the Chinese market entirely. That was the statement made in Seattle this week by Chow Souye, official film censor for the province of Kwang-Tong.

This Week in Pictures

SECTIONAL SALES FORCES CONVENE. Members of the Eastern and Canadian sales divisions of Warner Brothers at special luncheon addressed by H. M. Warner, president of the company, at the Ritz Tower hotel in New York during their three-day convention. In right foreground are Maj. Albert and H. M. Warner, Andy Smith, Jos. Bernhard, Grad Sears, S. Charles Einfeld.

CONVENTION OVER. Three Paramount executives in Chicago for the company sales convention, return to New York—Neil Agnew (on car steps), vice-president and general manager; Charles Reagan and J. J. Ruggles, division sales heads.

OUT FOR A STROLL IN LONDON. A curious threesome noted recently in the zoological gardens of the British capital when Richard Arlen, in England to make a picture for Gaumont-British, visited the pelicans with his son Ricky, whom Pop just had to have come over to be with him during his engagement abroad. Arlen was imported by GB from Hollywood for "The Great Barrier."

ENTERTAINS FOR BRITISH DISTRIBUTOR. Executives of Republic Pictures at dinner given by Nat Levine, head of production, at the Trocadero in Hollywood in honor of Samuel Smith, chairman of British Lion Productions, distributor of Republic product in Great Britain. Mr. Levine and Mr. Smith are shown at the head of the table in center background.

DOWN ON HIS FARM. Agriculturist Will Hays in a snap-shot from Sullivan County, Ind., snapped while the MPPDA head was on a trip of inspection over his Midwestern farm. Mr. Hays is somewhat more widely known for his labors in the field of the cinema, but he, like the United States, is rooted in the soil —more than a thousand rolling, loamy acres.

Metro-Goldwyn-Mayer
WORLD WIDE EXPLORATION TOUR IN SEARCH OF NEW SCREEN PERSONALITIES

END OF THE RUN. Louis B. Mayer, MGM production executive, "substituting" for Eddie Carrier (standing) as the engineer of MGM's traveling studio train upon its arrival in Culver City, completing the initial run of a world exploitation tour.

STEPPING OUT. (Below) Charles Collins, featured dancer in RKO Radio's "The Dancing Pirate," Pioneer Technicolor production, and his wife, the former Dorothy Stone, return to New York.

REUNION IN BARCELONA. Executives of Paramount's Paris and Spanish organizations at dinner climaxing a meeting with New York executives in the Spanish metropolis. Among those shown are Roger C. Clement of the New York legal staff; Fred W. Lange, director-general for Europe, and John W. Hicks, general foreign manager.

FROM AMATEUR THEATRE. Jane Bryan (left), a player in Jean Muir's Theatre Workshop, whom Warner has signed. She will make her screen debut in "Way for a Pirate."

Testimonial Dinner
Fay Foto
Boston-Mass

CIRCUIT HEADS HONORED. Prominent New Englanders assembled at the Copley Plaza hotel in Boston at a testimonial dinner for Nathan and Samuel Goldstein, operators of Western Massachusetts Theatres, Inc. Messrs. Goldstein are shown at center of the head table, on either side of the toastmaster, Tom Spry. There were more than 300 guests, among them the mayors of a number of cities in Western Massachusetts in which the circuit operates theatres. The occasion for the dinner was the recent return of Messrs. Goldstein to the circuit organization.

ALLIED SEEKS $250,000 'WAR FUND' AS LAST STAND

National Convention Votes to Seek Ouster of Distributors from Exhibition Through U. S. and State Legislative Action

The perennial complaints of independent exhibition minorities against so-called "aggressions" of the large interests had a 25th anniversary last week, in the city of their birth, in Cleveland. The tactics for accomplishing the purpose, through legislation and the courts, remain virtually the same; the form of expressing the complaints, through resolutions, have changed but little, and their basic texture continues as before: (1) The ousting of producer-distributors from exhibition; (2) An end to affiliated circuits' "aggressions," and, (3) "Down with the flags of the big corporations, and up with the banners of the 'little fellows.'"

On August 1, 1911, and practically every year thereafter, these demands were made by the independents, then organized as the Moving Picture Exhibitors Association, and meeting at old Weber's Hall, in Cleveland.

They were repeated, equally vitriolically, last week at the annual national convention of the independent Allied States Association of Motion Picture Exhibitors, meeting at the Hotel Hollenden.

Flanked on the one side by delegates to the convention of the Brotherhood of Locomotive Engineers, and on the other by the Republicans bent on electing a Presidential candidate, the delegates to Allied's gathering took action in the usual form of resolutions, as follows:

1. Resolved, that Allied States "embark on a campaign of vigorous action, employing all legal means at its disposal, to retard and prevent the further expansion of the affiliated circuits, and to enjoin and restrain the unfair and oppressive methods by which the affiliated circuits are enlarging and extending their monopoly."

2. Resolved, that General Counsel Abram Myers and President Nathan Yamins cooperate with and assist independent exhibitors in instituting and prosecuting such numbers of cases as may be necessary to obtain a judicial determination of the legal rights of independents "in their struggle to remain in business."

3. That Allied introduce legislation into Congress and the 48 states having for its purpose the complete divestment of theatres by producer-distributors.

4. That a committee, composed of "Fighting Al" Steffes, Sidney Samuelson, Abram Myers and Nathan Yamins, "secure pledges of a minimum of $100,000," and eventually collect $250,000 as a "war chest" with which to purchase "outstanding legal talent" to effect distributors' circuit divestment.

5. That "the stockholders, trustees and creditors" of MPPDA member corporations "are hereby petitioned in their own interest to cause Will H. Hays to be removed from the presidency of the MPPDA, in order that the motion picture industry may recapture the confidence of the public and move forward to its great harmonious destiny."

6. That Allied petition the United States Attorney General to take action in federal courts against distributor-circuit "monopolies," such as that conducted by the Government in the St. Louis-Fanchon and Marco matter.

7. That Allied States pursue "with utmost vigor its efforts to secure relief from

(Continued on following page)

Eleven Committees Guided Strategy Of Allied's 1936 Convention

The business, the problems and the strategy prevailing last week at Allied's annual convention, in Cleveland, were in the hands of 11 committees; not necessarily in the order of their importance, but in the order of their appointment they were as follows:

CHAIN EXPANSION: Chairman, W. A. Steffes, Minnesota; A. E. Lichtman, Washington; A. C. Gutenberg, Wis.; Harry Perlewitz, Wis.; Sidney E. Samuelson, N. J.; Bennet Amdur, Pa.; H. A. Cole, Tex.; Van Nomikas, Ill.; D. L. Schuman, O.; James Ritter, Mich.; Sam Neall, Ind.; Ernest Horstmann, Mass., and Marcus Mattie.

TAXATION: Chairman, Edward Ansin, Mass.; P. J. Wood, O.; William L. Brown, Pa.; R. Z. Glass, Tex.; Abe Schwartz, O.; Mrs. W. Krusienski, Wis.; Glenn A. Cross, Mich.; I. R. Holycross, Ind.; Max Stearn, O.

COPYRIGHT: MUSIC TAX—SCREEN PROPAGANDA: Chairman, Martin G. Smith, O.; R. A. Tesch, Wis.; Harry W. Walker, Pa.; Frank Panopolos, Pa.; Walter Stoeppleman, Tex.; Tippy Harrison, Ill.; Leonard Sowar, Ind.; Adolph Bendslev, Mass.; Charles Weigel, O.; Phil Smith.

CONTRACT PROVISIONS—PREFERRED PLAYING TIME—CANCELLATIONS: Chairman, William D. Davis, Pa.; Samuel M. Boyd, Washington, D. C.; Meyer Fine, O.; Nathan Yamins, Mass.; Sidney Volk, Minn.; Jack Rose, Ill.; William London, Mich.; J. Real Neth, O.; Harry Markum, Ind.

THEATRE FINANCING AND REMODELING: Chairman, Lee Newberry, N. J.; Frank Fisher, Wis.; Bennie Berger, Minn.; Morris Roth, Pa.; W. R. Wheat, Jr., Pa.; Sam Stecker, O.; Harry Lubliner, Ill.; Frank Westman, Mich.; Ray Harrell, Ind.; Max Levenson, Mass.; John Huebner, O.; Nathan Myers, N. J.

AIR CONDITIONING, Etc.: Chairman, C. H. Olive, Washington, D. C.; Wm. J. Walker, Pa.; P. E. Essick, O.; F. A. Schneider, Mich.; Max Sacks, Ill.; Harry Abrams, O.; Chick Calloway, Ind.

SOUND SERVICE: Chairman, Ray Branch, Mich.; B. K. Fischer, Wis.; Wm. Finkel, Pa.; Howard Reif, O.; Walter Easley, Ind.; Wm. Chesbrough, O.

ZONING AND PROTECTION—ADMISSION PRICES: Chairman, C. H. Olive, Washington, D. C.; George Fischer, Wis.; E. T. Beedle, Pa.; Ernest Schwartz, O.; S. D. Kane, Minn.; Verne Langdon, Ill.; William A. Cassidy, Mich.; Alex Manta, Ind.; Harold Bernstein, O.; Sidney Samuelson, N. J.; Henry Greenberger, O.

GOOD WILL AND LEGION OF DECENCY: Chairman, Sidney E. Samuelson, N. J.; J. B. Clinton, Minn.; Dr. C. E. Herman, Pa.; Charles R. Blatt, Pa.; B. Legg, Tex.; Paul Gusdanovic, O.; Fred DeLodder, Mich.; Edward Zorn, Ill.; R. R. Bair, Ind.; Mrs. John Weinig, O.

GENERAL ORGANIZATION—FINANCING: Chairman, Herman A. Blum, Md.; Fred J. Herrington, Pa.; Aaron Saperstein, Ill.; Arthur K. Howard, Mass.; E. L. Peaslee, Minn.; F. W. Zimmerman, Tex.; M. B. Horwitz, O.; Allen Johnson, Mich.; Maurice Rubin, Ind.; R. E. Myers, O.

PERCENTAGE — CHECKING — TRAILERS — PREVIEWS — PREMIUMS — SCORE CHARGES: Chairman, Alex Schreiber, Mich.; E. F. Maertz, Wis.; Chas. S. Philbrook, Pa.; Norman C. Kuhn, Pa.; Homer Mulkey, Tex.; Fred Scherman, O.; Abe Kaplan, Minn.; Frank Sanders, Ind.; Harold Bernstein, O.; Ralph Wilkins, N. J.

CAUTIONS INDEPENDENT CIRCUITS

(Continued from preceding page)

compulsory block booking and blind selling," through Congressional legislation.

8. That every effort be made to curb any attempt to use the screen for the purpose of spreading political propaganda of any nature or design, actually or inferentially.

9. That Allied condemns the practice of the producers of permitting their stars to appear on nationwide radio programs because such appearances are in competition with regular theatre performances.

10. That Allied condemns (a) percentage pictures and preferred playing time, and that members refuse to purchase pictures under such conditions, (b) the forcing of trailers with features; and, (c) the practice of previewing pictures in all communities to other than exhibitors.

Numerically, Allied's leaders claimed the Cleveland convention was the biggest exhibitor convention since the Cleveland MPTOA meeting in 1920. They estimated a total registration of some 600, but the official and final printed registration list showed 344 names, excluing relatives of the delegates, and among the total were several dozens of trade press reporters, motion picture, accessory, equipment and premium salesmen and their representatives. Regardless, the 344 registrants hailed from 16 states, as shown in the adjoining table.

One important piece of convention business was the decision of the board to seek more members.

"The call for a $250,000 'war chest,'" Mr. Steffes boomed, "must be met quickly and by voluntary contributions. Unless we think in terms of that kind of money and are prepared to introduce favorable legislation in every state in the Union, within a year, we might as well rescind the resolution calling for the ousting of the producers from exhibition."

It was Mr. Steffes who introduced the resolution—another "hardy perennial"—calling for Mr. Hays' retirement. And again Mr. Steffes threatened to resign from Allied unless the organization collected from its membership the money they claim is required to pursue the issues of distributor domination.

"Unless we can get 100 men to contribute a minimum of $1,000 each to defray the initial expenses of securing outstanding counsel to assist our general counsel, Abram F. Myers, we can't put this over," Mr. Steffes declared. "A quarter of a million dollars is a lot of money, but this is a big job.

"If we succeed it will be the cheapest investment we ever made. If we don't succeed, I'm ready to quit exhibitor organizations. This is the last stand."

Then the Pledging Starts

Bennie Berger, of Minneapols, was the first to respond with a pledge of $5,000. Mr. Steffes followed with a personal contribution of $1,000 and a $10,000 pledge for Minnesota. Martin G. Smith, Toledo, estimated that Ohio would put in $15,000. Texas, with Col. Harry A. Cole as spokesman, pledged $5,000, with five men each contributing $1,000. New England pledged a minimum of $5,000. The Michigan contribution will run at least $10,000, in the opinion of James C. Ritter, Detroit, who made a personal pledge of $1,000 on condition that at least $100,000 is raised. Other sections that made pledges without stating amounts were western Pennsylvania, Washington, D. C. and Wisconsin.

STATE	NUMBER OF REGISTRANTS
Ohio	130
Pennsylvania	45
Michigan	36
New York	26
Illinois	20
Indiana	17
Minnesota	14
Massachusetts	13
Colorado	7
Texas	5
District of Columbia	5
New Jersey	4
Wisconsin	3
West Virginia	3
Iowa	2
Maryland	1

Aim to "Drive Out Producers"

"This money is to be used for one specific purpose only," Mr. Steffes said. "It is not to be used for the operation of Allied States Association. This is not an assessment. It is a call for voluntary contributions to be used for the sole purpose of driving the producers out of the exhibition field."

"If you don't go ahead with the plan you'll see the greatest expansion you've ever seen," was Mr. Steffes' final shot.

Sidney Samuelson, another former Allied president and now regional vice-president from New Jersey, took the floor only once during the convention and that was to stress the necessity of exhibitor cooperation to put this plan over.

"We are definitely embarked on a program," he told the delegates, "to find out once and for all whether we have the legal right to squawk about the things we are fighting for or whether they (the producers) have the legal right to do to us what they are doing."

James C. Ritter of Detroit was named treasurer in charge of the $250,000 "war chest" sought.

Smith Opens Convention

Martin G. Smith, Toledo, regional Allied vice-president for Ohio, opened the convention on Wednesday, introducing Harold Burton, mayor of Cleveland.

M. B. Horwitz, Cleveland, chairman of the committee on arrangements thanked the Mayor and dedicated the theatres of the country to "public service."

Henderson M. Richey, Detroit, secretary of national Allied and convention chairman, reported on a program and committee personnel, and announced that "this is an open convention, with free speech as its keynote, and any pertinent subject would be welcomed from the floor."

Present at the open sessions were Dave Palfreyman, representative of the MPPDA, and all the local distributor branch managers.

Nathan Yamins, Fall River, Mass., Allied president, made his only speech during the opening session, in which he compared the industry today with the industry as of 1920, with all conclusions in favor of "the good old days".

Mr. Yamins pointed out that today through the major distributors, there are available to independent exhibitors a maximum of 400 pictures as compared to 800 pictures in 1920; that there are eight companies producing this product today as against 15 companies in 1920; that in 1920, with so many pictures made and so many producers making them, it was a "Buyers Market," while today the situation is reserved and it is a "Seller's Market"; that in 1920, because of the quantity of features made, exhibitors were not required to buy short subjects or news reels or both, as in 1936. In 1920 there was no problem of percentage pictures, nor of preferred playing time when "distributors take the best playing time and sell percentage for that time."

"Today," Mr. Yamins said, "the exhibitor makes the distributor his partner on the best half of the week and takes his losses alone on the bad half of the week."

"There was no reallocation of box office hits in 1920," continued Mr. Yamins. "Today there are too many percentage pictures which remain on percentage even when they do not come up to box office standards."

"In 1920 the industry was not concerned with score charges," he said. "They came in as a racket and remain as a racket. They are legalized tribute to the distributor in the nature of a fee to be permitted to remain in business."

Independent Circuits Criticized

"Extensive independent chain expansion" also came in for a share of criticism at the hands of Mr. Yamins. This creates and multiplies the danger to the independent theatre owner, in the opinion of Mr. Yamins, and should be curbed just as effectively as affiliated chain expansion.

Speaking of the alleged practice of producers to "jack up" the price of pictures in situations where they have no theatres on threat of acquiring competitive theatres Mr. Yamins said: "I have no patience with chiseling exhibitors, but I do say that the exhibitor in business for himself has a grasp of his situation. He knows what his overhead is, and he should not be forced either with destructive competition or with the necessity to pay more for his film than he can afford.

"We are today operating our theatres under trade practices that have been protested year after year."

Mr. Yamins offered two remedies for the ills of independent exhibitors: (1) To encourage new independent production; and (2) to offer their screens to such producers.

Another way to solve the problem is by round table discussions with the producers, he said.

"In our conference with producers in operations under the motion picture code, I found a liberality of thought that augured well for the industry. I therefore urge the creation of some committee willing to sit down with the real men in this business and solve these problems," Mr. Yamins declared, and a flutter of surprise followed..

"We want no outside interference in our

(Continued on page 83)

MPTOA SAYS MAJORS WILL GIVE EXHIBITORS 5 CONCESSIONS IN '36-37

10 to 20 Per Cent Cancellation, New Conciliation Boards, Short Contract, Elimination of Score Charges, Seen Likely

Most Distributors Agree They Will Not Force Excess Number of Short Subjects with Its Features, Says Leader

The first official and definite word of the nature of 1936-37 sales concessions coming to theatre owners out of the MPTOA's trade practice conferences with distributors was given this week in a statement from the Motion Picture Theatre Owners of America, which said that: (1) Granting of a ten to 20 per cent unconditional cancellation privilege has been indicated by the distributors; (2) Establishment of the local conciliation boards will be effected; (3) A simplified standard exhibition contract has been proposed; (4) The separate score charge is on its way out; and, (5) Most of the distributors agree that they will not force an excess number of short subjects with features.

On the other hand, the MPTOA has found that (a) unreasonable clearance; (b) unfair overbuying of product; (c) unfair cut-rate competition between theatres; (d) non-theatrical competition; and, (e) the designation of play dates constituting the remaining problems in the ten-point platform for alleviating exhibition problems—are matters for local mediation by the local conciliation boards, rather than for blanket adjustment in New York.

The MPTOA explained its position in the foregoing matters in a "general bulletin" to the trade, issued from headquarters on Broadway in New York, under date of Wednesday, by Ed Kuykendall, as follows:

"The conferences of the MPTOA Executive Committee with the chief executives of the national distributors have been progressing steadily towards the ultimate solution of the ten important trade practice matters listed and described in the MPTOA General Bulletin of April 14th. Following the preliminary conference at The Cinema Club at which all of the film companies (except Warners and Republic) were represented, and at which the written proposals were presented and explained to the general sales managers, the MPTOA Committee, consisting of Lewen Pizor of Philadelphia, Jack Miller of Chicago, Charles E. Williams of Omaha, O. C. Lam of Rome, Ga., L. C. Griffith of Oklahoma City and myself, has engaged in direct negotiations with each separate company.

"Labored attempts have been made by jealous rivals to disrupt and belittle these efforts. It is quite obvious that whatever benefits are secured by this effort will be available to all individual exhibitors alike, regardless of what faction of exhibitor organization they are attached to. The motive for these political maneuvers and personal defamation is plainly fear that they will not be able to claim credit for what is accomplished. The definite written proposals that MPTOA is fighting for have long been advocated by our organization, have been widely publicized and discussed. Any exhibitor or exhibitor organization who honestly wants to help bring about these reforms in the business can easily do so by endorsing and supporting these measures. It certainly is no help to play politics with them.

"We have attempted nothing radical or revolutionary in these proposals, there are no spite measures or reprisals included. We have confined ourselves to sane and sensible proposals that are possible of accomplishment, recognizing clearly the existing legal and practical obstacles, and refuse to sponsor impractical and impossible demands. If any organization thinks we should go further in our proposals, they are at liberty to sponsor additional demands; but that should in no wise lessen their support of what we are after. MPTOA has repeatedly asked for counsel and advice, as well as support, on the merits of our proposals, from any and all exhibitors and exhibitor organizations.

"The sales managers have received us with courtesy, our committee has been able to discuss our problems and proposals freely with the front line executives in each company. No attempt was made by us to intimidate or threaten the distributors, neither were we 'begging' for concessions. Each point was discussed on its merits, each proposal was presented as a matter of good business policy.

Calls Pettengill Bill a Handicap

"Unfortunately, the Pettengill Bill pending in Congress, which would definitely prevent these proposals from being adopted, has been a distinct handicap to our negotiations. We were well aware of this, and were reluctant to start these conferences while this criminal statute was still pending, but felt that these matters were so important to exhibitors that they should not be delayed any longer. We need to get these things done now, not three or four years from now, as proposed by the Pettengill bill, which does not go into effect for 18 months after it is enacted, and would be certain to be tied up in litigation for another 18 months to two years while a test case was fought out through the courts.

"The negotiations require three stages of development; first, the formal presentation of definite written proposals, which has been done; second, a series of conferences to reach a definite understanding as to just what should be done on each proposal, and what each distributor could be persuaded to do. This has been largely accomplished, we are agreed in principle with the distributors who have been consulted on what should be done. The annual sales conventions interrupted these negotiations, but they should be finished within the next week.

"Third, just how these things should be done, when and by whom, will be the next and final phase of the negotiations. The distributors themselves are working out the details of this step so that when we engage in final negotiations they will be in a position to get down to cases.

Progress Traced

"The specific proposals and in general the progress made are as follows:

1. An unconditional minimum rejection privilege in all contracts.

"This has never been granted by any distributor; we have persuaded all of them that it should now be done. Even a five per cent *unconditional* rejection after the contract is entered into would be just that much more than exhibitors now have. It is not necessary that the companies use a uniform percentage; we asked for twenty per cent and ten per cent to twenty per cent have been indicated. The important thing is to get rid of the restrictions that have nullified all previous cancellation proposals. That all agree to in principle. Please bear in mind that this in no way interferes with your bargaining for a larger percentage or for selective contracts, nor with your trading out unplayed pictures at the end of the season, refusing to buy certain pictures, getting voluntary cancellations or paying for and shelving additional pictures.

2. Local boards for adjusting disputes and complaints.

"These become increasingly important as it develops that they are the only practical solution suggested for some of our most troublesome and important trade practice matters, such as overbuying, preferred play dates on unsuitable pictures, unreasonable clearance, unfair cut-rate competition between theatres, overloading

(Continued on page 18)

TRADE TALKS SET WITH THREE MORE COMPANIES

The Motion Picture Theatre Owners of America trade practice committee will meet with Twentieth Century-Fox this Friday in a resumption of its series of conferences with individual distributors on new season's sales policies. The meeting was arranged Monday by Ed Kuykendall, MPTOA president, with John D. Clark, Twentieth Century-Fox sales manager. This meeting will be held in the morning, followed in the afternoon by a session with United Artists. The committee was scheduled to confer with Gaumont-British on Thursday.

Mr. Kuykendall, who was to remain in Washington until late this week, has asked members of his organization's trade practice committee to reassemble in New York by Thursday night. The committee includes Oscar C. Lam of Rome, Ga.; Lewen Pizor of Philadelphia; Charles E. Williams of Omaha, L. C. Griwth of Oklahoma City and Mr. Kuykendall.

The committee already has held nitial meetings with Paramount, Metro-Goldwyn-Mayer, RKO, Universal, Columbia and Republic. Warners, so far, have not accepted the committee's invitation for a meeting. Follow-up meetings with the companies whose policies in connection with the exhibitor organization's 10-point program have been outlined already will probably be held next week.

BERGNER BRINGS HER "AS

A HERALD PICTORIAL PREVIEW

SIX hundred times in the nineteen years since she was seventeen Elizabeth Bergner has played the role of Rosalind in Shakespeare's "As You Like It" to the complete satisfaction of old world critics, who compared her frankly to Bernhardt and Duse, and to a public whose box office behavior indicated wholesale agreement. It is this seasoned and successful Rosalind that she brings now to the international screen in the Inter-Allied production of the play for distribution by Twentieth Century-Fox. At the Elstree studios where her director-husband, Paul Czinner, has been spending something like a half million dollars in an understandably earnest effort to turn out a picture befitting playwright and star, the Bergner "As You Like It" is talked of as a perfect instrument for testing out the late Mr. Shakespeare as a box office attraction. As the picture rounds into form and reports circulate through the trade, opinion veers toward a general belief that the probabilities are preponderantly on the positive side.

That Shakespeare is not box office is of course a truism lisped by practical showmen in their cradles. Disputing it, in this case, is the contradictory truism that Bergner is box office, that she has never failed to inspire critic and clientele, in New York, Berlin or London, to liberal use of verbal superlatives and generous patronage of the ticket seller. Further to complicate

YOU LIKE IT" TO SCREEN

by BRUCE ALLAN in London

calculation, it is in this play and role that the actress has demonstrated most convincingly her ability to attract and please large and varied groups widely representative of the world public to which she now addresses her appeal.

Naturally, trade discussion of the matter includes reference to the record of "A Midsummer Night's Dream." There is nothing like unanimity in opinion on this point. Few leap to the easy conclusion that success of the first important Shakespearean production to reach the public argues prevalence of a formidable demand for more. Many hold that it did perform a vital function in breaking down an ancient and mainly hypothetical disinterest in subject matter of classic origin. Sage showmen reject the comparison as irrelevant, cite production and exhibition circumstances attending "A Midsummer Night's Dream" as setting it apart, prefer to regard "As You Like It," made in the playwright's native land and starring a ranking Shakespearean actress, as the authentic test picture.

Photographs reproduced on these pages reveal a few of the many different and contrastive aspects of setting and action which are common to Shakespeare's comedies. The sedate tenor of the formal story element is reflected in the courtyard scene above at left. To the right of it may be seen the wrestling episode typical of the more active sequences. Across the bottom of both pages are ranged glimpses of Arden Forest.

EXPECTED CONCESSIONS LISTED

(*Continued from page 15*)

with short subjects, unfair non-theatrical competition, etc. It will take time, patience and honest effort to get them established, but we have reason to believe it will be done.

3. Unreasonable clearance.

"This is a local problem, vital to the exhibitor affected, which can only be handled by the proposed local boards.

4. Overbuying to deprive a competitor of needed pictures.

"Another matter that requires local boards for investigation and conciliation.

5. Unfair cut-rate competition between theatres.

"Distinctly a matter for mediation by local boards.

6. Non-theatrical competition of professional entertainment.

"Another local matter for mediation by local boards.

7. Simplified standard exhibition contract.

"To rewrite and revise the standard contract requires long and tedious negotiations not possible before the selling season this year. Hence, we have proposed a short form of contract to facilitate physical handling.

8. The separate "score charge".

"We are convinced that the separate score charge is on its way out as the result of the arguments against it we have presented, but for reasons of their own some of the companies hesitate to publicly announce its abandonment. If exhibitors individually follow through with buying resistance against a separate score charge it will quickly disappear.

9. Designation of play dates.

"This is a matter of bargaining in buying film service, fixed rules cannot be made that will fit all situations. Overloading exhibitors with designated dates will be avoided, we may get most of the distributors to refer the question of suitability to the local boards when they are established.

10. Forcing excess short subjects.

"Most of the distributors agree that they will not force an excess number of short subjects, that it is a poor business policy. Again, it is difficult to formulate a rule that will fit all situations. as it is a matter of intelligent buying and bargaining. After the contracts are made, the local boards may help an exhibitor who is overloaded.

"It becomes apparent that a considerable number of these proposals on very important matters rest on the idea of establishing local boards or conciliaton committees for hearing complaints, investigating the facts and endeavoring to adjust disputes between local parties. Several of the most important proposals, it develops under the present court decisions and practical obstacles in the way of cooperation between exhibitors and between distributors, require some sort of a local tribunal to hear complaints, investigate the facts and mediate the dispute.

"It is intended that these local boards should be composed of business men, experienced in and familiar with our business, that their proceedings should be informal, that their primary efforts should be directed towards working out a voluntary agreement between the parties involved to adjust the controversy and that if it is necessary for them to make a formal recommendation that their recommendations for the adjustment of disputes and differences shall be subject to acceptance by the parties.

"While these conciliation committees, once established and functioning, may encourage and develop legal and final arbitration of the more important disputes, the distinction between conciliation and arbitration should be kept clearly in mind at all times in considering this proposal.

"Unlike the old arbitration system, the activities and work of a conciliation committee would not be strictly confined to disputes arising from an exhibition contract. Such an organized procedure for local conciliation would be in a position to adjust, without cost and without prejudice, a wide variety of disputes and controversies. Through the proper functioning of such local committees, it is more than likely that several important problems and grievances can be at least partly solved, such as (3) unreasonable clearance between theatres, (4) overbuying of pictures to deprive a competitor of needed attractions, (5) unfair cut-rate competition between theatres, (6) unfair non-theatrical competition, (9) arbitrary designation of unsuitable pictures for Saturday or Sunday exhibition, and (10) forcing an unreasonable number of short subjects with features.

Local Committees

"Because of its obvious importance and wide range of unfair competitive practices that can be solved through this procedure, we should like to concentrate much of our effort on this proposal. The ultimate success of such a plan in every zone will depend to a large extent on the personnel—the human element. We shall need intelligent, experienced and conscientious exhibitors and branch managers on such conciliation committees. Inasmuch as no awards or final decisions are contemplated by these local boards, and they do not have the authority to jam their decisions down anybody's throat, there is no necessity for quibbling over representation on these local boards; what is needed is intelligence, resourcefulness, and men of good reputation, whose word carries some weight in the community in which they will function.

"Several distributors have asked us for a definite plan or proposal for a simple short form contract. In compliance with this request, we are submitting to each distributor such a Short Form of contract which we recommended they adopt for immediate use in dealing with the members of the MPTOA, and any or all other exhibitors who prefer such a Short Form of contract. (This was published in full in Motion Picture Herald issue of June 6.)

"The only substantial change that is proposed in any of the clauses of the Optional Standard License Agreement now in use, other than a rearrangement of the clauses, is the new clause providing for an unrestricted and unconditional cancellation of a definite percentage of the pictures licensed in groups of ten or more." (Clause Number 9 in the Short Form.)

Seidelman Leaves For European Tour

In line with Columbia's expansion policy in the foreign market, J. H. Seidelman, foreign manager, sails for Europe this week to tour several countries. Prior to his departure, Mr. Seidelman conferred with Jack Cohn on the company's plans for the new season which he will present to a number of sales conventions abroad.

ITOA Assists Charities

After hearing addresses by Irving Steingut and Algernon I. Nova, members of the Independent Theatre Owners Association in New York last week pledged $5,000 to the Brooklyn Federation of Jewish Charities.

Kennedy Gains Hearing Delay

A full investigation into the loss of Paramount theatres throughout the country may be undertaken next fall by the House of Representatives select committee investigating bondholders' reorganizations.

The possibilities of such an inquiry were revealed June 4 by Representative A. J. Sabath of Illinois, chairman of the committee, in announcing that he had acceded to the request of Joseph P. Kennedy, former chairman of the SEC and now a Paramount executive, for a postponement of the hearings on the Paramount case, scheduled to resume that day.

While the inquiry will be suspended, the chairman warned, the committee will be kept fully informed of the progress of the reorganization.

Representative Sabath directly instructed Murray Garsson, in charge of the investigation, to make a complete and thorough study to discover "who has grabbed" the Paramount theatres throughout the country.

In requesting the postponement of the investigation, Mr. Kennedy told the committee chairman that "a hearing at this time will confuse matters to a greater extent, insofar as the bondholders and security holders are concerned", and explained that it is hoped the stockholders' meeting on June 16 will approve a program which he has worked out to remedy conditions in the company now subject to criticism.

The Paramount Company, he said, is "one of the finest properties in the motion picture industry."

Mr. Kennedy criticized the communications which the committee has received from time to time in derogation of its work, asserting that "the sending of anonymous communications reflecting upon the purpose of the investigation by your committee is inspired, in my opinion, by persons wishing to unnecessarily complicate the Paramount situation further."

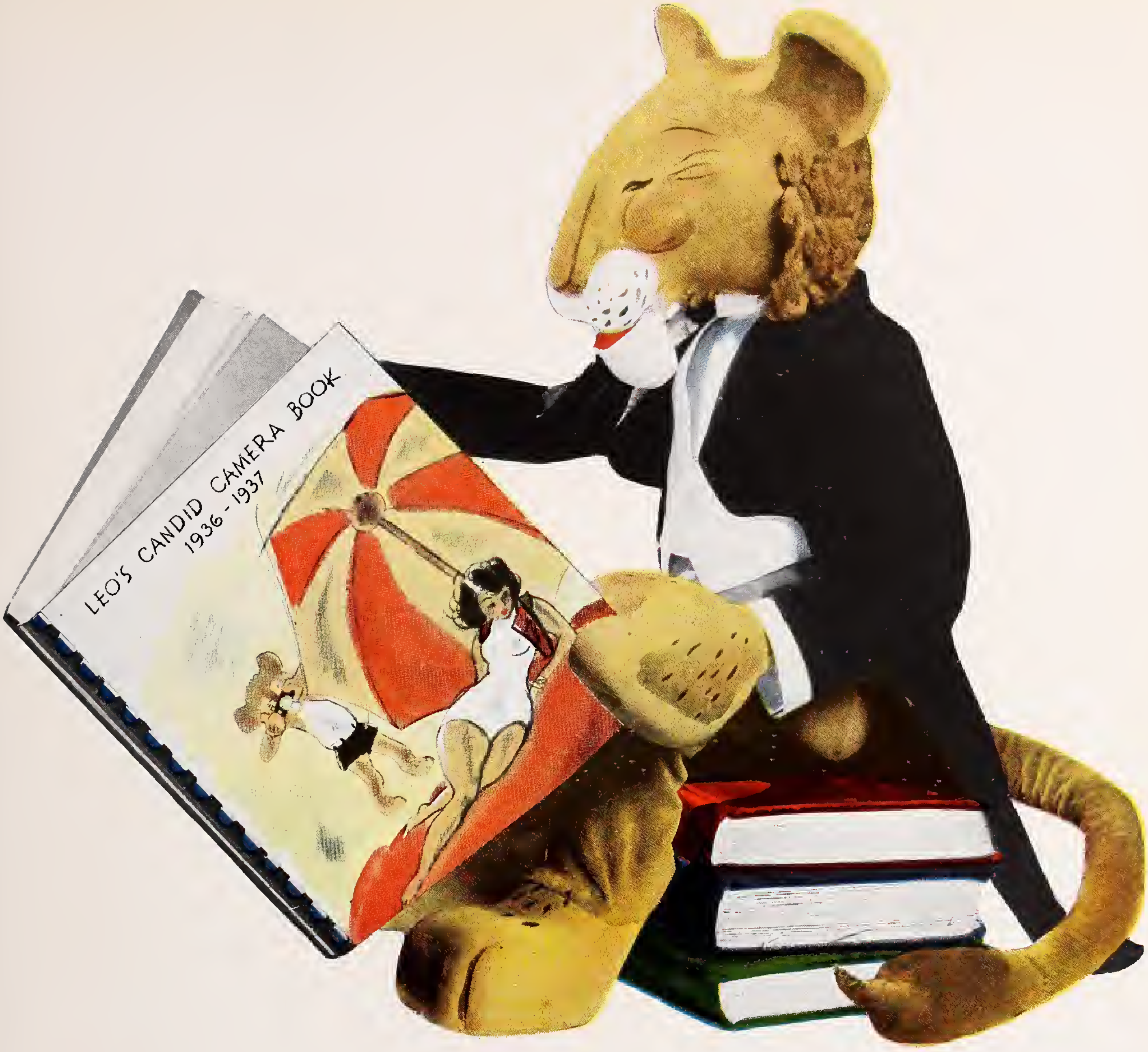
In ordering the suspension of the inquiry, Congressman Sabath disclosed that a number of requests to that effect had been received, and made a brief explanation of the investigation's progress.

"The committee has received hundreds of appeals for a thorough investigation of the Paramount company, not only as to present activities but as to the proposed merger or reorganization. Many charges have been made that insiders of the company are wilfully and deliberately seeking to wreck the company for the purpose of consummating a merger between Paramount and RKO.

Calls Protection Vital

"Unless some protection is afforded the bondholders and stockholders in this company they will find themselves in the same position as the bondholders of the Theatre Equipment Corporation were in."

In view of the fact that Congress is expected to adjourn at about the time of the Paramount meeting and members will thereafter be occupied with the campaign, it is not expected any further action will be taken by the committee until next Fall.


LEO'S CANDID CAMERA BOOK
1936-1937

GET READY FOR THE MOST THRILLING BOOK OF YOUR LIFETIME!

Next week we will have ready a book which we believe is the most important (*not to mention the most informative and attractive*) piece of literature ever printed since this business began.

(please turn to next page)

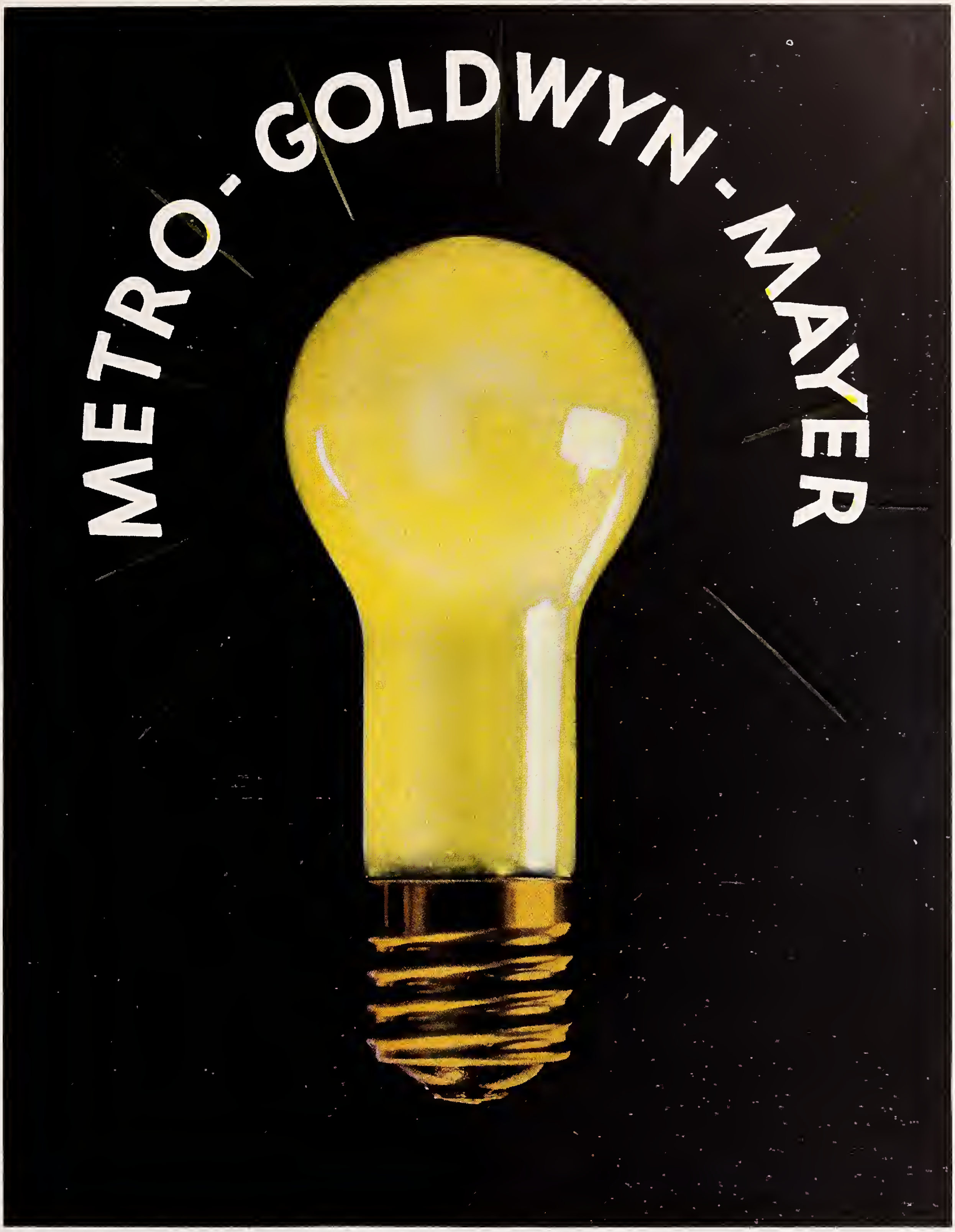
LEO'S CANDID CAMERA BOOK
1936-1937

THIS BOOK gives you frankly and informally the whole picture of what Metro-Goldwyn-Mayer will represent to theatre box-offices in the coming season 1936-1937.

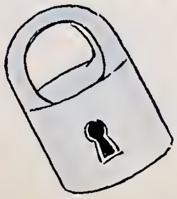
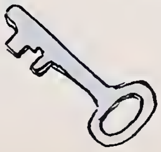
"IT CONTAINS 118 EXCITING PAGES!"

"LEO'S CANDID CAMERA BOOK" tells you everything you would want to know about the big budget plans of M-G-M next season. You have heard in the trade and you may have already seen in some trade papers early reports of what M-G-M is doing in '36-'37. As announced, M-G-M is making more big budget productions than have ever been issued either by ourselves or any other company in one season.

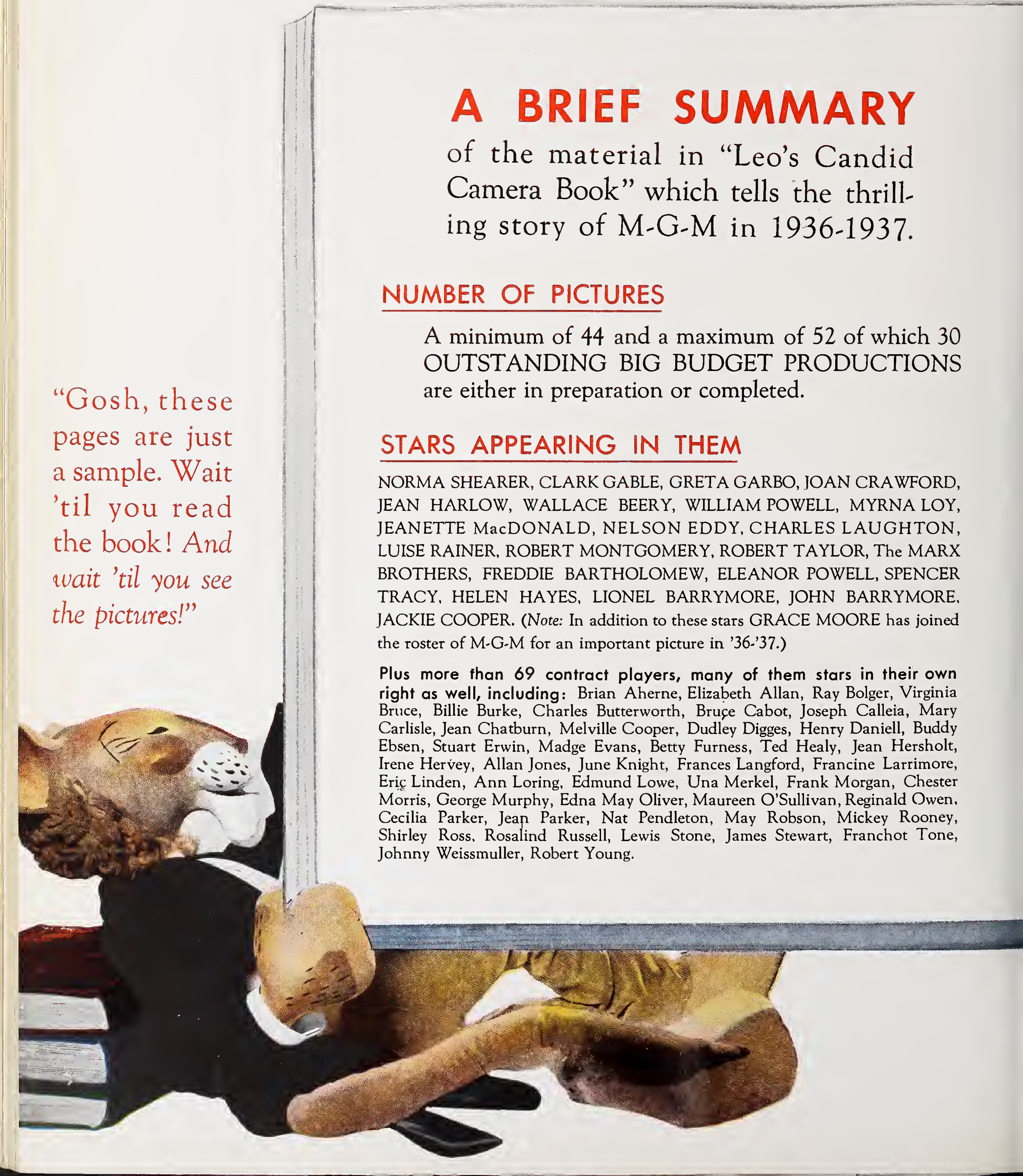
With such a gigantic program under way, you will be interested in the details of the great starring casts, the box-office properties that they will appear in, the wealth of resources that make this book the most astounding story of achievement in all the annals of the screen. When you finish reading this book you will agree that "M-G-M is an industry in itself".



WHAT THE BRIGHT LIGHTS WILL SAY IN 1936-1937!

It's all in "LEO'S CANDID CAMERA BOOK." Watch for it! And when you get it, keep it under  and 

And here's just a brief idea of the CONTENTS. Next couple of pages, please!



A BRIEF SUMMARY

of the material in "Leo's Candid Camera Book" which tells the thrilling story of M-G-M in 1936-1937.

NUMBER OF PICTURES

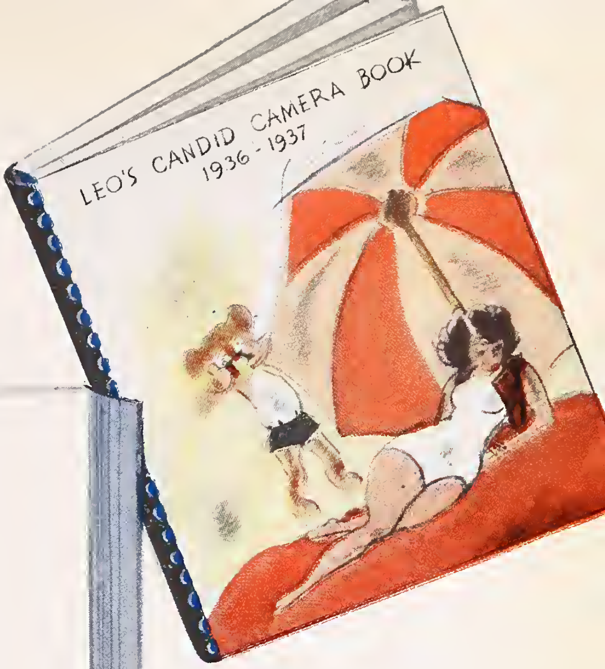
A minimum of 44 and a maximum of 52 of which 30 OUTSTANDING BIG BUDGET PRODUCTIONS are either in preparation or completed.

STARS APPEARING IN THEM

NORMA SHEARER, CLARK GABLE, GRETA GARBO, JOAN CRAWFORD, JEAN HARLOW, WALLACE BEERY, WILLIAM POWELL, MYRNA LOY, JEANETTE MacDONALD, NELSON EDDY, CHARLES LAUGHTON, LUISE RAINER, ROBERT MONTGOMERY, ROBERT TAYLOR, The MARX BROTHERS, FREDDIE BARTHOLOMEW, ELEANOR POWELL, SPENCER TRACY, HELEN HAYES, LIONEL BARRYMORE, JOHN BARRYMORE, JACKIE COOPER. (*Note:* In addition to these stars GRACE MOORE has joined the roster of M-G-M for an important picture in '36-'37.)

Plus more than 69 contract players, many of them stars in their own right as well, including: Brian Aherne, Elizabeth Allan, Ray Bolger, Virginia Bruce, Billie Burke, Charles Butterworth, Bruce Cabot, Joseph Calleia, Mary Carlisle, Jean Chatburn, Melville Cooper, Dudley Digges, Henry Daniell, Buddy Ebsen, Stuart Erwin, Madge Evans, Betty Furness, Ted Healy, Jean Hersholt, Irene Hervey, Allan Jones, June Knight, Frances Langford, Francine Larrimore, Eric Linden, Ann Loring, Edmund Lowe, Una Merkel, Frank Morgan, Chester Morris, George Murphy, Edna May Oliver, Maureen O'Sullivan, Reginald Owen, Cecilia Parker, Jean Parker, Nat Pendleton, May Robson, Mickey Rooney, Shirley Ross, Rosalind Russell, Lewis Stone, James Stewart, Franchot Tone, Johnny Weissmuller, Robert Young.

"Gosh, these pages are just a sample. Wait 'til you read the book! *And wait 'til you see the pictures!*"



AMONG PICTURES IN PREPARATION OR COMPLETED

NORMA SHEARER, LESLIE HOWARD in "Romeo and Juliet"...PAUL MUNI, LUISE RAINER in "The Good Earth"...A MARX BROS. COMEDY...NORMA SHEARER in "Pride and Prejudice". . . JEANETTE MacDONALD, NELSON EDDY in "Maytime". . . GRETA GARBO in "Camille". . . GRETA GARBO in "Beloved". . . . NORMA SHEARER, CHARLES LAUGHTON in "Marie Antoinette". . . WILLIAM POWELL, MYRNA LOY in "The Prisoner of Zenda" ..."BROADWAY MELODY OF '37" with Eleanor Powell, Allan Jones, Igor Gorin, Sid Silvers, George Murphy, Una Merkel, Frances Langford . . . Rudyard Kipling's "KIM" with big M-G-M cast including FREDDIE BARTHOLOMEW . . . "MR. AND MRS. WASHINGTON" by Rupert Hughes . . . "BORN TO DANCE" with Eleanor Powell, Allan Jones, Sid Silvers, George Murphy, Buddy Ebsen, etc. . . . WALLACE BEERY in "The Foundry". . . WILLIAM POWELL, MYRNA LOY in "After the Thin Man"...CLARK GABLE in "No Hero"...WILLIAM POWELL, LUISE RAINER in "Adventure For Three". . . JOAN CRAWFORD, CLARK GABLE in "Saratoga". . ."CAPTAINS COURAGEOUS" with big M-G-M cast including FREDDIE BARTHOLOMEW . . . LUISE RAINER in "Maiden Voyage" . . . CLARK GABLE (tentative) in "The Great Canadian". . . "EASY TO LOVE" with Eleanor Powell, Allan Jones, Buddy Ebsen, Frank Morgan, Sid Silvers, Una Merkel, Frances Langford, etc. *The first release of the New Season*

"THE GREAT ZIEGFELD"

STORY PROPERTIES

Millions of dollars in story and play properties, the result of unceasing search the world over, many of which will make up the balance of the product.

THREE MILLIONS FOR PROMOTION

In 1936-37 M-G-M puts behind its unprecedented array of Giant Entertainments a far-flung promotion drive in the newspapers, national magazines, nationwide billboards, network radio, exploitation staffs, etc.

SOON!

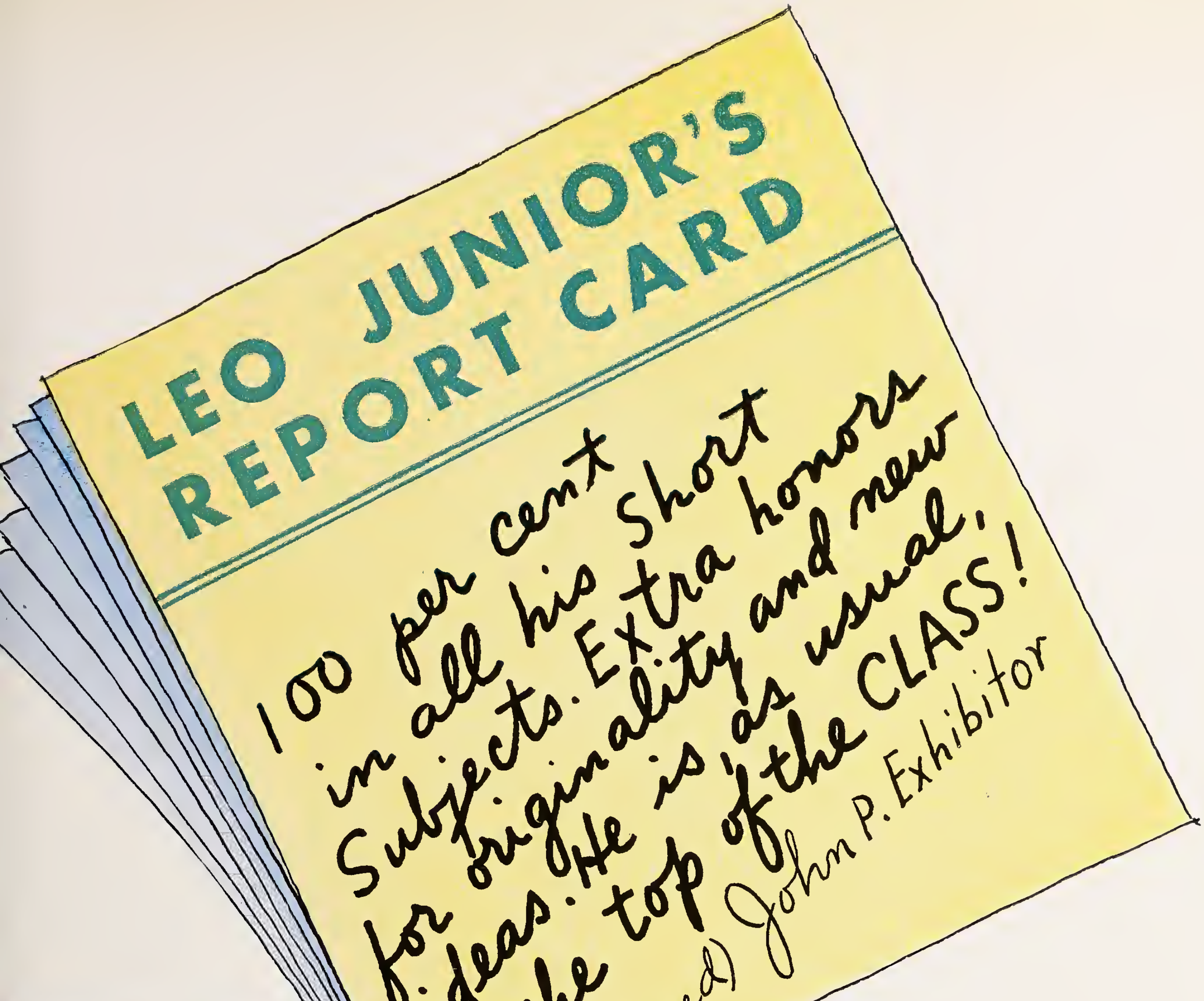
Be sure that *you* get this book personally. Don't let someone else "borrow" it first. You wouldn't blame them. In all modesty, it's a possession for any library. It runs approximately 118 pages, profusely illustrated with informal, candid pictures of the vast galaxy of M-G-M stars and players.

IT'S THE BIG BOX-OFFICE NEWS OF 1936-1937!

DON'T LOOK NOW!

But when you've finished these pages, turn over QUICK!

Over there is the most important Short Subject Announcement that has ever been made by any company at any time!

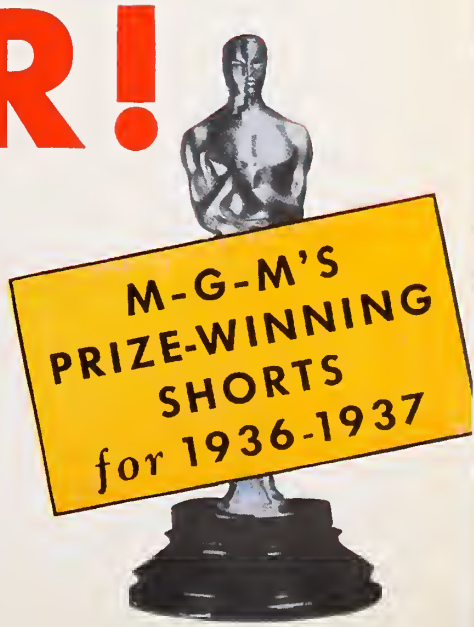


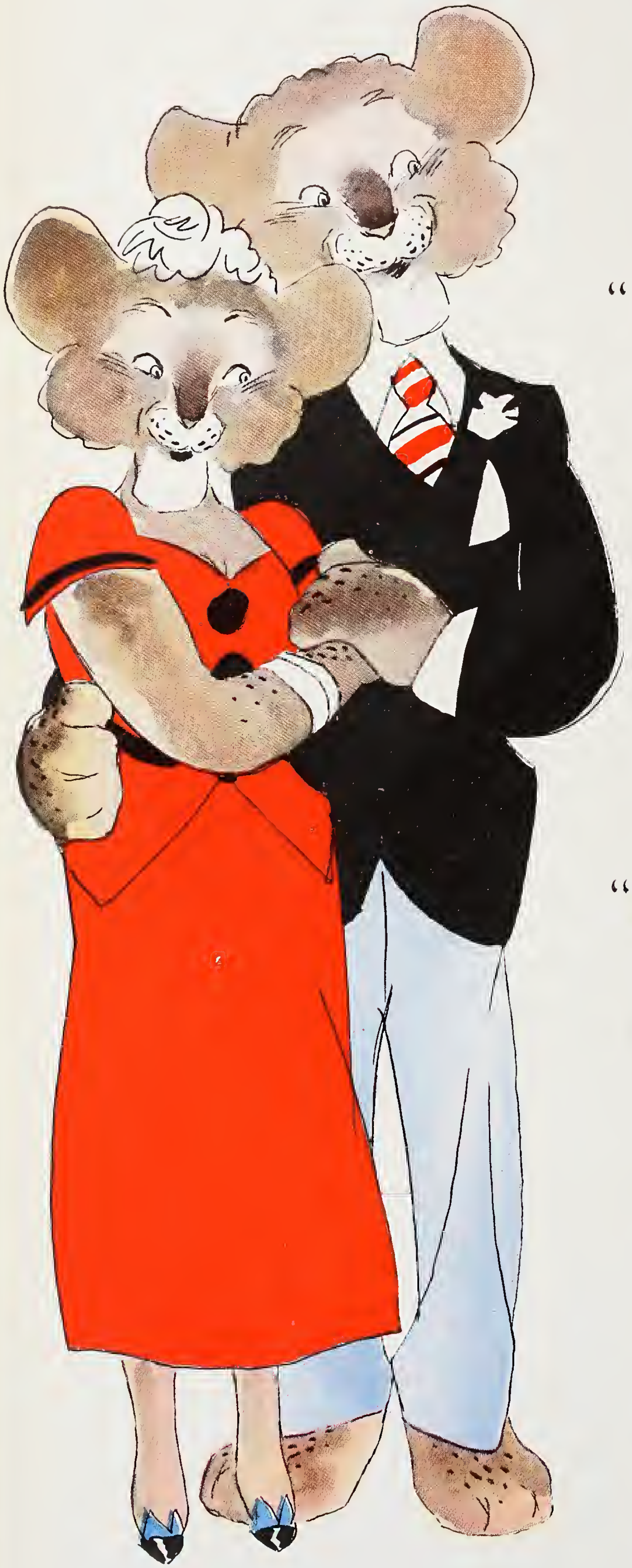
LEO JUNIOR'S
REPORT CARD

100 per cent
in all his Short
Subjects. Extra honors
for originality and new
ideas. He is as usual,
at the top of the CLASS!
(signed) John P. Exhibitor

THE KID'S CLEVER!

—and his proud parents take this opportunity to announce ☞


M-G-M'S
PRIZE-WINNING
SHORTS
for 1936-1937



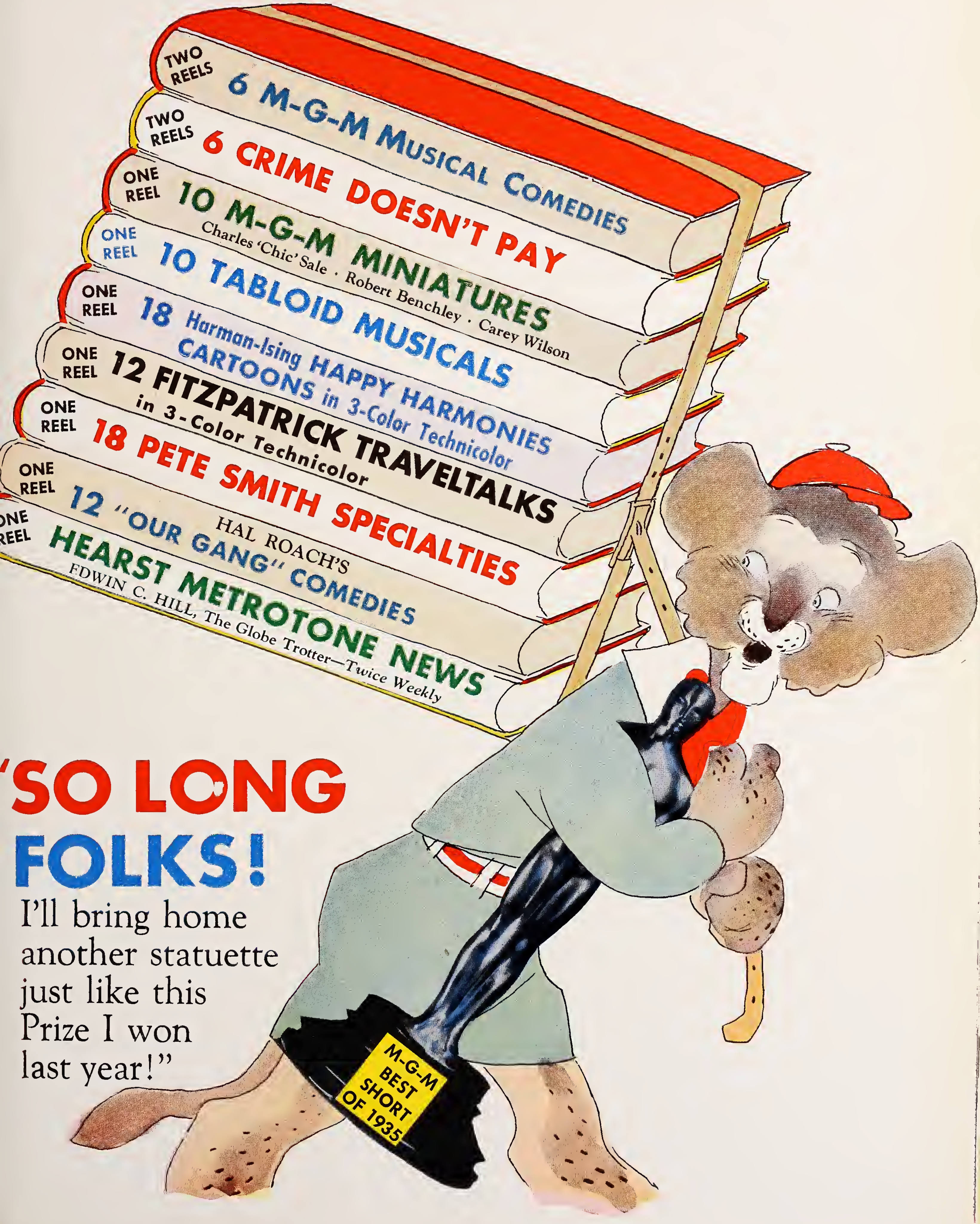
"**We** send him back to you in 1936-37, Mr. Exhibitor, our hearts overflowing with gratitude for your kindnesses to Junior in the past season.

•

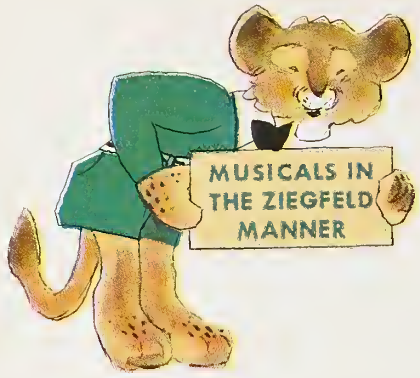
"**Mother** has washed him behind the ears and dressed him up in the best M-G-M manner. I've spent a fortune on him and you'll find that the kid's got a flock of new tricks that will keep your paying guests amused and delighted all season long."

•

"**Good-luck,** Junior, you're going out into the 1936-37 season with the wonderful reputation you established last year. Remember you're backed by all the resources and talents of the world-famous M-G-M clan and you're worthy to stand beside the best feature-fellows of the family. Your old mammy and pappy are proud of you!"

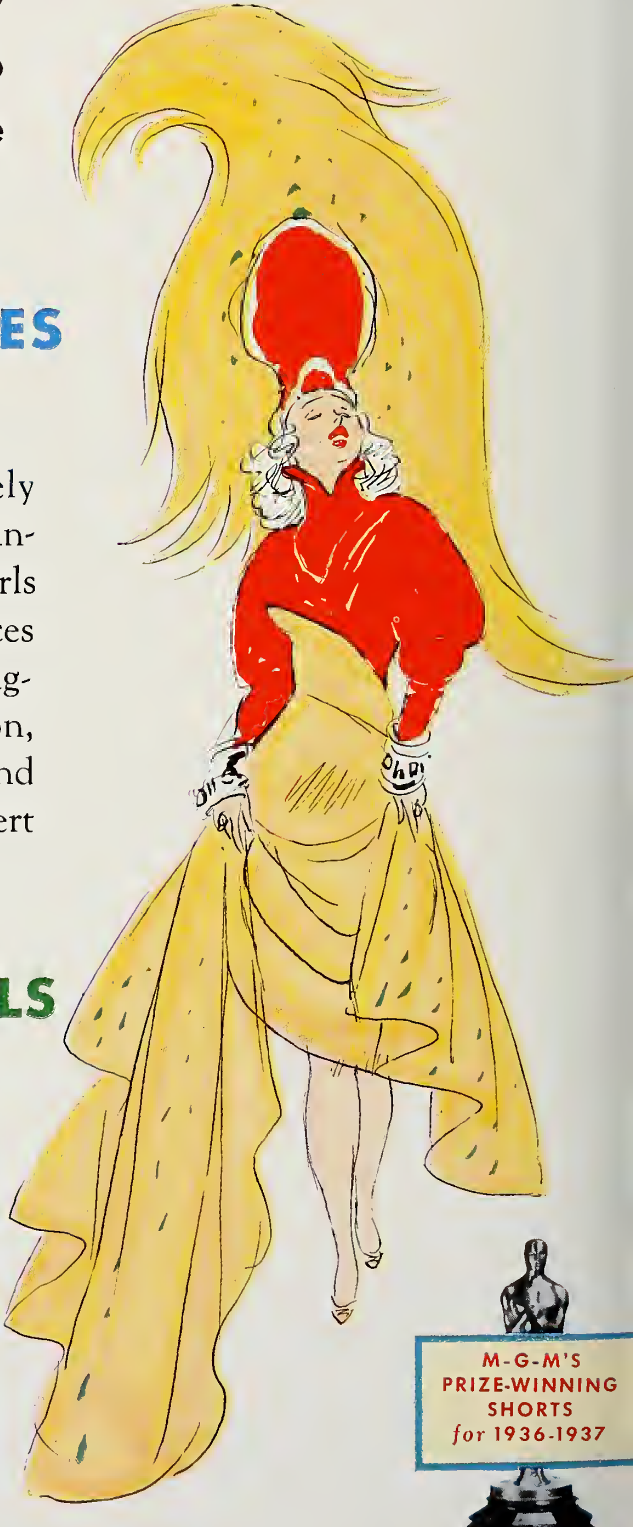

TWO REELS
6 M-G-M MUSICAL COMEDIES
TWO REELS
6 CRIME DOESN'T PAY
ONE REEL
10 M-G-M MINIATURES
Charles 'Chic' Sale . Robert Benchley . Carey Wilson
ONE REEL
10 TABLOID MUSICALS
ONE REEL
18 Harman-Ising HAPPY HARMONIES
CARTOONS in 3-Color Technicolor
ONE REEL
12 FITZPATRICK TRAVELTALKS
in 3-Color Technicolor
ONE REEL
18 PETE SMITH SPECIALTIES
ONE REEL
HAL ROACH'S
12 "OUR GANG" COMEDIES
NE
EEL
HEARST METROTONE NEWS
EDWIN C. HILL, The Globe Trotter—Twice Weekly
M-G-M BEST SHORT OF 1935

'SO LONG
FOLKS!
I'll bring home
another statuette
just like this
Prize I won
last year!"



ISN'T IT THE TRUTH, MR. EXHIBITOR—

that when you need Junior Musical Comedies on your screen, you'd prefer to have them made by the same celebrated talents and at the same studio that made M-G-M's "The Great Ziegfeld." We thought so and that's why we're making—



6 M-G-M MUSICAL COMEDIES

in 2 Sparkling Reels Each

Gay and eye-filling screen spectacles, handsomely mounted in the M-G-M manner—studded with abundant casts of feature-rank star names and beautiful girls—and produced on a lavish scale with all the resources of the mighty M-G-M Studios, including the ace song-writers of "Great Ziegfeld" fame, Walter Donaldson, Gus Kahn, Nacio Herb Brown and Arthur Freed—and outstanding composers and conductors such as Herbert Stothart and Nathaniel W. Finston.

10 M-G-M TABLOID MUSICALS

in 1 Sensational Reel Each

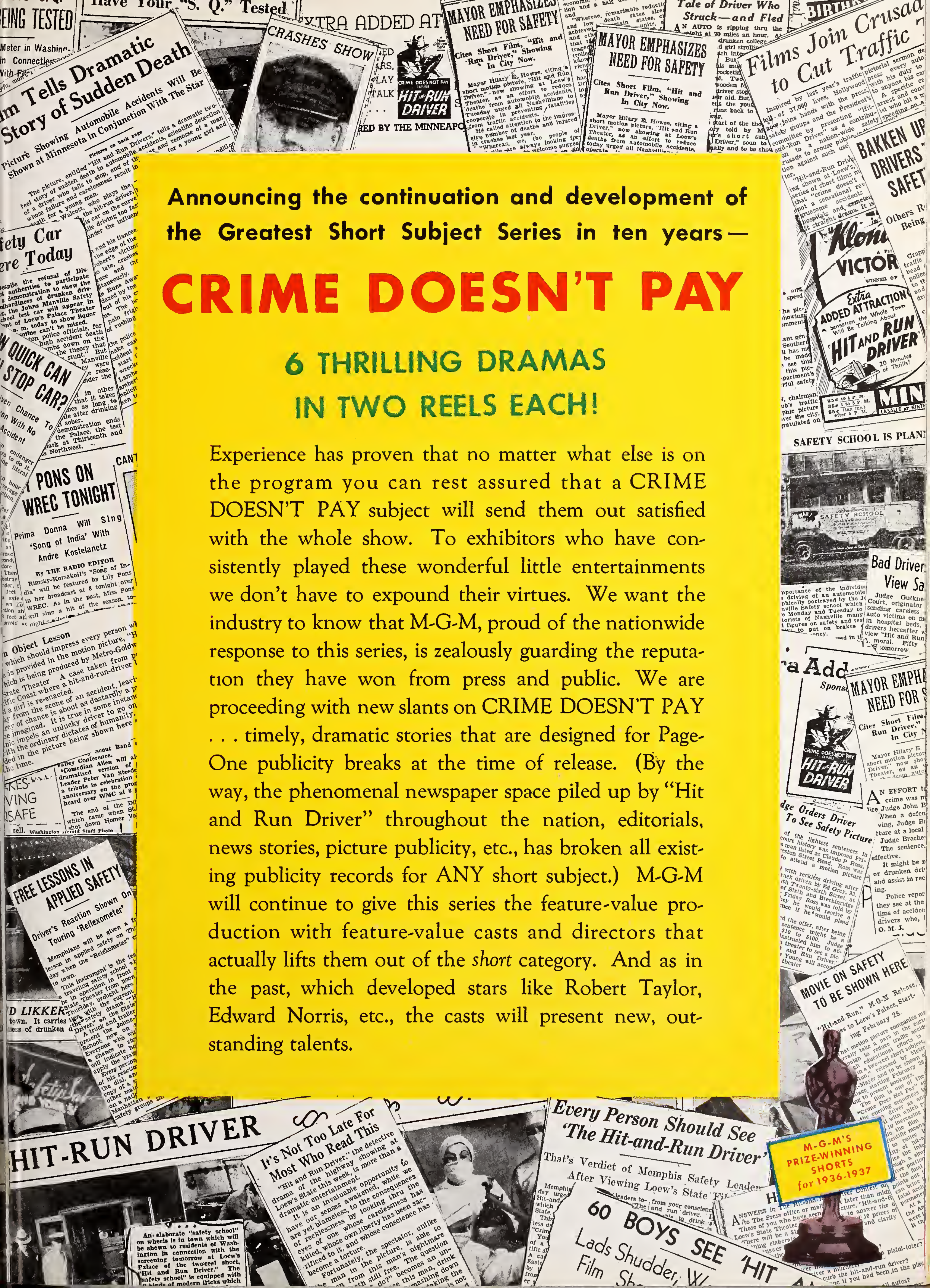
Romantic short stories—smart, bright and charming interludes in highly concentrated form—splashed with laughs, girls and dancing, and set to specially written music that will tune up any program. Series will include:

Name Bands but presented with a specially built STORY

World-Famous Songs each dramatized with a novel STORY

Dance Novelties created by Sammy Lee (noted dance director for Florenz Ziegfeld) each to contain a STORY

M-G-M'S
PRIZE-WINNING
SHORTS
for 1936-1937

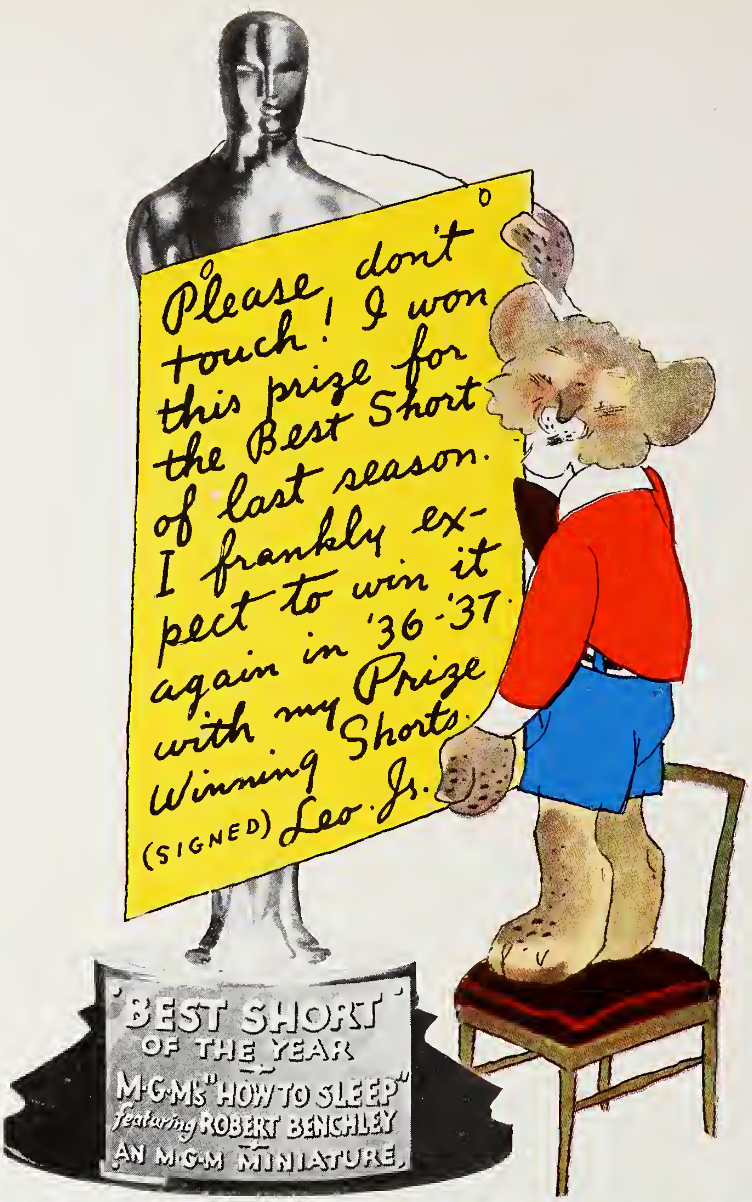

Tells Dramatic Story of Sudden Death
Picture Showing Automobile Accidents Will Be Shown at Minnesota in Conjunction With The Star
CRASHES SHOW
EXTRA ADDED AT
CRIME DOESN'T PAY
HIT-RUN DRIVER
MAYOR EMPHASIZES NEED FOR SAFETY
Cites Short Film, "Hit and Run Driver," Showing In City Now.
Tale of Driver Who Struck—and Fled
Films Join Crusade to Cut Traffic
BAKKEN URGES DRIVERS SAFETY
VICTOR
Extra ADDED ATTRACTION
HIT AND RUN DRIVER
SAFETY SCHOOL IS PLANNED
Bad Drivers View Safety
Safety Car Here Today
HOW QUICK CAN YOU STOP CAR?
PONS ON WREC TONIGHT
Prima Donna Will Sing 'Song of India' With Andre Kostelanetz
An Object Lesson
FREE LESSONS IN APPLIED SAFETY
Driver's Reaction Shown On Touring 'Reflexometer'
Judge Orders Driver To See Safety Picture
MOVIE ON SAFETY TO BE SHOWN HERE
HIT-RUN DRIVER
It's Not Too Late For Most Who Read This
Every Person Should See 'The Hit-and-Run Driver'
That's Verdict of Memphis Safety Leader After Viewing Loew's State Film
60 BOYS SEE 'HIT
Lads Shudder
M-G-M'S PRIZE-WINNING SHORTS for 1936-1937

Announcing the continuation and development of the Greatest Short Subject Series in ten years—

CRIME DOESN'T PAY

6 THRILLING DRAMAS IN TWO REELS EACH!

Experience has proven that no matter what else is on the program you can rest assured that a CRIME DOESN'T PAY subject will send them out satisfied with the whole show. To exhibitors who have consistently played these wonderful little entertainments we don't have to expound their virtues. We want the industry to know that M-G-M, proud of the nationwide response to this series, is zealously guarding the reputation they have won from press and public. We are proceeding with new slants on CRIME DOESN'T PAY . . . timely, dramatic stories that are designed for Page-One publicity breaks at the time of release. (By the way, the phenomenal newspaper space piled up by "Hit and Run Driver" throughout the nation, editorials, news stories, picture publicity, etc., has broken all existing publicity records for ANY short subject.) M-G-M will continue to give this series the feature-value production with feature-value casts and directors that actually lifts them out of the *short* category. And as in the past, which developed stars like Robert Taylor, Edward Norris, etc., the casts will present new, outstanding talents.


Please don't touch! I won this prize for the Best Short of last season. I frankly expect to win it again in '36-'37 with my Prize Winning Shorts.
(SIGNED) Leo Jr.
"BEST SHORT" OF THE YEAR
M-G-M's "HOW TO SLEEP"
featuring ROBERT BENCHLEY
AN M-G-M MINIATURE

IT WAS AN "M-G-M MINIATURE" THAT COPPED THE INDUSTRY AWARD LAST YEAR!

Happily we present in 1936-37 THE PRIZE-WINNING SERIES!

10 M-G-M MINIATURES

THREE BRILLIANT PERSONALITIES BEHIND THE SERIES!

The carefully thought-out program of M-G-M shorts for next season covers a wide range of audience interests. We honestly feel that nowhere else could a theatre obtain show-building elements so absorbing and entertaining as those provided by the Miniature series.

CHARLES 'CHIC' SALE

His "Perfect Tribute" did more to win new patrons to theatres than any film of the year, long or short, and what publicity it got. 'Chic' Sale is one of the greatest character actors of our time. He has new, distinguished impersonations for next season to delight your audiences.

ROBERT BENCHLEY

A new, refreshing personality for the screen! Already famous in literary fields, Benchley brings to pictures a casual quality of genuine humor that has won him an immediate and enthusiastic public. His first Miniature took the prize for Best Short of the Year. Watch for "How to Cure a Cold."

CAREY WILSON

Another brilliant talent for this interesting series. He has long been a famed writer of outstanding feature pictures. He wrote and delivered the dialogue for the fascinating "Pitcairn Island" featurettes of the past season...and audiences demanded more!

SOMETHING
NEW
in
CARTOONS

ISN'T IT THE TRUTH, MR. EXHIBITOR

that the first principle of wide-awake showmanship is to keep one step ahead of the times; never to let your patrons tell you they're fed up with the old year-after-year stuff—BUT TO BEAT THEM TO IT WITH SOMETHING BRIGHT AND NEW!

THE ONLY CARTOON

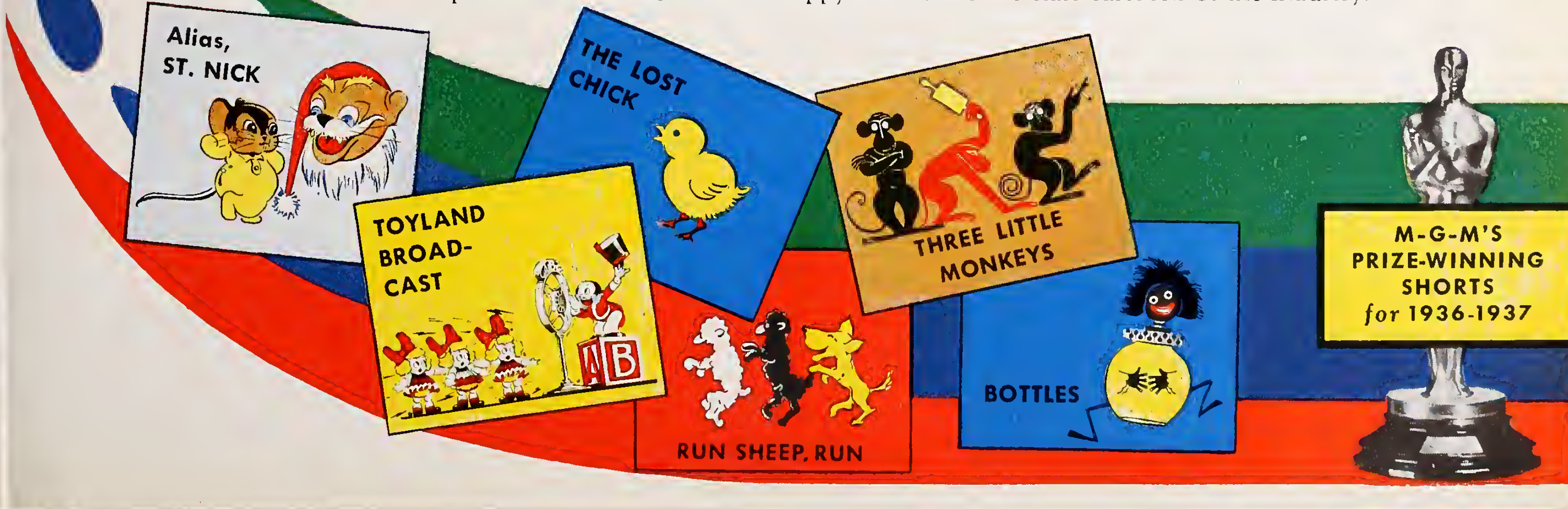
offering a

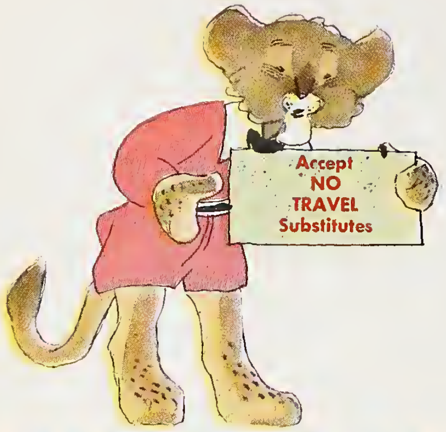
COMPLETE NEW CAST AND
AN ENTIRELY NEW
SHOW EACH ISSUE!

18

Harman-Ising HAPPY HARMONIES CARTOONS in 3-Color TECHNICOLOR and Scored by a 34-PIECE SYMPHONY ORCHESTRA

The well-known critic of the N. Y. Times, Mr. Frank Nugent, expresses what is coming to be more and more the general editorial opinion in America when he says: "Mr.—————— is not the only wizard of animation in Hollywood. Harman-Ising have displayed a real talent." How wise of these showmen to refuse to limit their product to a tiresome repetition of any one or two set characters. Cleverness of theme, beauty of technicolor-reproduction and distinguished symphonic musical effects make Happy Harmonies the class cartoons of the industry.


Alias, ST. NICK
THE LOST CHICK
THREE LITTLE MONKEYS
TOYLAND BROAD-CAST
AB
RUN SHEEP, RUN
BOTTLES
M-G-M'S PRIZE-WINNING SHORTS for 1936-1937


Accept
NO
TRAVEL
Substitutes

ISN'T IT THE TRUTH MR. EXHIBITOR—

that things with distinction and quality give your theatre a standing in the community that other theatres lack, because they are sometimes careless in watching details of their program—**BUT THE AUDIENCE NEVER STOPS WATCHING!**

DE LUXE
TRAVEL
FOR YOUR
PATRONS!

There is only ONE De Luxe Travel Series—

FITZPATRICK TRAVELTALKS

12 GREAT 1-REEL SUBJECTS IN THREE COLOR TECHNICOLOR

In the Metro - Goldwyn - Mayer manner! That's Fitzpatrick Traveltalks! Their Technicolor beauty, their de luxe quality, their ever-interesting, new story-telling approach make them FIRST! The *extra* sparkle on your program and the *extra* draw at your box-office!

M-G-M'S
PRIZE-WINNING
SHORTS
for 1936-1937

15 YEARS AGO!

In 1921 Hal Roach the famed comedy producer collected a flock of assorted kids and started "OUR GANG" comedies. Probably in no other phase of motion pictures has any idea retained its hold on the American public so steadfastly year after year. The Gang is as American as baseball and the circus, and there's no age limit to its enjoyment. Their series for 1936-37 will feature "Spanky" McFarland, supported by Darla Hood, "Alfalfa" Switzer, Billy "Buckwheat" Thomas, Baby Patsy. Fred Newmeyer, who directed "The Pinch Singer" and "Arbor Day" will direct. This year "Our Gang" went on a personal appearance tour and it was no surprise that they broke box-office records.

12 OUR GANG COMEDIES (1 REEL Each)

M-G-M'S
PRIZE-WINNING
SHORTS
for 1936-1937

"HE'S JUST PLAIN PETE SMITH, AN AMERICAN GUY WITH A GREAT SENSE OF HUMOR!"

That's how one exhibitor sized him up! No sir, he doesn't wear a monocle or spout a lot of phoney theories about Art in the movies. He's just another American named SMITH, with a delicious funny bone and a happy faculty for observing his fellow-citizens in action and making swell cracks about the globe we spin on. He's accumulated a world-wide reputation during the five years he's been M-G-M's ace screen commentator, and he's better than ever. The variety of his recent subjects, such as "Audioscopiks," "Airhoppers," "Jonker Diamond" (*what publicity it got!*), will be extended. Whether it's the world of sports or adventure, animal, vegetable or mineral life, if it lends itself to his keen and comic handling he'll do it. Your program's bright spot in 36-37!

18 PETE SMITH SPECIALTIES (ONE Reel Each)

HATS OFF

to the Globe Trotter

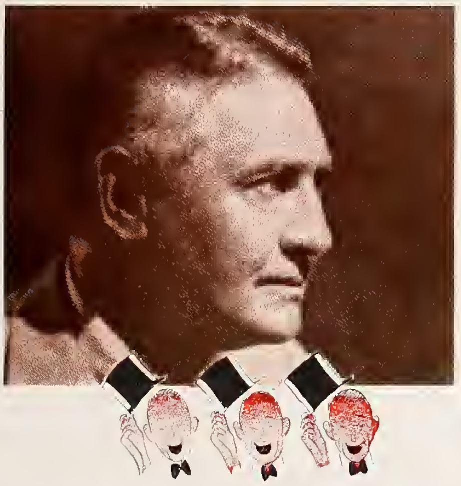
EDWIN C. HILL LEADS AGAIN

✓ 1933
✓ 1934
✓ 1935
✓ 1936

M-G-M'S
PRIZE-WINNING
SHORTS
for 1936-1937

THE NEWSREEL WITH THE LARGEST CIRCULATION!

If it's NEWS—it's in Hearst Metrotone News! If it's in Hearst Metrotone News it's FIRST! And it's expertly described by Edwin C. Hill, GREATEST of them all!



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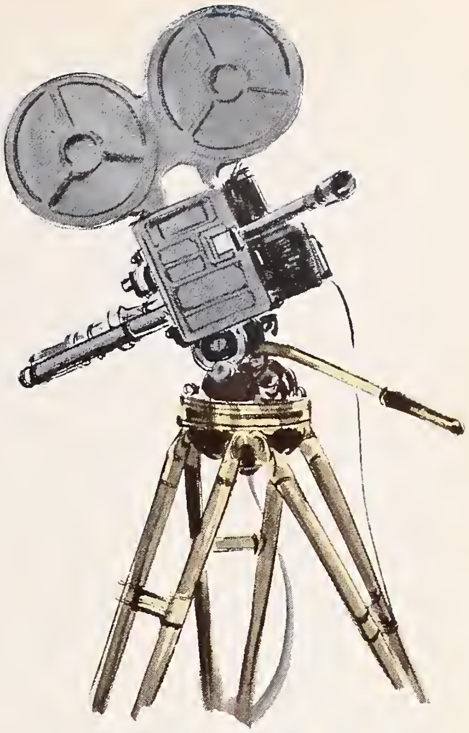

HEARST METROTONE NEWS

featuring **EDWIN C. HILL**
THE GLOBE TROTTER

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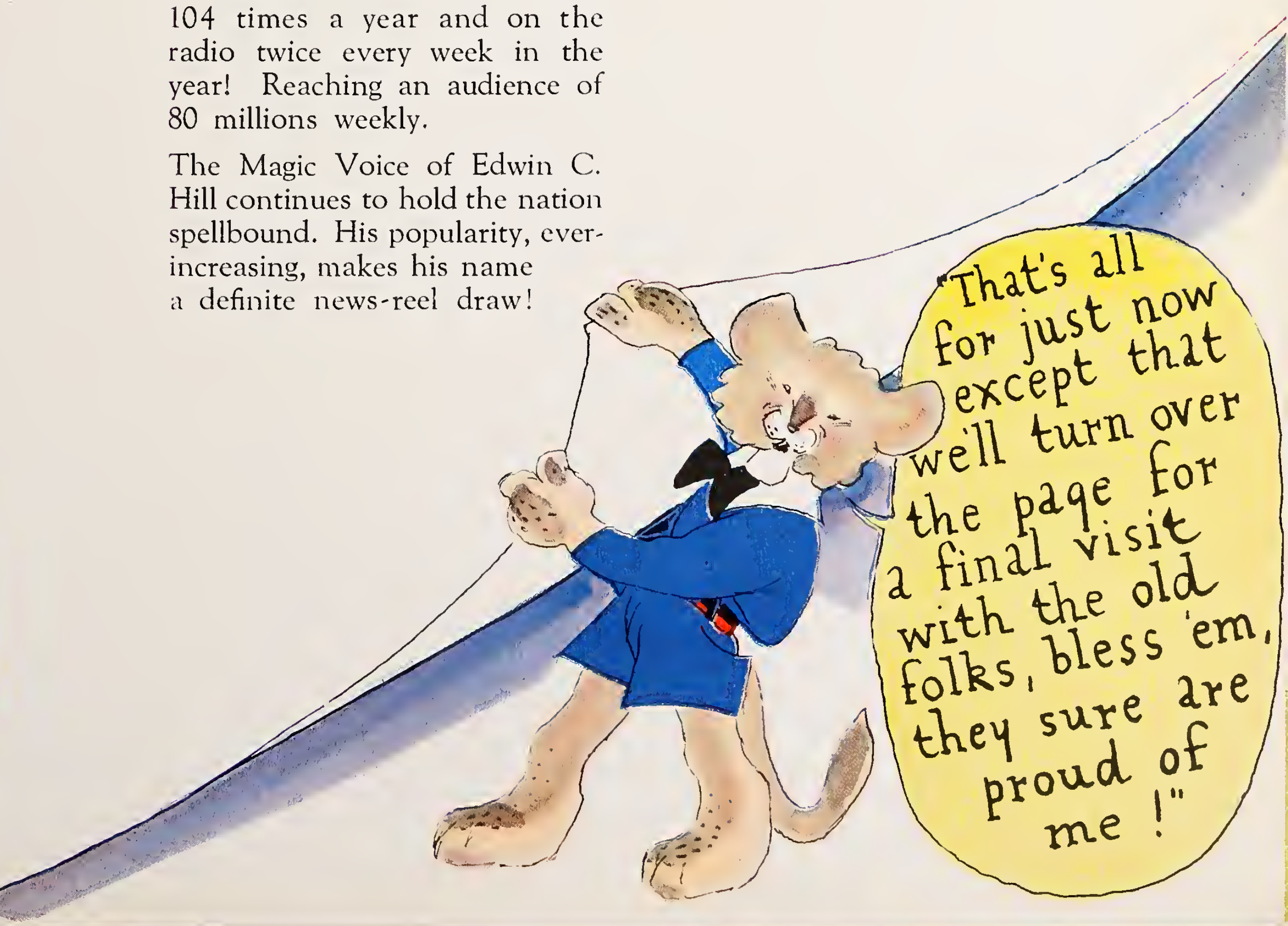
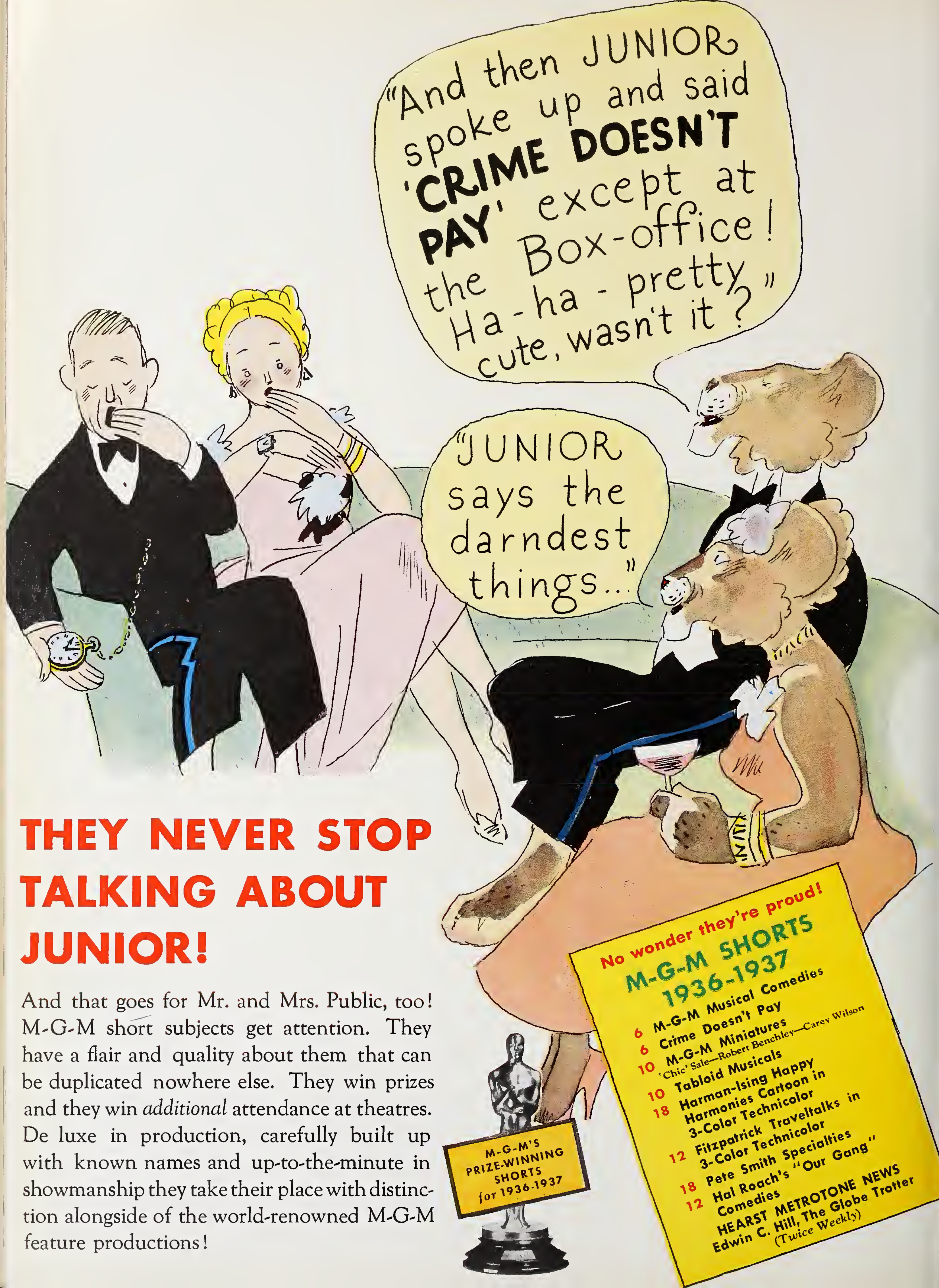

"That's all for just now except that we'll turn over the page for a final visit with the old folks, bless 'em, they sure are proud of me!"


"And then JUNIOR spoke up and said 'CRIME DOESN'T PAY' except at the Box-office! Ha-ha - pretty cute, wasn't it?"
"JUNIOR says the darndest things..."

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And that goes for Mr. and Mrs. Public, too! M-G-M short subjects get attention. They have a flair and quality about them that can be duplicated nowhere else. They win prizes and they win *additional* attendance at theatres. De luxe in production, carefully built up with known names and up-to-the-minute in showmanship they take their place with distinction alongside of the world-renowned M-G-M feature productions!

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18	Harman-Ising Happy Harmonies Cartoon in 3-Color Technicolor
12	Fitzpatrick Traveltalks in 3-Color Technicolor
18	Pete Smith Specialties
12	Hal Roach's "Our Gang" Comedies
	HEARST METROTONE NEWS Edwin C. Hill, The Globe Trotter (Twice Weekly)

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Give and Take

Hollywood history of a singularly fascinting and possibly vital sort is being penciled somewhat perishably on table cloth and menu by mathematicians, amateur and expert, who multiply $4,500 by the number of weeks elapsed at any given moment since James Cagney's run-in with the Warners resulted in estoppage of his salary checks.

The total arrived at by this process of simple multiplication represents a tidy sum, even for tablecloth figures, and the ever-temperamental ladies and gentlemen of the profession are beginning to show signs of indecision as to just what their unsolicited but eager opinion in the matter is or should be or both.

There was none of this uncertainty in the beginning. The cocky redhead was lustily cheered, if not too loudly, when he took the field in defense of the principle that contracts mean what they say whether or not they say what they mean. He was on his way toward the establishing of a precedent that could be variously used by his fellow men and women. If he won, they might reasonably expect to do the same. If he lost, they would avail themselves of that example likewise. His undertaking could mean quite a lot to them, one way and another, and their applause had the fervency of self-interest.

With the passage of time has come a measure of vacillation. As the item of lapsed and potentially foregone compensation takes on the proportions of important money (estimators say it can mount to $200,000 before the case comes up for final settlement in the upper court) there are those who whisper a wish that the actor's case might have been a little differently predicated, others who hold that a less expensively salaried player would have had a better chance of winning judicial sympathy, still others who express a dawning doubt that Mr. Cagney, specifically, was or is the precisely perfect person or personality to represent the acting profession in just this sort of way.

Much or all of this, naturally, is expressed quietly, between friends, with sustained pressure of soft pedal and reiterated injunction against quotation. It is induced in large measure by the loud silence emanating from the Warner offices and the equally impressive stillness of the lay press, which swells in inverse ratio to the mounting arrearage and, therefore, in contradiction of standard rules governing news values. As to Mr. Cagney, it is a little hard to determine whether he is talking less or merely finding fewer listeners. In any case, the whole affair is beginning to display some probability of being washed up with yesterday's table linen, which is not what the rank and file of contract players wanted in the beginning but may turn out to be in the end.

Meanwhile the gossip of the colony is not without rumors in general kind. Katharine Hepburn, Al Jolson, Errol Flynn and Constance Bennett are among those lately mentioned as negotiating contractual readjustments of one kind and another. For the most part these and other situation, to borrow the distributors' term, are dollar cases. Reports of neat earnings on the part of many major companies have not been overlooked and the seasonal promises aired at company sales conventions have been duly noted. No doubt there will be more of this give-and-take before the cameras get far into the serious business of grinding out the 1936-37 product. Probably there will be somewhat less of it than there might have been if Mr. Cagney had conducted his operations a little less spectacularly.

Itemization

B. P. Schulberg has launched his producing firm, which will make 16 pictures for Paramount distribution during a two-year period, under the title of B. P. Schulberg Pictures, Inc., according to papers filed in Sacramento. Ralph A. Kohn is vice-president and treasurer, Louis E. Swartz secretary. . . . Edmund Grainger has signed a contract with Universal to continue another year with the company as associate producer. . . . Samuel Smith, head of British Lion, attended the Republic sales convention in Chicago, that company having a five-year distribution arrangement with his organization. . . . John Hammill, censorship editor at Paramount, will continue in that capacity and act additionally as manager of the Ernest Lubitsch producing unit. . . . Another writer has become an associate producer, Samuel Engel making that transition at Twentieth Century-Fox. . . . The Fox West Coast bankruptcy case will probably be reopened in Los Angeles as a result of a judgment handed down by the U. S. circuit court of appeals in San Francisco granting Creditors Thomas L. Tally and the Corbar corporation a rehearing in the case. . . . Dr. William Strunk, Jr., has returned to his professional duties at Cornell University after eleven months of experting on the production of "Romeo and Juliet." . . . Clarence Badger is to direct a Zane Grey picture for National Studios in Australia. . . . Paramount has added Anthony Nace, Eleanor Wesselhoeft and Gertrude W. Hoffman to the cast of "A Son Comes Home." . . . Mary Brian, back from a picture-making stay in England, has been assigned a role in Paramount's "Three Married Men." . . . Burroughs-Tarzan has acquired background footage shot by Allan Dwan in Alaska for Universal's "Tundra." . . . Jobyna Howland, veteran character actress of stage and screen, died here Monday. . . . Eddie Cantor will start on "Pony Boy" for Samuel Goldwyn on his return from a three weeks' trip to Honolulu. . . . "Give Me Your Heart," Cosmopolitan-Warner, will come out as "I Gave My Heart," shifting the tenses. . . . They say that Bryant Washburn, Jack Mulhall, Frank Mayo and Harry Myers have agreed to play themselves in "Hollywood Boulevard," a story of a fallen screen star's comeback. . . . Columbia is going to call "San Francisco Nights" "The Final Hour." . . . Twentieth Century-Fox has postponed the starting of "Thank You, Jeeves," until July. . . . John Boles is cancelling a personal appearance tour to make a picture for RKO-Radio. . . . Jack Benny may be held over for another picture after he finishes "Broadway Melody of 1937." . . . Wesley Ruggles is set for another year at Paramount.

Work and Win

S. S. Van Keuren, new production manager for Hal Roach, did a Horatio Alger with witnesses to get the berth. He started at the Roach lot as a member of a swing gang and became prop boy. He was good enough at that to be made a unit prop man and, first thing he knew, he was an assistant director and unit manager. It didn't happen as fast as it reads, naturally, but from that position he moved up to charge of construction, charge of the art department, charge of permanent construction, and then technical director.

In the last named assignment he installed a policy keyed by himself in these words: "Funny people in funny backgrounds are not nearly so funny as funny people in perfectly serious backgrounds." The theory worked out so well in practice that his promotion to production managership of the studio followed.

Incidentally, Hal Roach has completed and previewed his last two-reel comedy, "Hill Tillies," with Patsy Kelly and Lyda Roberti, and from now on will produce only full length features and an occasional single-reel "Our Gang" comedy.

Sixes and Sevens

Undistinguished by the predicted spurt in production, the first week of June witnessed the starting of six pictures and the completion of seven, the numbers describing admirably the studio condition as 1935-36 schedules are wound up and 1936-37 programs hang fire. Shop talk, split between what's been and what's to be done, inclines, as is Hollywood custom, toward emphasis

(*Continued on page 40*)

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

High Tension

(20th Century-Fox)

Comedy Romance Drama

This is a story of a pair of undersea cable layers, the adventurous drama as they go about their hazardous daily work and their comedy adventures in the field of love on shore. The locales are San Francisco, the Hawaiian Islands and beneath the sea. Production is based on an original story by J. Robert Bren and Norman Houston, with screen play by Lou Breslow, Edward Eliscu and John Patrick. Direction is by Allan Dwan, maker of the recent "Song and Dance Man" and "Human Cargo."

For a thrill adventure background the picture gives an inside glimpse into the mechanics of transoceanic cable laying, the dangers encountered when it is necessary to repair breaks and engineering problems that have to be overcome. For romantic love interest story purposes it details the experiences of a pair of battling lovers who can't get along either with or without each other and what happens when the disgusted swain starts a bit of romantic philandering with his coworker's girl friend.

Though the cast offers no outstanding stock names that draw patronage on their own strength alone in any great numbers, it is composed of players whose past records prove them to be acceptable journeyman entertainers. The four leads in the production who are continually the center of interest are Brian Donleavy, Glenda Farrell, Norman Foster and Helen Wood. Since Donleavy's debut in "Barbary Coast," he has appeared in several important pictures, "Mary Burns, Fugitive," "Strike Me Pink" and "Human Cargo." Miss Farrell and Foster are well known to audiences and Helen Wood, after smaller parts in "Roman Scandals" and "Kid Millions," was prominent in "My Marriage." Supporting players are Robert McWade, Theodore Von Eltz, Romaine Callender, Jasper Sayer, Hattie McDaniel and Murray Alper.

Script calling for action that will be a combination of comedy, exciting thrills, wise cracking and fast moving romantic lover interest, production seems to possess a novelty in motivation, locale and characterizations that will make for interest creating showmanship.

Girls' Dormitory

(20th Century-Fox)

Drama and Romance

A serious story of the drama of romantic conflict, told in situations and against backgrounds that accentuate its poignant character is related here. Basically it is the realtistic story of a man and two women, one a mature teacher, the other a full blooded visionary romantic school girl. Continually in the background is the menacing presence of two other people, who because of the rigidly austere moral lives they have lived either will not or cannot understand the turmoil that raged within the breasts of the first three.

Continental in character, following in a general atmospheric theme the idea of "Eight Girls In A Boat" and "Maedchen in Uniform," the picture is based on a play by Ladislaus Fodor which enjoyed quite a vogue recently in Europe. The screen play is by Gene Markey, who previously has not concerned himself with such serious material and direction is by Irving Cummings.

Production effects being in keeping with the tone of the story, the picture concentrates on an entertainment premise that makes people think. Nevertheless it is of a topical nature and has a counterpart in incidents that continually crop up in almost any locality. A teacher author is affectionately appreciative of assistance given him by a mature feminine compatriot. A student in the sternly conducted private school falls in youthful love or infatuation with her instructor. The austere operators of the girls infatuation but cannot discover whom the objective is. Threatening unhappiness to all, story builds through a series of potent dramatic situations, in which the young girl sacrifices her dream as the man and woman teacher recognize a love that has been long existent.

Herbert Marshall is the teacher. Ruth Chatterton returns to the screen in the role of his co-worker and long-time admirer. Simon Simone, noted European actress, makes her debut in the role of the girl. J. Edward Bromberg and Constance Collier are the high but narrow-minded menaces to the happiness of the first-named trio. Several recognized names are included in the support as John Qualen, Shirley Deane, Frank Reicher and George Hassul are listed.

I Give My Heart

(Warner)

Dramatic Romance

The plot of this story is daring. The situations which it precipitates call for appealing sympathetic interest in its romantic phrases and tense interest in those that are dramatic. Given a searching, frank and pointed treatment, it deals exclusively with natural human beings caught in a web of desire and love. Built around a situation that has occurred a countless number of times yet one that nobody has been able to understand or prevent, it is being brought to the screen in the convincing atmosphere that has for its primary appealing function the efforts of real people to understand and effect a solution of problems that were dictated by the heart and not by the mind.

Based on a book and play by Jay Mallory, titled "Sweet Aloes," the picture features Kay Francis, who because of her remarkable work in the forthcoming "White Angel" undoubtedly will be of unusual interest to patrons, particularly women. The screen play is by Casey Robinson and Archie Mayo is the director.

With Miss Francis starred the principal supporting players are George Brent, Patric Knowles, a young English actor brought here originally for a role in "Charge Of The Light Brigade," and Roland Young. Minor players, all of whom, however, are important to the story's narration and action, include Frieda Inescourt, Zeffie Tilbury, Henry Stephenson, Halliwell Hobbes, Elspeth Dudgeon and Helen Flint.

Primarily a woman's story, the picture concentrates on the adventures of a woman in love. Becoming without the benefit of marriage mother of a child, the father of whom was a married man she loved sincerely and sympathetically, she, under the advice of an old friend, surrenders the child to the man's invalid wife. She marries again, but it is a cold loveless thing in which the following of a gay social world is the only leavening contrast. Not until she discovers that the woman whom she has wronged knows her secret and is proud of the happiness she brought to her husband does the mentally beleagured woman become the full wife of her husband.

Three Cheers for Love

(Paramount)

Romance with Music and Dancing

This is one of the first pictures to come within Paramount's recently inaugurated expanded budget plan. Originally started as a B picture, as it neared completion studio executives became convinced that by the expenditure of a little more money, the addition of a few more names and the introduction of some spectacular song dance routines enhancing background effects, would make the picture a potential A feature.

The story concerns itself with youthful happiness, romance, light drama, comedy and the idiosyncrasies that go with a combination of such elements. A picture of youth, it features a cast of youthful players with a liberal sprinkling of veterans to make for effective balance. It's a story of a modern young American girl, her father and mother. Most consistently, however, it concentrates on the girl and her experiences in an exclusive girl school, which really isn't a girl's school at all, but the spur-of-the-moment idea of a pair of old theatre troupers and a galaxy of musical comedy actors to crash Hollywood.

On the youthful side it presents Eleanore Whitney, fast-stepping dancing star and singer, and Robert Cummings in the principal roles. Louis DaPron, Paramount's new dancing sensation, is included as is Olympe Bradna, a French girl straight from the Folies Bergere in Paris. On the more mature side of the roster of players, Grace Bradley, John Halliday, William Frawley and Elizabeth Patterson are included.

Five song numbers are featured in the picture. Four are by Ralph Rainger and Leo Robin and the other is a Mack Gordon-Harry Revel contribution. Dances, all of which are spectacular and colorful, were arranged by Danny Dare, and the currently popular swing numbers are the dominating features.

Picture is based on a story by George Marion, Jr., for which Barry Trivers prepared the screen play. Ray McCarey, who is noted for his ability to handle fast-moving, zestful material, is the director.

We Went to College

(Metro-Goldwyn-Mayer)

Comedy

The tense of the title keys this one—old grads, boys and girls, back on the campus for a college reunion. It has only one character, comedy, that has for its intent as dialogue, action and situations are blended and that is to make for an all-laugh feature in which nothing is too nonsensical to try as long as it seems possible that it will be a potential funny-bone

(*Continued on page* 40)

As Predicted! FURY at the Capitol!

"'Fury,' is the finest original drama this year . . . brilliantly directed, bitingly written and splendidly performed. 'Fury' is direct, forthright and vehement. That it is brilliantly executed as well makes it all the more notable. All have a share in the glory of 'Fury'." —*Frank S. Nugent*, N. Y. *Times*.

"A compelling document . . . with remarkable audacity for Hollywood, it has been brought to the screen with all its shocking implications . . . a visual and emotional crescendo handled magnificently. The cast gives an inspired performance." —*Howard Barnes*, N. Y. *Herald Tribune*.

"A smash melodrama . . . brilliantly acted, imaginatively directed, splendidly written, 'Fury' packs a monumental wallop . . . an exciting and impressive film." —*Bland Johaneson*, N. Y. *Daily Mirror*.

"Heart-piercing story . . . the screen of the Capitol reflects the fierce fire of a tremendously vital film-saga which shatters the shackles of conventional motion picture entertainment. It is a breathless, turbulent document. Its drama leaps from the screen to live long in your memory. It gathers force and impetus in every sequence, and goes onward through a thousand thrills to a heart-stopping climax. Never for an instant does its break-neck pace lessen, nor its grip relax upon tingling emotions. Every member of the troupe contributes to the rich dramatic entertainment." —*Regina Crewe*, N. Y. *American*.

"Powerful punches are packed into the scenes . . . story is developed on a rising tide of suspense that breaks into a smashing climax . . . a thrilling spectacle and a moving, human drama . . . excellently acted by all." —*Kate Cameron*, N. Y. *Daily News*.

"Strong film fare . . . vividly acted and directed." —*Rose Pelswick*, N. Y. *Eve. Journal*.

"Accumulates an impressive dramatic fire . . . an arresting and powerful picture." —*Thornton Delehanty*, N. Y. *Post*.

"As violent as dynamite. In addition to an original theme, a definite viewpoint, and enough punches to jar Joe Louis, 'Fury' is fine movie entertainment. Spencer Tracy plays with a sureness and force few other screen actors display. This is a picture to get you excited and keep you that way . . . grand stuff, shrewdly written, well acted, directed with strength and skill." —*Eileen Creelman*, N. Y. *Sun*.

"An earnest, excellently-acted film . . . a completely undisguised, unpretending one . . . mighty good melodrama. As simple, as terrifying as the headlines in today's newspaper. You cannot afford to miss the film. To do so would be to ignore one of the most startling and courageous things the American cinema has done. The acting is something to cheer about. A film that is well worth saluting." —*William Boehnel*, N. Y. *World-Telegram*.

SYLVIA SIDNEY · SPENCER TRACY in "FURY" . . . with Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan . . . Story by Norman Krasna. Fritz Lang, director. A Metro-Goldwyn-Mayer Hit!

Cool **CAPITOL** B'WAY & 51st ST.
Major Edward Bowes
Mng. Dir.

YOUR DISH!

Climaxing the ad-selling in N. Y. papers that has the town flocking to this fine flicker!

IN THE CUTTING ROOM

(*Continued from page 38*)

tickler. Devoid of anything that sembles sanity, leaving no room at all for anything serious to creep in, being neither elevating, inspiring or impressive, it's just a story of old grads having a good time.

Of more than usual topical interest, inasmuch as its release date will most likely coincide immediately with or just after actual college reunions, it seems to be of the entertainment interest quality that will make for quick and hilarious exploitation. Just as the time, locale and incidents narrated constitute ready-made sources of showmanship ingenuity and effort to identify the production's comedy character, the reputations of the players featured further hint the show's identity. Actually the picture has no star as the entire cast is featured. Inclusion of Hugh Herbert, Charles Butterworth and Una Merkel is the first fact that probably will appeal to audience and showman interest. Furthering this with the addition of Walter Catlett and Edgar Kennedy gives a more inclusive idea of what may be expected. Though Walter Abel has heretofore not been presented as a comedian, he is one in "We Went To College." Also Edith Atwater, a newcomer from the stage, will make her debut as a comedienne.

Fun on the campus, on the football gridiron, in frat houses, at the amateur performance of Shakespeare, down on old lovers lane and on the romantic lake are the ingredients out of which George Oppenheimer and Finlay Peter Dunne, Jr., have spun their story. The elements with which the players have to deal, they also are the comedy potentialties on which director Joseph Santley, who during his career at Republic turned out several acceptable pictures, is concentrating to provide desirable midsummer amusement.

Suzy

(Metro-Goldwyn-Mayer)

Comedy Romance Drama

Main point of showmanship interest in this is that it's a typical Jean Jean Harlow picture. In theme and atmosphere it is an exciting effervescent concoction of comedy, romance, drama, adventure, light dashes of mystery, suspense and surprises. Fundamentally, it provides Harlow with the kind of material in which she has made her most popular successes, such as "Red Dust," "Red Headed Woman," "China Seas" and "Dinner At Eight." Providing her plenty of opportunity to indulge her own explosive talents and personality, she is called upon to sing, dance, become romantically and topically involved in intriguing love interest and political drama in ways that are typical of Jean Harlow.

Locale of story is Paris. In it Harlow, a stranded Broadway showgirl, becomes the volatile toast of the boulevards and night clubs, becomes involved in a spy plot and in encountering the full quota of adventure from that situation adds to it by waking up one morning to find that she is married to two men. Feature is being given to production, directorial and atmospheric backgrounds commensurate with the color of the star and the quality of story.

With Harlow as the top name, the principals featured are Franchot Tone and Cary Grant. Thus a trio of names whose box office attractiveness is established, are placed in the hands of exhibitors to be used in conjunction with the allure of the story and class and color of effects in ways that have the most effective locale significance. Additionally to the featured players, the chief players in the supporting cast are of more than usual value inasmuch as Lewis Stone, Benita Hume, Inez Courtney, Reginald Mason, Tempe Piggott, Greta Mayer and Christian Rub are prominent in the picture's action.

Based on a published novel by Herbert Gorman, a bit of modern literature that contains much in the way of entertainment potentialities that make for effective and pleasing screen translation, direction is by George Fitzmaure, maker of "Mata Hari," "As You Desire Me" and more recently "Petticoat Fever."

Six Films Start, Seven Finished on Hollywood Scene

(*Continued from page 37*)

on tomorrow's pictures. Echoes from company conventions resound pleasantly through the colony, interpreted as indicative of bigger and better spending, wider and braver enterprise. Nobody hereabouts is selling Hollywood short.

Among the six pictures started in work, the second Pickford-Lasky production, "The Gay Desperado," arrests principal attention. Majority opinion was extremely favorable to the first, "One Rainy Afternoon," and much is expected of the second, another musical romance in the lightly sophisticated manner. Direction has been assigned to Rouben Mamoulian, adept at this sort of thing and beneficiary in this case of the invaluable Lasky counsel, and the cast includes Nino Martini, Leo Carillo, Ida Lupino, Harold Huber, Mischa Auer, George Dupont, Alan Garcia and Adrian Rosely (you could almost sing it).

Paramount put two pictures into production. Stuart Heisler is directing "Johnny Gets His Gun," with Ralph Bellamy, Katherine Locke, Onslow Stevens, Andy Clyde, David Holt, Purnell Pratt, Rollo Lloyd, Noel Madison and Chick Chandler in the cast. "Lady Be Careful" will feature Benny Baker, Larry Crabbe, Grant Withers, Wilma Francis, Nick Lukats, Terry Ray, Louise Stanley and Irene Bennett and is under direction of J. T. Reed.

At MGM Edwin Martin went to work on "Sworn Enemy," directing Robert Young and Florence Rice, supported by Lewis Stone, Joseph Calleia, Nat Pendleton, Harold Huber, Harvey Stephens, Samuel Hinds and Robert Gleckler. Activity in this quarter is expected to be stepped up sharply shortly, or shortly sharply, or—(let it go).

Twentieth Century-Fox, also slated for a brisk pick-up in the not distant future, placed "The Holy Lie" before the cameras. It is a Sol Wurtzell production directed by Lewis Seiler. The cast includes Jane Darwell, Claire Trevor, Arlene Judge, J. Edward Bromberg, Evelyn Venable, Frank Reicher, Astrid Allen and Paul Stanton.

Universal commenced work on only one picture but sent another back to the cameras for extensive revision. "Crash Gordon" is the remake. "Postal Inspector," the new production, will present Ricardo Cortez, Patricia Ellis, David Oliver, Bela Lugosi, Michael Loring, Arthur Loft and William Hall, and is being directed by Otto Brower.

Of the seven completed pictures, Twentieth Century-Fox accounted for a pair with the remaining five distributed over five other companies. First of the pair is "To Mary With Love," in which Warner Baxter and Myrna Loy have the stellar roles. The supporting cast includes, among others, Ian Hunter, Jean Dixon, Pat Somerset, Helen Brown, Paul Hurst, Arthur Aylesworth, Florence Lake and Edward Cooper. It was directed by John Cromwell. James Tinling directed the other picture completed by Twentieth Century-Fox, "Pepper," in which Jane Withers and Irvin S. Cobb are starred. Supporting players are Slim Summerville, Dean Jagger, Muriel Roberts, Ivan Lebandeff, George Hunter, Maurice Cass, Romaine Callender, Tommy Bupp, Reginald Simpson and Carey Harrison.

"Night Wire," described as a thrill action romance drama, presents Lew Ayres, Joan Perry, Thurston Hall, Henry Mollison, John Gallaudet, George McKay, Victor Kilian, Gene Morgan and Wryley Birch. The direction is by David Selman.

Paramount's contribution to the plus side of the production column is "The Return of Sophie Lang," directed by George Archainbaud, with Gertrude Michael, Sir Guy Standing, Ray Milland, Elizabeth Patterson, Colin Tapley, Paul Harvey, Garry Owen, Don Rowan, Furnell Pratt, Ted Oliver and James Blaine. It is a modern story with an element of mystery interwoven into the love interest.

Republic, which is launching an intensive production program expected to materially heighten activity on this sector, transferred to the cutting room "Ticket to Paradise," which features Roger Pryor and Wendy Barrie. The supporting cast of this production includes Claude Gillingwater, Andrew Tombes, Louis Alberni, E. E. Clive, John Sheehan, Harry Woods, Duke Yorke, Harry Harvey, Charles Lane, Harrison Greene, Eric Mayne, Bud Jamison and Gavin Gordon. Aubrey Scotto directed.

The sole independent production in the group is Invincible's "Easy Money." Onslow Stevens and Kay Linaker head a cast which has the following: Noel Madison, Wallis Clarke, Selmer Jackson, Robert Homans, John Dilson, Barbara Bedford, Alan Woods and Robert Graves.

Delays Office Shift

Although scheduled to move from the Bond Building on Broadway this week into new headquarters at the RCA Building, Rockefeller Center, Fanchon and Marco has delayed the switch until July 1. Additional space has been taken since the lease was signed, hence the new quarters will not be ready until next month.

Take Long Island Houses

Sam Strassberg and Jack Hattem of Interboro have acquired from Sam Baker the Laurel, Springfield Gardens; Laurelton, Laurelton; Island, Hollis; Gables, Merrick, and Little Neck, Little Neck.

SWING ALONG WITH

20th CENTURY FOX

as it beats even its own great 1935-36 record

IN 1936-37!

What 20th Century-Fox did during the past season is glowing history. *You know it!* But this company is not content to stand on its record. Great as were those hits, dazzling as were the stars heading the casts . . . pictures *already* completed and in production, stories *already* purchased, additional stars *already* signed . . . plus the producing organization that's the talk of show business . . . definitely guarantee a program for next season far more powerful *in every way!*

You *never* started a season with hits like these
AUGUST, SEPTEMBER, OCTOBER releases . . .

SING, BABY, SING

Greater than "Thanks a Million"

with

ALICE FAYE • ADOLPHE MENJOU

TED HEALY, PATSY KELLY, GREGORY RATOFF, RITZ BROTHERS, MICHAEL WHALEN, Paul Stanton, Tony Martin, Douglas Fowley, Virginia Field, Montagu Love. Directed by Sidney Lanfield.

WILL ROGERS • JANET GAYNOR

in

STATE FAIR

LEW AYRES, SALLY EILERS, Norman Foste
Louise Dresser, Frank Craven, Victor Jory
and Blue Boy. Story by Phil Stong.
Directed by Henry King. The first
of the Will Rogers pictures to
be re-issued this season.

WARNER BAXTER · MYRNA LOY
in
TO MARY—WITH LOVE
with
IAN HUNTER · CLAIRE TREVOR
Jean Dixon
Directed by John Cromwell

HERBERT MARSHALL · RUTH CHATTERTON
in
GIRLS' DORMITORY
introducing a new personality
SIMONE' SIMON
With Dixie Dunbar, J. Edward Bromberg, Tyrone Power, Jr., John Qualen, Constance Collier, Shirley Deane. Directed by Irving Cummings.

CHARLIE CHAN AT THE RACE TRACK

Starring **WARNER OLAND** with Helen Wood, Alan Dinehart, Thomas Beck, Keye Luke, Gloria Roy, Gavin Muir, G. P. Huntley, Jr., Frankie Darro. Based on the character "Charlie Chan" created by Earl Derr Biggers. Directed by H. Bruce Humberstone.

THE HOLY LIE

With Claire Trevor, Arline Judge, Jane Darwell, J. Edward Bromberg, Paul Stanton, Astrid Allwyn. Directed by Lewis Seiler.

Fredric **MARCH** Warner **BAXTER**

Lionel **BARRYMORE**

in

THE ROAD TO GLORY

With JUNE LANG, GREGORY RATOFF,
Victor Kilian, Paul Stanton, John Qualen,
Julius Tannen, Theodore Von Eltz.
Directed by Howard Hawks.

Harold Bell Wright's

ALIAS BRIAN KENT

A Sol Lesser Production. First
of his outdoor all-star classics.

JANET GAYNOR

(AND TWO MORE STARS)

in

LADIES IN LOVE

Two feminine stars of comparable rank with Miss Gaynor will be signed for this important picture. Directed by E. H. Griffith.

JANE WITHERS

in

PEPPER

IRVIN S. COBB, SLIM SUMMERVILLE, Muriel Robert, Ivan Lebedeff, Dean Jagger, George Humbert. Directed by James Tinling

PIGSKIN PARADE

Mark this down as one of your big fall dates! A FOOTBALL MUSICAL, ablaze with fun, gayety and big-game color . . . timed to cash in when gridiron interest is at fever heat. A notable cast is being chosen to measure up in every way to the high 20th Century-Fox standards for its most important pictures.

THANK YOU, JEEVES

From the celebrated and hilarious Saturday Evening Post stories by P. G. WODEHOUSE. Arthur Treacher, the butler who reached fame in "Curly Top," plays Jeeves.

LORETTA YOUNG

in

RAMONA

The perfect picture for color with color that is perfect

With **DON AMECHE**, Kent Taylor, Pauline Frederick, Jane Darwell, Katherine DeMille, Victor Kilian, John Carradine, Paul Stanton, J. Carroll Naish. 100% Technicolor. Directed by Henry King.

THE JONES FAMILY

in

SEE AMERICA FIRST

With Jed Prouty, Shirley Deane, Spring Byington, Kenneth Howell, June Carlson, George Ernest, Florence Roberts, William Mahan. Directed by James Tinling.

SHIRLEY TEMPLE

in

THE BOWERY PRINCESS

With Frank Morgan, Helen Westley, Robert Kent, Delma Byron, Astrid Allwyn, Berton Churchill, Stepin Fetchit, Paul Stanton, Julius Tannen, John Carradine, Herman Bing, The Hall Johnson Choir. Directed by William A. Seiter.

WILL ROGERS

in

DAVID HARUM

With Louise Dresser, Evelyn Venable, Kent Taylor, Stepin Fetchit. Directed by James Cruze. From Edward Noyes Westcott's novel.

—and these other hits

TO MAKE 1936-1937 YOUR MOST PROFITABLE SEASON!

Following the outstanding product of the first quarter . . . 20th Century-Fox has scheduled a program that will make the rest of the season equally memorable. To mention but a few: **SHIRLEY TEMPLE** in "Sunbonnet Sue," "The Stowaway" and one other; "**ON THE AVENUE,**" a musical smash by Irving Berlin who wrote story, music, lyrics; "**KING OF THE KHYBER RIFLES,**" starring Victor McLaglen in the deathless story of the defense of Khyber Pass; another **DIONNE QUINTUPLET** box-office sensation; "**LLOYD'S OF LONDON,**" epic of British naval power and the birth of the most colorful institution of today; "**THE PEACH EDITION,**" introducing beautiful and famous Sonja Henie, world's champion figure skater; "**MARK OF ZORRO,**" *in music;* "**WHITE HUNTER,**" powerful, sweeping adventure and love-drama in Africa's depths; "**BANJO ON MY KNEE,**" rich-as-earth Southern tale adapted by William Faulkner (author of "Sanctuary") against a background similar to "Tobacco Road"; "**THE LAST SLAVER,**" mighty sea-drama of slave running with a lone ship defying the navies of two nations; "**THE McKINLEY CASE**" (tent. title) strangely engrossing story of the first G-Man; "**WAKE UP AND LIVE,**" the year's most sensational-selling, non-fiction book with a strong appeal to women. *And,* as the past season has so well demonstrated, 20th Century-Fox will invest these and other productions with the smartest of modern showmanship . . . and people the casts with stars that will make your marquee the bright spot in your town.

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

For the record, since it does not appear to have yet been written, is the complete story about the newspaper treatment given little Freddie Bartholomew's pension payments from the Canadian government. The obvious inference made by the press was that Freddie was being paid a pension the while he is reaping thousands weekly as a Hollywood star.

A newspaperman in Ottawa, the Canadian capital, received a reliable tip that the young star was on the military pension rolls as a result of his father's service overseas with the Canadian troops. When the reporter sought final verification of his information from the Canadian pension department, he was told that such data was not available to the public and that no official statement on payments could be released. Having checked accuracy insofar as possible, the story broke in Canada and attracted considerable and immediate Associated Press interest in the United States.

The story was correct as far as it went, but it did not go quite far enough. Cecil Llewellyn Bartholomew, the father, enlisted as a trooper in the Royal Canadian Dragoons in February, 1916, was later assigned to the Tenth Battalion—and lost a leg from shrapnel on the battlefields of France. The father and his dependents, born after the war, including Freddie and his two sisters, Eileen and Hilda, were thus entitled to a pension. Sons of an ex-serviceman draw allowances until they are 16 years of age, and daughters for two years longer. Payment is made at the rate of about $180 per year per child. The young star was on the rolls and payment on his account had been made.

After the story was so partially and unfairly published, the Canadian Department of Pensions, in justice to the boy and his father, broke its strict rule regarding the release of information and revealed that, after Freddie began to receive a fat film salary, he not only arranged to have discontinued the allowance to which he is still entitled for many years, but money already paid him had been returned. Repaying a pension by anyone, regardless, is about as common in Canada as it is in the United States

▽

Eddie Cantor, long a resident of his native New York, where the vital statistics have him listed properly as Isidore Iskowitz, will make Hollywood his permanent home, an undertaking that undoubtedly required the mature judgment of his 43 years. Mrs. Cantor, three of the funnyman's five daughters and Eddie himself have already taken up their new residence in the Beverly Hills home of Lita Grey Chaplin, which they have leased.

"CANTOR HEGIRA WESTWARD," read the United Artist press announcement of the Cantor removal, and we immediately began worrying, for the word "hegira" refers ominously to flight, specifically to Mohammed's flight from Mecca, in 622 A. D.

▽

The Hindenburg Zeppelin played an ironic role on its return trip to Germany, carrying in its compartments two prints of a recent March of Time episode showing England's position in the present precarious state of affairs brought on by Mussolini's absorption of Ethiopia and Hitler's occupation of the Rhineland. The prints were ordered by cable by London theatres, to be transported, on the arrival of the Zeppelin in Germany, to London by plane. Adolph Hitler would not like that.

Students of the screen workshop courses of New York University, after laboring diligently under the capable tutorship of their teachers and some film experts, for many a month, presented, the other evening, their first real motion picture. The professors sat proudly in the auditorium awaiting the debut of their students' brainchild—then squirmed uneasily in their seats when across the screen flashed the title: "Applesauce, Professor!"

▽

Theatre owners who require "bouncers" to keep order in their balconies and who feel the need for a novelty attraction, might take a cue from New York's "Dizzy Club," one of those elbow-bending emporiums near Broadway, which employs a dainty little bit of petite Texan feminism, Miss Lois De Fee, who, at 17 years, stands six feet two inches in her bare feet!

Miss De Fee unblushingly told reporters that she owes her success as a bouncer to the fact that "I was always going around with a bunch of wrestlers."

"Strangler" Ed Lewis offered to teach her wrestling, "but I guess I'm too lazy."

She said she learned how to fight in Austin, Texas, her home, where she became bored with a jockey companion sitting beside her in a balcony, and so tossed him into the San Antonio river.

"Lady drunks give me the most trouble," confessed Bouncer Baby De Fee.

▽

The manager of a well known theatre in Atlanta, Georgia, passes along the following letter of complaint from a patron:

> "I am a stranger, and, noticing that your theatre was running vaudeville, I decided to go in. I noticed that the admission said balcony, 25 cents, so I laid down a quarter and went up.
>
> "I took a seat in front of the balcony only to have one of your ushers come and inform me in front of a crowd that that seat was 30 cents. I was humiliated by your usher. I judge he was instructed to do this as he said the front of the balcony was a Lode or Lodge.
>
> "I went down stairs and upon asking for the Manager I was informed he was terribly busy. He was probably playing Solitaire as I know a friend who manages a theatre for Fox West Coast and I have from him the angle of a manager of a Chain Theatre.
>
> "Although you can run nicely without my business I would advise you to put a sign up saying, 'Front of balcony 30 cents' and not try to fool people with Lodes or Lodges or whatever you call them."

▽

The United States Government, through its judicial division, declared the NRA unconstitutional, together with its "Blue Eagle" and the codes under its wings. Now comes a notice from Washington inviting the public to buy a bound edition of all of the codes for $34.50. The 23 volumes of codes may be of some value to somebody, but no one at Washington seems able to explain what that value might be.

▽

Columbia Pictures is probably fearful of raising the ire of the American public by even mentioning the deceased subject, and so has adopted "Rolling Along" as the new title of its motion picture, "The Music Goes 'Round and Around," which was released several months ago when the song was threatening to unbalance the American mind.

Not all of the genius concentrated in Hollywood is confined to motion picture moguls. Among them is a 12-year-old boy whose ability to go into a trance and then answer questions about subjects unknown to him is baffling the best minds of medical science, including no less a personage than Dr. Cecil Reynolds, brain surgeon and fellow of the Royal Academy of Surgeons in Great Britain. It may be that the lad's proximity to the center of film making, might suggest something.

The boy, Pat Marquis, apparently normal, goes into a trance and, for example, talks Persian—although he has never known a Persian, nor ever studied the language. He lets eye specialists and scientists blindfold him tightly and then reads what is placed before him.

Attending junior high school, young Pat discovered his apparent occult powers by accident ten months ago while he, his sister and his brother were playing with a ouija board.

Brain Specialist Reynolds experimented with the boy, blindfolding him. Pat went into an apparent trance and spelled on the ouija:

"My name is Nareji. I lived in the Himalayas in Tibet in the year 1048. I am a Parsee and emigrated from Persia."

The surgeon brought out some Tibetan art pieces and reported that the boy, still blindfolded, seemed familiar with them.

Pat's power was demonstrated the other day before 150 medical men at the Hollywood hospital, some of the doctors serving Hollywood's biggest picture folk. Three eye specialists adjusted the bandage to their own satisfaction, and at their suggestion Pat circled the word "Ohio" in a pamphlet in print, imitated the motions of various doctors in the audience, and outlined in pencil, as requested, the shoes in a group picture in a magazine.

Motion picture producers who could use Pat to tell them where they are going from here, might communicate with Hollywood hospital, forming a line on the right.

▽

Martin Finkelstein, district manager for Fox Midwest in Kansas City, stood the other morning, on business bent, before the desk of Mrs. Jean Helm, in the office of Otto P. Higgins, director of police.

In walked H. W. Johnson, police inspector, a stranger to Mr. Finkelstein, who, too, stood before Mrs. Helm, and beside Mr. Finkelstein.

Mrs. Helm glanced upwards, and with an expression of astonishment asked, "Are you two twins—or something?"

Mr. Finkelstein and Mr. Johnson looked at each other and were equally surprised, for there they stood dressed identically—suits, shirts, neckties, hats, shoes, hose, all in the same color, the same texture, the same cut—and never had the one ever set eyes on the other.

▽

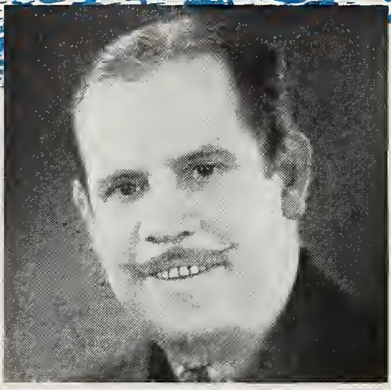
Ol' Dabbil Screen came in for a backhanded slap and a threat of competition the other day from a strange source—the staid Academy of National Sciences, in the City of Brotherly Love.

Faced with the need for nearly $400,000 to support the institution, the board of directors, comprised of leading Philadelphians, decided to "jazz up" the scientific exhibits to make them more appealing than the movies.

Strange, indeed, are those learned men of Philadelphia who expect their citizenry to evidence more interest in the love life of marmots, magpies and mosquitoes than in the love life of Joan Crawford, Clark Gable and Johnny Weissmuller.

THE ALL-STAR

—with personalities that


LEW LEHR
Humor

LOWELL THOMAS
News

ED SULLIVAN
Broadway

VYVYAN DONNER
Fashions

LAURENCE STALLINGS
Editor

EDMUND REEK
Camera Editor

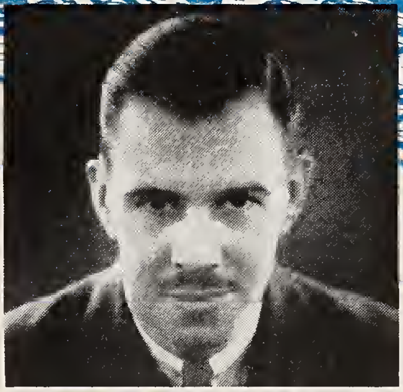
RUSSELL MUTH
Europe

MOVIETONE

NEWSREEL

put *punch* in the news!

TRUMAN TALLEY
Producer



ED THORGERSON
Sports

SIR MALCOLM CAMPBELL
Great Britain

LOUISE VANCE
Fashions

JIMMIE FIDLER
Hollywood

HARRY LAWRENSON
Foreign

BONNEY POWELL
Far East

NEWS

Distributed by

20th CENTURY FOX

GRAHAM NEW HEAD OF SUPPLY DEALERS' GROUP

Convention Takes Up Problem of Competitive Organizations and Maps Procedure for '36

by BILL CROUCH
in Chicago

Following the final session of the annual convention of the Independent Theatre Supply Dealers Association which lasted until late Monday night, in the Edgewater Beach Hotel, the executive members of the organization attended a special meeting Tuesday morning and afternoon and behind closed doors laid plans for the coming year.

Those attending this meeting were H. W. Graham, of Denver, the newly elected president; K. R. Douglass, of Boston, reelected vice-president; J. E. Robin, executive-secretary, of New York; W. J. Katz, of New York, treasurer, and George McArthur of Detroit, J. C. Hornstein of New York, A. F. Morrone of Pittsburgh, and B. F. Shearer of Seattle, all of them directors of the organization.

Besides outlining plans for the coming year and the convention for next year, which already is scheduled to be held at the same hotel, the group is reported to have waged a heavy discussion towards action in regard to the formation of other theatre supply dealers' groups now being promoted. Serious concern over a move by some of the members of the organization regarding formation of a new competitive group is said to have arisen.

Mr. Robin, executive-secretary, would not make any mention of the meeting to reporters and refused to make any statements regarding any phase of the convention until he returned to New York later this week. All announcements regarding the convention would be made later, he said. He called it the most widely attended gathering in the history of the organization.

The opening session was held last Friday morning, in the Berwyn Room of the Edgewater Beach hotel. It was a closed session. Silent tribute was paid to two deceased members, Clem Rizzo and E. E. Oliver. Minutes of the 1935 convention were read as well as the minutes of the 1935 directors' meetings. Plans for the present meeting were outlined and the group adjourned for a luncheon.

Many of the delegates spent the forepart of Friday afternoon inspecting the equipment displayed. The general inspection was delayed until Saturday. At 4 p.m. the group held another business session and a report was made regarding new members.

Friday evening an open forum of manufacturers and association representatives was held in the grand ballroom. A. Wienke made a short speech regarding the new model Motiograph projector. Charles R. Schatten spoke on "The Silent Salesman," and O. F. Neu, of Neumade Products, New York, discussed "What the Manufacturer Expects of His Dealer Representative."

Mr. Neu emphasized the necessity of cooperation between the two and the need of new ideas for increasing a market.

A. J. Levin, spoke about "Accounting for the Theatre Supply Dealer," and J. J. Finn talked on "The Relation of the Projectionist to the Theatre Supply Dealer."

G. D. Crain, Jr., publisher of *Advertising Age,* was the final speaker. Mr. Crain told the delegates the vital part advertising played in their selling plans.

Saturday morning was spent in group conferences, except for a short talk by S. M. Zinner on "Sales Financing." Mr. Zinner told the members about various finance plans they could use.

On Saturday afternoon, J. B. Kleckner, president of Motiograph, Inc., opened the session with a talk on "Should The Independent Theatre Supply Dealer Remain In The Commercial Banking Business." His address concerned finance problems and suggestions as to how the dealers might meet them.

Saturday night, a banquet and dance was held in the Michigan Room. President B. F. Shearer gave a word of welcome and W. C. Kunzmann of the National Carbon Company, acted as master-of-ceremonies.

Sunday was spent in committee meetings and the viewing of manufacturers' displays.

The Monday morning meeting opened with a short talk by E. A. Williford of National Carbon. Following this a short business session was held.

Resignation Asked Of Spanish Head

by HARRY CHAPIN PLUMMER
in Barcelona

Following an unsuccessful attempt by the coterie of exhibitors who were responsible for the recent "whispering campaign" against Jack Edelstein, director general of Metro-Goldwyn-Mayer Iberica, S.A.E., to force the resignation of Enrique Saenz, president of the Associacion de Empresarios de Espectaculos de Catalunya, in an open meeting of that organization last week, it was decided again to present the demand. A vote of censure will be asked for Senor Saenz's alleged failure to more vigorously prosecute the Edelstein issue to the satisfaction of the contendents.

▽

With the filmization of the complete text of Bizet's immortal opera, "Carmen," and with the probability of Gladys Swarthout and Fred MacMurray in the principal roles, and with the dialogue and action voluntarily submitted to the approval of an official delegate of the Spanish government, to avoid any national offense to the Spaniards, 60 pictures have been announced by Paramount, S.A.E., for the coming season.

"The Light That Failed," "Buffalo Bill," "The Ceylon Maid" and the operetta, "The Count of Luxembourg" figure in the list of which all but the musicals will be dubbed in Spain.

It was officially announced also that instead of the single experimental picture to be filmed by Paramount in Spain for the coming season, there will be three, while two more will be produced in the Argentine, all to be done in Spanish.

▽

One may judge of the preponderant influence of the motion pictures in the Barcelona press by the example of *La Vanguardia,* the leading Spanish daily, which, of a total issue of 38 pages, carries altogether seven pages devoted to the screen—four reading text, including reviews, interspersed with display advertisements, usually announcing current openings or attractions at first-run houses. There are also pages of card advertisements of various sizes covering the offerings at almost all the Barcelona houses. While other of the city's plethora of newspapers, published either in Spanish or in Catalan, devote less space to the cinema, the space they do devote is scarcely less in proportion to that in *La Vanguardia.*

Starr to Broadcast Picture Program

Martin Starr, editor of *Picture Business,* will commence on Saturday a series of radio programs under title of "Movie Starr Dust" over station WMCA, using 15 minutes nightly at 7:30. Mr. Starr will deal with Hollywood news in a fashion calculated to offset the adverse effect of irresponsible chatterers and newspaper columnists who misrepresent and distort material pertaining to the screen.

Court Agreeable to Discharge of Weisman

On request of Milton C. Weisman, trustee in bankruptcy for Fox Metropolitan theatres who filed his report with the court a month ago, U. S. District Court Judge Mack in New York has signed an order directing interested parties to show cause why the receiver should not be discharged, a formality equivalent to assent.

GB Newsreel to Theatres by Air

Airplane delivery of Gaumont British newsreels has worked out so favorably that the company has issued a 14-page time-table giving takeoff and landing times as of all major centers served. The service is headed by T. Campbell Black and R. G. Shaw, world war aviators.

Reserves Decision on RKO Creditor Claims

Federal Judge William Bondy has reserved decision on allowance by stipulation of 20 creditor claims against RKO totaling $1,227,000. Disposal of these claims would leave only eight creditors' claims, equalling $2,939,195, exclusive of the $9,100,000 Rockefeller Center claim, which is in litigation.

Brody Joins Detroit Firm

B. I. ("Doc.") Brody, formerly operator of a chain of theatres in Cleveland, has joined Associated Theatres at Detroit as treasurer.

ALL NEWSREELS AT POLITICAL MEETS, ABANDON SINGLE-COVERAGE PLAN

Camera Crews Go to Cleveland Republican Convention All Primed for Summer Campaign of "Sizzling Politics"

Arrangements of the five newsreels for coverage of the Republican and Democratic national conventions this month were tangible evidence that the combination plan "Associated Press" plan of single coverage for all, which has been variously under discussion, has been dropped and that the newsreel companies intend to remain independent of one another.

The conventions, however, mark the first extensive cooperation of the newsreels and the radio broadcasters, in that the halls have been wired so that both mediums may obtain their sound from a common outlet. A hookup of this nature first was tested at the inauguration of President Roosevelt in 1933.

The arrangements to bring the colorful eye and word pictures of "the big shows" to the nation's screens are the most elaborate ever, and the party committees have cooperated fully in both instances, sensing the value in keeping their candidates and causes before the electorate which attends picture shows.

Maintaining their traditional policy of nonpartisanship, the newsreels will play no favorites in the campaign this year, and will strive to match footage for footage between the two large parties.

Full staffs were maintained at the Republican pow-wow this week in Cleveland, and will be in evidence at the Democratic session, which starts June 23 in Philadelphia, to last five days.

Combined Service Vetoed

While there was considerable sentiment in favor of consolidating the camera work in much of the proceedings, it was overruled by a school of thought which held that though it is more expansive to shoot individual stories, the resultant films are not stereotyped and the exhibitors, therefore, receive a better quality of product.

Except for emergencies, such as when a sound equipment goes "dead" or in the event of a camera breakdown, the newsreels are not exchanging films at the conventions, which afforded the first real opportunity since the discussions started for combination of newsreel coverage. Abandonment of the proposal gives little hope that it ever will become a fact, according to the newsreel heads.

Huge Radio Networks

While the cameramen are grinding away, the National Broadcasting Company, the Columbia Broadcasting System and the lesser networks are sending their programs into the estimated 22,000,000 homes equipped with receivers in the United States, plus 3,000,000 sets in automobiles, representing a potential radio audience of 65,000,000 persons, half the population of the nation. Radio officials reported that the largest network of stations in history was linked to the microphones in Cleveland. A similarly large network—some 250 stations—will broadcast the Democratic proceedings, and it is predicted that during the two conventions the number of listeners will reach on all time high.

Publicity-wise, the national committees arranged for the first time that some of the main convention events take place at night to gain the full benefit from the radio facilities, to the loss of the film industry. To counteract this competition, the advertising and publicity heads of the large distributing companies are planning an extensive institutional campaign in behalf of the screen, to start late this ummer, when the campaign will be at the peak.

Newsreels' Elaborate Plans

One of the big stories of any year, the conventions are being given uniformly expert attention by Hearst Metrotone, Fox Movietone, Pathe, Paramount and Universal.

Practically no event of any nature has been worked out in such elaborate detail as the Republican conclave, according to A. J. Richard, editor of Paramount News. The lighting arrangements utilized most of the new developments perfected during the last three years. The recently developed extra-fast negative stock and used in virtually all instances.

Most of the newsreels brought to the convention hall the special camera equipment which they designed for the Hauptmann trial where ultra-fast lenses were essential and all cameras had to be effectively silenced.

Paramount imported from Germany several sets of recently developed fast lense equipment for the convention, and Universal also had some special lenses on hand.

The Republican convention committee installed a complete studio setup in the basement of the convention hall, and practically all of the leading political figures, including some of aspirants for the presidential and vice-presidential nomination, were scheduled to be interviewed on a set that, except for smaller dimensions, is similar to those used in Hollywood. The convention committee also provided completely furnished offices in the hall to enable each newsreel to handle the mass of detail incidental to the shooting of thousands of feet of newsreel subjects, and dark rooms where developing and editing could be done on the scene.

A rough estimate of the amount of footage shot on the Republican session probably would be in the neighborhood of 2,000,000 feet, if each of the five reels released only three stories, said Mr. Richard. Indicating the cost of the coverage, he said that when 25 cameras are running in different parts of the hall for all the newsreels, the negative going through them at the rate of 90 feet a minute cost some $80 a minute. The lighting cost was estimated at about $5,000. Living expenses for the augmented camera crews, laboratory costs, special planes and motor cars to speed delivery of the negatives, and so on, will bring the total photographic cost for the Republican convention to very nearly the price of a feature picture, Mr. Richard believed.

Plane Crews, Too

Typical of the arrangements, Paramount News had a half dozen of its ace cameramen at the Republican meeting, in addition to sound men and a special staff which contacted the political figures who are in the public eye and good for a story. The personnel included also two plane pilots, special messengers to relay the film out of the hall and motorcycle runners.

Also typical of the general procedure, the Paramount News men split into two crews.

(*Continued on page 59*)

Exhibitors Warned to Prepare for Inroads of Presidential Campaigns

Exhibitors everywhere are warned both by distributors and their theatre owners' organizations to prepare their operations to offset, at least partially, the tremendous inroads that their leaders expect will be made in box office receipts during the summer and early fall by the ballyhooing of the Republic and Democratic Presidential campaigners.

Private discussions of the subject were held away from the convention floor of Allied States Association, during its annual meeting last week in Cleveland, between Nathan Yamins, Allied president, and David Palfreyman, exhibitor contact of the Hays organization, representing all of the distributors and the distributor-controlled circuits.

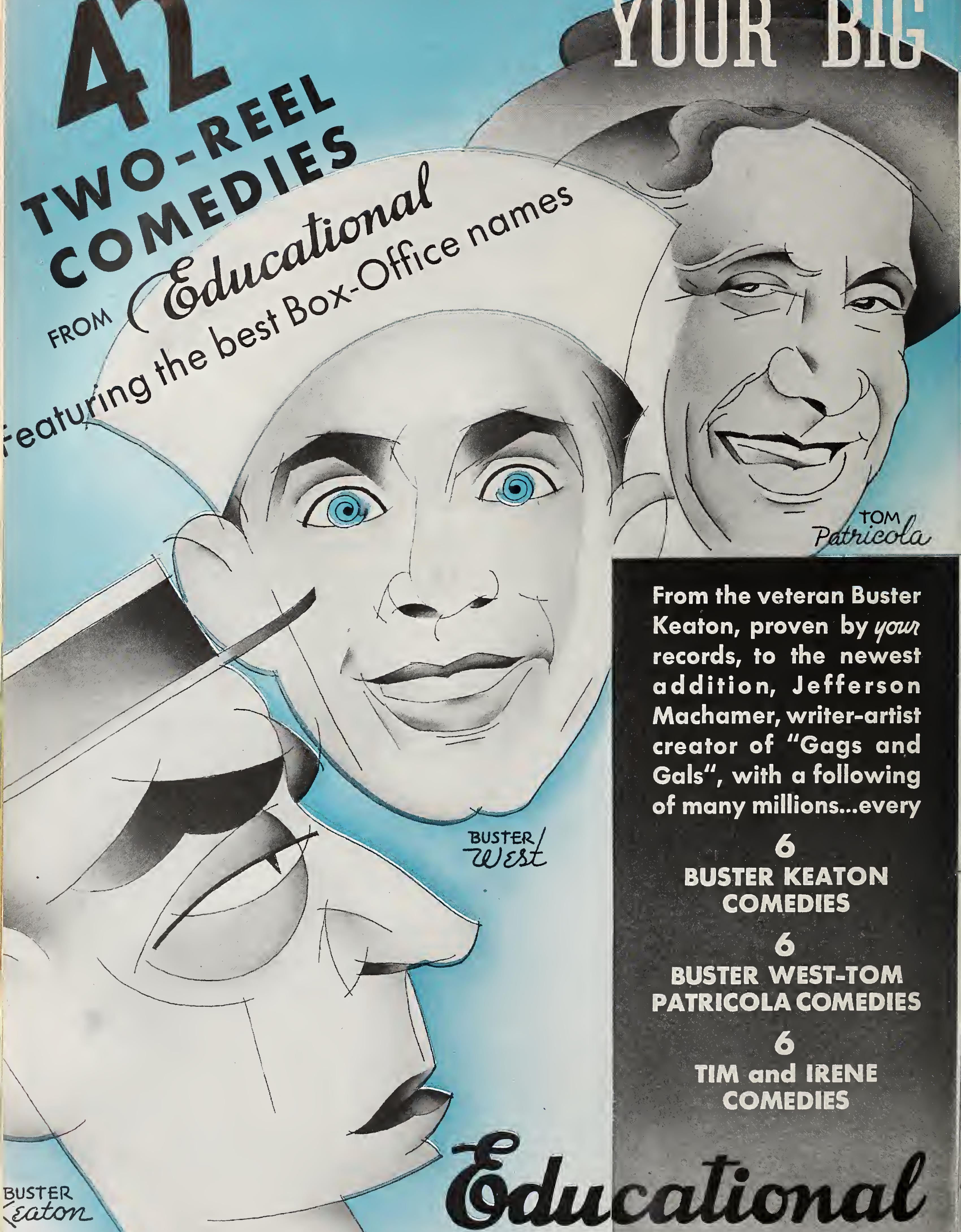
They concluded that the enormously expensive "shows" that will be staged both by Democrats and Republicans will seriously threaten theatre business, and that exhibitors must stand ready to fight the competition with strong showmanship efforts.

42 TWO-REEL COMEDIES

FROM *Educational*

Featuring the best Box-Office names

YOUR BIG



From the veteran Buster Keaton, proven by *your* records, to the newest addition, Jefferson Machamer, writer-artist creator of "Gags and Gals", with a following of many millions...every

6
BUSTER KEATON COMEDIES

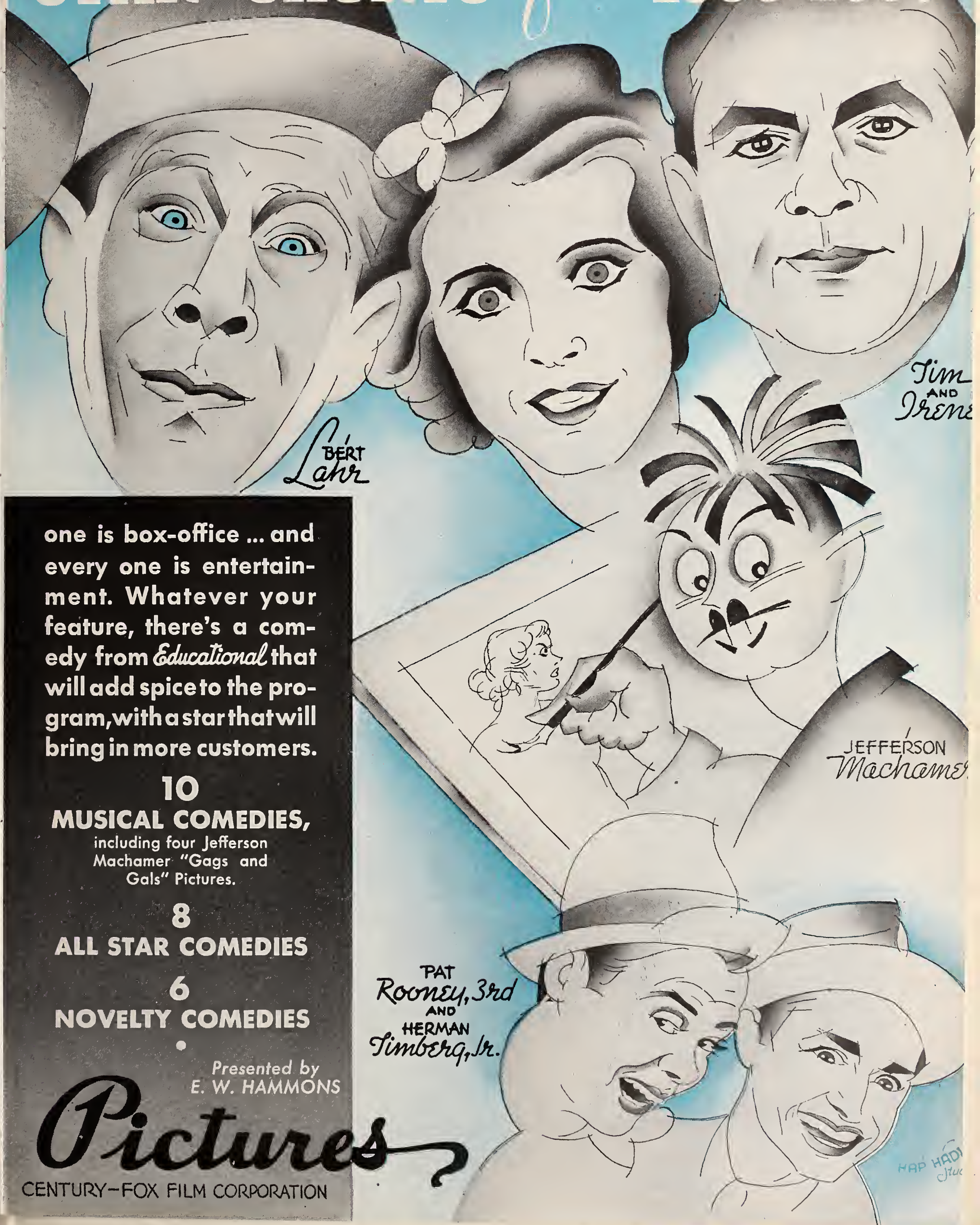
6
BUSTER WEST-TOM PATRICOLA COMEDIES

6
TIM and IRENE COMEDIES

Educational

DISTRIBUTED IN U.S.A. BY 20th

STAR SHORTS *for* 1936-1937


BERT Lahr
Tim AND Irene
JEFFERSON Machamer
PAT Rooney, 3rd AND HERMAN Timberg, Jr.

one is box-office ... and every one is entertainment. Whatever your feature, there's a comedy from *Educational* that will add spice to the program, with a star that will bring in more customers.

10
MUSICAL COMEDIES,
including four Jefferson Machamer "Gags and Gals" Pictures.

8
ALL STAR COMEDIES

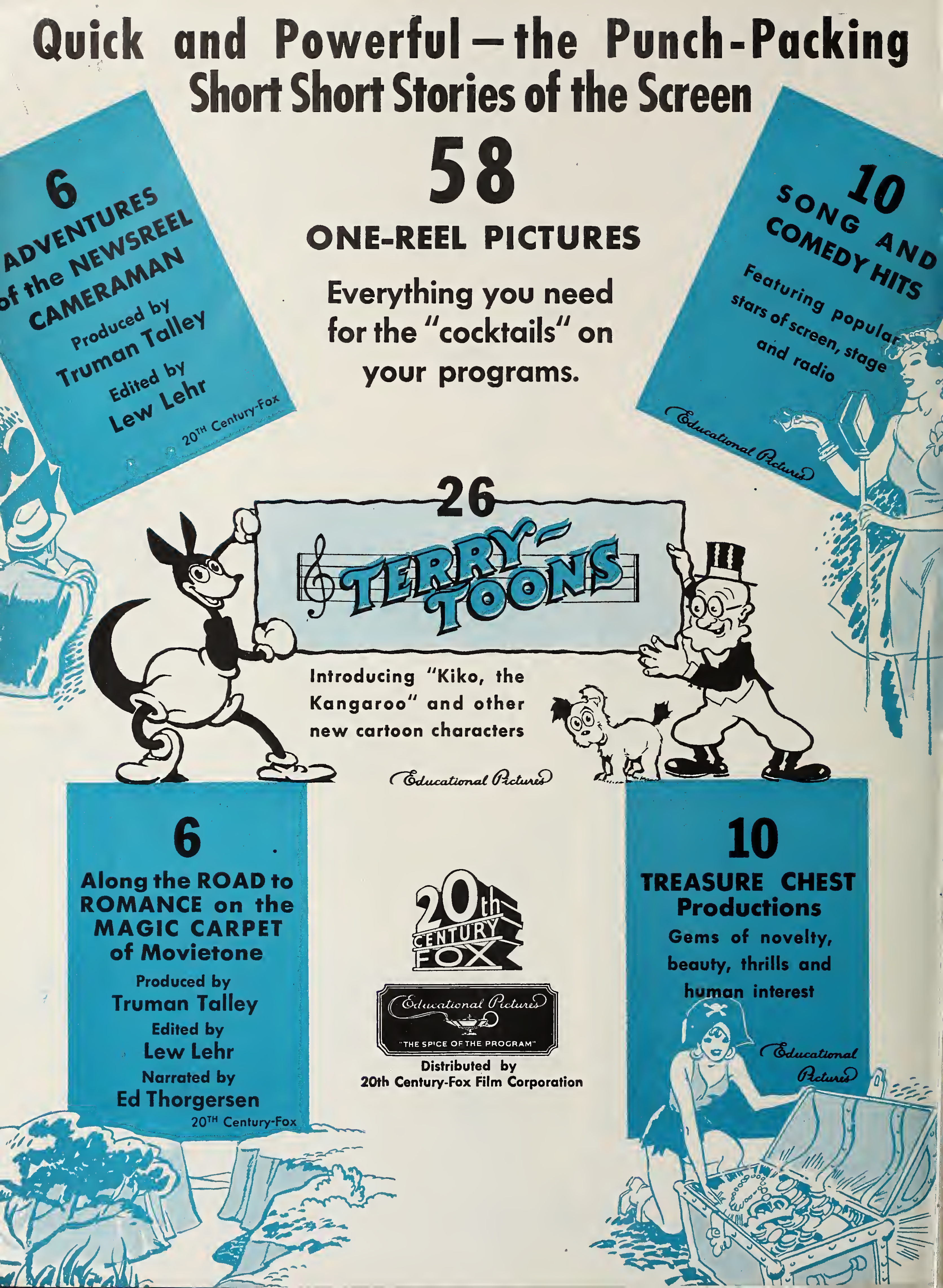
6
NOVELTY COMEDIES

•

Presented by
E. W. HAMMONS

Pictures

CENTURY—FOX FILM CORPORATION



Quick and Powerful — the Punch-Packing Short Short Stories of the Screen

58

ONE-REEL PICTURES

Everything you need for the "cocktails" on your programs.

6

ADVENTURES of the NEWSREEL CAMERAMAN

Produced by
Truman Talley
Edited by
Lew Lehr

20TH Century-Fox

10

SONG AND COMEDY HITS

Featuring popular stars of screen, stage and radio

Educational Pictures

26

TERRY-TOONS

Introducing "Kiko, the Kangaroo" and other new cartoon characters

Educational Pictures

6

Along the ROAD to ROMANCE on the MAGIC CARPET of Movietone

Produced by
Truman Talley
Edited by
Lew Lehr
Narrated by
Ed Thorgersen

20TH Century-Fox

20th Century Fox

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed by
20th Century-Fox Film Corporation

10

TREASURE CHEST Productions

Gems of novelty, beauty, thrills and human interest

Educational Pictures

MERGED COVERAGE VETOED BY "REELS"

(Continued from page 55)

One shot the story from a national viewpoint. This was rushed to a Cleveland laboratory, developed, duped, and prints rushed to every part of the country. The other crew specialized on local shots for various territories.

The newsreels assembled cameramen who have covered previous national political conventions, and details from Washington who are personally acquainted with the political leaders. Newsreel representatives were in session on arrangements with the national committees for months, and express themselves as highly pleased with the cooperation of both parties.

While the physical arrangements of coverage are virtually the same for both conventions, the newsreels devoted a degree of extra attention to the Republicans' session, where, as distinct from the other party, there had been some element of contest for the presidential nomination.

However, the reels went to extremes to keep their footage fairly well balanced up to the pre-convention stage of the campaign, though a survey showed that from the first of the year to June 1 there were approximately 22 releases of a strictly Republican nature, with Democratic releases just about paralleling that number.

There will be an evening up process, however, and by the time the electorate goes to the polls both parties will have had equal prominence on the theatre screens.

Newsreel editors reported that in most parts of the country the political campaign some time before the Republican convention had assumed first rank importance as a newsreel topic, especially in sections where sentiment was split over the several Republican contenders.

Veteran of Campaigns

Anticipating the tremendous interest in the bi-party contest and the particular news value of the expected fight for the Republican nomination, Paramount News some three months ago gave John Herrmann, its political specialist, the standing assignment of covering the preliminary material, the convention itself and the ensuing campaign.

A veteran of a number of campaigns and cameraman with Admiral Richard Evelyn Byrd in Little America, Mr. Herrmann will accompany the Republican presidential candidate on his campaign trips and follow all his activities until November 3 in the same manner that the White House newsreel photographers follow every move of the President.

Practically all the newsreels compiled quantities of library material on all the leading Republican candidates and many of the minor political figures who might develop as "dark horses" during the convention, or play a role in the campaign.

One of the major innovations of this year's conventions is the installation of the unprecedented number of 52 microphones throughout the halls which, by clearing through a master switchboard, permit the broadcasters and the newsreel cameras to "pick up" the delegates no matter where they may be speaking. This, say the newsreel men, adds considerably to the personalized interest of the story and its sectional distribution.

NEW YORK AND LONDON GREETINGS EXCHANGED

The opening of "Show Boat" in London Wednesday night was featured by an interchange of greetings between officials of the Universal company in New York and their new associates in London via the trans-Atlantic telephone. R. H. Cochrane, president, and J. Cheever Cowdin, chairman of the board of Universal, addressed the gathering at the Dorchester Hotel next to Hyde Park and their voices were amplified to reach all corners of the auditorium. The connection worked both ways, and following the greetings from New York, the Britishers had their say across the ocean.

Through an agreement with the party committees, all broadcasting from the convention hall floors is made available to all networks and all newsreels. For the first time in political convention history, there is a microphone on the floor for each delegation. The "mikes" are under the direct control of the permanent chairman through the medium of a specially designed panel board on the speaker's rostrum. This permits the chairman, the spectators, the radio audience and the newsreel cameras to "catch" every detail of the convention's proceedings.

Seven and a Half Miles of Wire

The 52 microphones at Cleveland, some of them hidden as a precaution against delegates' possible "mike" fright, were connected by more than seven and one half miles of lines. In addition, the broadcasters had a number of auxiliary microphones in the hall for their exclusive use.

Camera platform installations in both convention auditoriums are so situated as to afford the newsreel men clear views of the speakers, without obstructing the delegates' vision.

The convention committees are standing the cost of the newsreel facilities, such as the construction of platform, private offices, studios, dark rooms, and the like.

Despite the lack of a contest, the Democrats are expected to put on a show, and the convention will reach a climax on Saturday, June 27, when President Roosevelt will make his renomination speech to a crowd of estimated to reach 100,000 at Franklin Field. The newsreels will move their equipment from the convention hall en masse, and expect to get in the huge gathering some of the most colorful shots of the convention.

Because the political parties recognize the increased importance of radio at national conventions, say the broadcasters, the national committees revised their usual schedules so that important sessions would be at night, instead of in the daytime as heretofore.

NBC's networks carry the comments of Hearst Metrotone's Edward C. Hill, Fox Movietone's Lowell Thomas, Universal's Graham McNamee, and others. CBS and the Mutual network also have prominent commentators covering the conclaves.

It originally had been planned that the newsreels would make interview and "behind the scene" shots in the convention hall studios on a combination basis, with one company serving the others. In early plans, Fox Movietone had been assigned to the Republican convention for this purpose, and Hearst Metrotone to the Democrats. These plans fell through, however, with the decision of the newsreels to make their own "sidelight" stories.

All but Paramount had promised to cooperate, this company always preferring as a matter of policy to refrain from cooperative newsreel shooting, and is opposed to the combination idea.

Sees Savings in United Service

Charles Ford, chief of Universal News, definitely favored an "Associated Press" for newsreels on "open" stories, where none can be scooped. He believed this would effect a saving of from 20 to 25 per cent in the newsreels' total production cost. The newsreels still would have their own crews for other work, as no editor would want to share an "exclusive" with the others on a "hot" news break.

Mr. Ford pointed to the Ethiopian war as a prime example where the combination plan could have worked to the advantage of all. One camerman, said Mr. Ford, could have shot all the war stories for the reels. At it was, he pointed out, they went to large expense in sending expeditions to Africa, and at the peak the combined crews totalled 14 men.

Would Retain Identity

Under Mr. Ford's plan, each reel would retain its identity, and the stories would not appear identical because of the individuality in editing and titling. He favored assigning two men from each company for a period on a rotating basis, to cover such events as automobile races and conventions where more than one crew is unnecessary.

The only apparent difficulty, according to Mr. Ford, would be in supplying prints to all companies under conditions where minutes count and each reel tries to beat the other to "the street." This was one of the main objections given by Paramount in its refusal to work cooperatively with the others, and Paramount also considered the possibility of losing its identity and of not being in a position to turn out a better reel than the others, according to the company.

Most of the newsreels believed, however, that the combination plan would prove feasible on routine stories. Courtland Smith, president of Pathe News, pointed out that this procedure is occasionally adopted where it is practicable for only one or two reels to operate, but explained that whether the idea would be adopted by his company as a general policy would "depend on the plan."

And when they kissed

THE HEAT WAVE

—in **PHILADELPHIA:** Set for 3rd big week . . . as record-breaking run tops "Country Doctor" grosses.

—in **INDIANAPOLIS:** Equalled "Country Doctor" in first three days.

—in **LOUISVILLE:** First three days sensational!

—in **ST. LOUIS:** Bigger than "Country Doctor."

—in **MINNEAPOLIS:** Opened bigger than "Country Doctor"!

—in **CHARLOTTE:** Hitting sensational "Under Two Flags" pace . . . 60% ahead of "Message to Garcia."

. . .

DIDN'T MATTER!

—in **KANSAS CITY**: One of the best openings in theatre's history.

—in **MIAMI**: Audience went wild . . . outstanding out-of-season gross.

—in **BALTIMORE**: Bigger than "Country Doctor"...almost doubled "Message to Garcia."

—in **CINCINNATI**: Held over after 1st smash week!

—in **OKLAHOMA CITY**: Hitting tremendous "Thanks a Million" pace!

—in **SYRACUSE**: Opened more than 25% ahead of "Country Doctor."

Robert
TAYLOR
Loretta
YOUNG
in

Private Number

with
PATSY KELLY
BASIL RATHBONE
MARJORIE GATESON

A FOX PICTURE
Darryl F. Zanuck in Charge of Production
DIRECTED BY ROY DEL RUTH
Associate Producer Raymond Griffith
Screen play by Gene Markey
and William Conselman
Based on a play by Cleves Kinkead

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

THERE'S A DIFFERENCE IN GEORGIA BLUE LAW

Court Ruling Places Owners In a Quandary on Sabbath Operations in That State

There is a difference between tweedledum and tweedledee and it has just been demonstrated by the Georgia court of appeals in the case of F. J. Wood, of Wood's Theater, Cordele, Ga., in a decision finding him guilty of operating a theatre on Sunday, in violation of the Georgia "blue laws," despite the fact that two years ago the Georgia supreme court rendered a decision legalizing the operation of theatres on Sunday.

The explanation of these two sharply divergent opinions makes the difference between "dum" and "dee."

The Georgia state law, in effect, prohibits the operation of a business within the state on Sunday except it be in the public interest or a business of necessity, under which head filling stations, drug stores (even the sale of soft drinks), restaurants, etc., are not molested. The law is so worded that if any other business, particularly places of amusement, if operated by the owners or lessees, is kept open for profit on Sunday the operator is guilty of violation of the law.

It apepars that Mr. Wood had made a contract with a local charity to pay into its treasury $100 per month for the said charity to sponsor the seventh-day operation of the theatre. But Mr. Wood and his staff continued the physical operation of the house, which was interpreted by the court of appeals to mean that the theatre was under the continuous seven-day operation of the owner. And this was held as prohibited by the state law.

However, Atlanta, Columbus, Albany and several other Georgia cities operate theatres on Sunday without molestation, the Atlanta theatres being operated on the seventh day for the benefit of the Shriners' Crippled Children's Hospital. But the difference between this Sunday operation and that of Mr. Wood is that the local Shrine temple takes physical charge of the theatre operation on Sunday, paying the employees, film rental, light, power and heating and cooling expense, and a nominal rental of the theatre to the owners and lessees. Thus, under the ancient Georgia blue law, the owners or lessees do not actually operate the theatre the seventh day, and for this reason are not violating the anti-Sunday law. However, the same programs as those offered the other six days of the week are shown.

The difference—

Mr. Wood, even though for charity, operated his theatre himself on Sunday.

The Atlanta theatres, for charity, are operated by a "charity committee," named by the beneficiaries.

That the Atlanta theatres are actually operated by the Shriners is evidenced by the fact that, some months ago, one of the theatres experienced a holdup on Monday morning, as the assistant manager and representative of the Shrine were taking the Sunday receipts to the bank, and the insurance company paid the representative of the Shrine for the loss.

So, in Georgia theatre operation, there is a difference—a marked difference—between tweedledum and tweedledee.

AT&T Film for Propaganda Cited at Federal Inquiry

Motion picture propaganda by the American Telephone & Telegraph Company last week came under the fire of the Federal Communications Commission in Washington when Samuel Becker, special counsel for the commission, elicited from J. M. Hamilton, motion picture director for the company, an admission that until May, 1934, efforts were made to conceal the origin of the films.

Appearing before the commission June 4, Mr. Hamilton was questioned at length regarding the methods used in securing theatre exhibition of Bell System pictures, and revealed that before undertaking production exhibitors were interviewed to determine what sort of pictures they would accept and to get a line on audience likes and dislikes.

So far did the company go in trying to get its pictures shown that an "imaginary conversation" between a telephone representative and an exhibitor was written—and printed in the motion picture section's annual report for two consecutive years—for the guidance of men sent out to "sell" the films.

In that "conversation" all the objections of the exhibitor were overcome by the superior argument of the telephone representative, the former's criticism that the pictures were propaganda being met by the answer that they were "informational."

Company Seal on Trailer

When, in 1934, the company brought out the "Modern Knight," a "plot" picture, it was determined, largely as a result of the opposition to unidentified propaganda pictures, to sign the films, and the telephone company seal and the words "Film Library" were appended to the trailer, Mr. Hamilton testified.

Although the company was proud of its pictures, he explained, the identification was not put in the introduction because it might smack of advertising.

Mr. Hamilton told the commission counsel that since 1924 the telephone company has produced 56 motion pictures, about half of them silents. A real program of production, however, was not undertaken until 1926, when nine pictures were produced. Production costs in that year were $25,769. Thereafter, the number of productions varied from year to year, with six pictures costing $18,025 in 1927; nine costing $30,992 in 1928; seven costing $33,137 in 1929; six costing $27,963 in 1930; six costing $44,413 in 1931; four costing $24,648 in 1932, and three in each of the following three years at a cost, respectively, of $20,155 in 1933, $13,732 in 1934 and $33,119 in 1935.

Production Cost $261,959

The total cost of the production program for the 10 years beginning with 1926, he testified, was $261,959. This figure did not include the cost of making the positives, which were sold to associate companies at cost; during the period from 1929 to 1935, inclusive, 2,492 prints were sold and the company derived a revenue of $117,417.

Mr. Hamilton was unable to give much information regarding the motion picture activities of the associated companies, but said that during the past six years they spent $309,386 on films, which apparently included productions undertaken by some of the companies.

In making its pictures, the witness said, the company sought to provide entertainment as well as information and the films were not designed as advertisements but as a means of acquainting the public with the problems, developments and service offered by the telephone industry.

Testimony from the Files

Most of the testimony adduced by Mr. Becker was obtained direct from the files of the company, which revealed that one of the arguments used to secure theatre showing was that telephone company employes would attend. In some instances, it was disclosed, telephone companies posted notices where such pictures were being exhibited and while there were no direct orders that employes should attend there were suggestions to that effect, Mr. Becker charged.

Mr. Becker also brought out company reports which disclosed that after a showing of telephone pictures before an advertising men's convention in Canada, the convention report described them as "subtle and powerful propaganda, competing favorably with Hollywood's best." The commission counsel, however, admitted that the pictures were excellently made and were popular.

The commission's inquiry into motion picture activities was made in connection with its study of publicity matters. The real investigation of the company's film activities will come next Fall, when the ERPI situation is analyzed. The commission will devote only a few more days to the telephone investigation this spring, dropping it on June 15 for its hearings on the technical problems of radio and resuming again in September.

Philadelphia Theatres Discuss Sunday Closing

A survey of the Philadelphia theatre field indicates that sentiment is favorable to Sunday closing for the summer among the smaller independent exhibitors. With the coming of warm weather grosses have fallen off in all spots except the most densely populated and many exhibitors believe that the extra playing day is not returning its share of the overhead.

Summer weather has started earlier than usual in that territory and the result is that summer resorts are drawing Sunday patronage in preference to the theatres.

Rosenblatt in New Job

Sol A. Rosenblatt, former NRA administrator of the film code, has been named by the Democratic National Committee as chairman of the film and radio divisions of the group.

DeFrenne Joins RKO

W. F. DeFrenne of St. Louis has joined RKO as salesman in the Des Moines branch office.

SOVIET AGENT BRINGING U.S. FILMS TO RUSSIA SEEKING "GREATER AMITY"

Six Features En Route From Large American Distributors In Attempt to Reopen Soviet Market for Hollywood Films

On a mission to improve relations between the government-controlled film industry in Russia and the industry in America, Vladimir I. Verlinsky, president of Amkino Corporation, the Soviet film liaison in this country, left Friday on the Queen Mary for Moscow, with six feature pictures from large American distributors.

Mr. Verlinsky took with him prints of three RKO releases, "Top Hat," "Becky Sharp" and "Dancing Pirates," and three United Artists pictures, "The Ghost Goes West," "Things to Come," both produced by Alexander Korda in England, and "Strike Me Pink," featuring Eddie Cantor, a Samuel Goldwyn production.

Amkino said that Columbia's "Mr. Deeds Goes to Town" and Paramount's "The Trail of the Lonesome Pine" also have been promised and would arrive in Moscow shortly.

Prints of seven Disney cartoons also were taken by Mr. Verlinsky, the deal having been negotiated with Arthur W. Kelly, in charge of foreign distribution for United Artists, and Roy Disney, the cartoon producer's business manager.

The films will be shown to Boris Z. Shumiatsky, head of the All-Union Film Trust of the Soviet Republics, and other officials, who will decide which ones to purchase for distribution in the far-flung reaches of the U.S.S.R.

Mr. Verlinsky said that distribution arrangements differ, but in most instances a negative is acquired for one year, with subsidiary agreements on distribution of the positives, which are printed in Russia.

He sailed with numerous catalogues and descriptions of studio and theatre equipment, and will attempt to induce increased purchases of American films and equipment, he said.

American film exports to Russia have been negligible, while equipment orders have been reaching new highs, the Russian industry now being in the midst of expanding its production to keep pace with the erection of thousands of theatres.

Mr. Verlinsky said he expected to bring back a number of Russian films. Seven Soviet features have been released here so far this year by Amkino, and 10 more are scheduled by the end of 1936, which compares favorably with the total released here in the last three or four years.

New York distribution officials pointed out this week that American film companies, or those in any other country which has no covering agreement with the Soviets, run a big risk in sending their product to Russia because of the absence there of protective copyright laws.

Authors, equipment manufacturers, inventors and others in various fields have complained of alleged "piracy" of their products, and the Russian representatives admit that there is no recourse since their country does not belong to the International Copyright Union, which affords automatic copyright.

Some film equipment manufacturers say that it is a relatively easy matter for Russian representatives to obtain samples and send the specifications to Russia for duplication in Soviet factories, without any royalties to the American companies.

Amkino denied that this has been the case or that any deception has existed in the operations of the Russian commissions which have been inspecting film equipment here for the last several months, and pointed to the fact that orders for $220,000 of studio and theatre apparatus were placed here in the first four months of this year.

Amkino said that some companies might be complaining because they failed to receive any business, but in that event the Russian engineers had found their products unsuitable.

Blanket Copyright Aid for Sinclair

Mr. Verlinsky declared that books may be copyrighted in Russian by arrangement with Russian publishers, and inventions may be patented upon application through a Russian agency, but that no applications are accepted directly from abroad. Upton Sinclair, father of the "Epic" plan, is the only American author given blanket copyright protection in the USSR, it is understood.

Meanwhile, the state department in Washington this week took up negotiations for renewal of the Soviet-American trade agreement expiring July 13. Under the pact, which will probably be extended for one year, Russia makes huge purchases here in exchange for most favored nation tariff concessions on her exports to the United States. This has been a factor in the increase in Russian orders for film equipment here in recent months.

Screen Playwrights Move to Incorporate

Screen Playwrights, Inc., organized in opposition to the Screen Writers' Guild, on Tuesday offered articles of incorporation to the secretary of state at Sacramento, Calif., and filing of papers was deferred pending a check of its status as a non-profit organization.

The 11 directors listed said that articles of incorporation "seem necessary to maintain a position of dignity, importance and prosperity." They also said that they spurned the antagonism toward the industry which has been shown in other Hollywood screen writers' circles.

Edward McBride Is Winner

Edward McBride, manager of Loew's State in Syracuse, N. Y., won the recent nationwide contest conducted by United Artists for the best exploitation of "Strike Me Pink."

Traveling Unit For Peace Films

Three motion picture theatres on wheels, which will show anti-war talking pictures, are to start a summer tour of the country this week, during which they will visit at least 40 counties in 30 states under the auspices of the Emergency Peace Campaign. The counties selected are those in which groups of college students enlisted by the Youth Section of the campaign as Emergency Peace Volunteers are being stationed this summer to work for peace. The picture units are designed to aid in this program.

The mobile units are trucks carrying picture projectors and a rolling screen attached to the top to enable the showing of the films outdoors. The pictures chosen for exhibition are "Drums of Doom," a pre-Hitler German film drama, with English dialogue, produced by G. W. Pabst, director of "Kameradschaft" and "Don Quixote," and "Dealers in Death," a pictorial document of the munitions racket which has been endorsed by the United States Senate Munitions Investigation Committee. There will be several short subjects, including "Why," an animated cartoon, produced by Good Will Pictures, and "Toward Unity," with Gilbert Seldes as commentator.

The pictures will be shown in parks, churches, clubs, at summer conferences and on college campuses. Each program will run one hour. In most cases, no admission will be charged.

Charnas Joins Moss In Theatre Project

Harry L. Charnas, for the last nine years managing director of Warner Brothers Metropolitan Theatres, is resigning from that post to associate himself with B. S. Moss in the operation of the new theatre now being constructed on the site of the old Criterion Theatre on Broadway.

The new theater is being constructed with a special view to perfection of acoustical and visual facilities. It will be equipped for stage presentations on a large scale. The possibilities of television also have been anticipated in the layout of the house. It will seat 1600 and will be operated on a first-run policy. The price scale will run to 99 cents top, with special loges at $1.25.

Margaret Linley to Lyons

Margaret Linley, casting director for the past five years for the Theatre Guild in New York, has resigned from that organization to take a similar post with the A. and S. Lyons Agency.

Silent Stars in Picture

Bryant Washburn, Jack Mulhall, Frank Mayo and Harry Myers will play themselves in Paramount's "Hollywood Boulevard."

OPPORTUNITY IS POUNDING

(on your box-office window!)

In "SINS OF MAN" 20th Century-Fox gives you another of the year's great pictures.

"SINS OF MAN" stars Jean Hersholt . . . in his first picture since "The Country Doctor". . . in a sensational performance.

"SINS OF MAN" introduces to the screen Don Ameche, radio star of "The First Nighter." His brilliant performance in this picture already has earned him stellar assignments in the 1936-37 program.

"SINS OF MAN" packs the kind of emotional wallop

that made "Humoresque," "Stella Dallas" and "Sorrell and Son" the box-office smashes of their time.

The values are there! But to get *all* that's coming to you, you've got to get behind it.

"SINS OF MAN" is as big as you make it. It is one of the greatest word-of-mouth hits ever made.

"SINS OF MAN," forcefully advertised, will start packing your house from the opening of the doors.

"SINS OF MAN" is a production of which 20th Century-Fox is highly proud . . . and of which you also will be proud!

If you've asked for a screening,
you've seen for yourself!

JEAN HERSHOLT in **"SINS OF MAN"** with DON AMECHE, Allen Jenkins. A Darryl F. Zanuck 20th Century Production. Presented by Joseph M. Schenck. Directed by Otto Brower and Gregory Ratoff. Associate Producer Kenneth Macgowan. Based on a story by Joseph Roth. Screen play by Samuel G. Engel. Adaptation by Frederick Kohner and Dr. Ossip Dymow.

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

INDUSTRY LOSES ONE OF ITS NOTED ATTORNEYS IN NATHAN BURKAN

Represented Many Prominent Figures, Also Columbia, Paramount, United Artists, MGM, Academy; Power in Tammany

An Outstanding Authority on Copyright Law, Was Guiding Spirit in ASCAP, Which He Helped Found in 1914

In the passing of Nathan Burkan last Saturday, the motion picture industry lost one of its outstanding counsellors and the nation one of its foremost authorities on copyright law.

In his 57th year, Mr. Burkan was taken suddenly ill Saturday morning with acute indigestion and died at 8 a.m. at his home at Great Neck, L. I.

He played a leading part in the legal aspects of the development of the motion picture industry, and represented many notable figures in the amusement, political, literary and social worlds.

At the time of his death he was general counsel to Columbia Pictures Corporation and a director of, and counsel for, United Artists. He represented Metro-Goldwyn-Mayer and Paramount in special assignments, and was general counsel for the American Society of Composers, Authors and Publishers. He had been for many years attorney for the Academy of Motion Picture Arts and Sciences. A Democrat, he was high in the councils of Tammany Hall.

Mr. Burkan was born at Jassy, Rumania, November 8, 1879, and came to America in his boyhood. He was educated in the public schools and the College of the City of New York and New York University, where he obtained his law degree in 1899. He was admitted to the bar the following year.

Champion of Creative Artists

Prominent civic and political leaders and members of the bench and bar mingled with film executives in the throng of approximately 2,000 who attended the funeral services at Temple Emanu-El in New York City Tuesday morning. Gene Buck, president of ASCAP and a friend of Mr. Burkan 25 years, eulogized him as a champion of the rights of creative artists and of the oppressed. In the list of honorary pallbearers, which were led by Mayor F. H. LaGuardia and former Mayor James J. Walker, the motion picture industry was represented by Will H. Hays, Nicholas M. Schenck, Joseph M. Schenck, Sidney R. Kent, John E. Otterson, Jack Cohn, J. Robert Rubin, David Bernstein, George J. Schaefer, Spyros Skouras, Thomas Meighan and others. Burial was at Union Field cemetery, Queens, L. I.

Mr. Burkan is survived by his widow, the former Marienne Alexander, whom he married in 1927; one son, Nathan, Jr., five years old, and two brothers, Joseph and David.

NATHAN BURKAN

Though long a power in Tammany, he prided himself that he never held a salaried public office and never represented a contractor or any one else having a claim against the city or the state. The only two public offices he accepted (neither carried compensation) were a membership in the New York state constitutional convention of 1915 and chairmanship of the Triborough Bridge Authority, which he held at the time of his death. Repeatedly suggested for leadership of Tammany, he refused to vie for the office. He was leader of the Wichita Democratic Club.

Mr. Burkan was a member of the Lambs, the Friars, Motion Picture Club, Manhattan Club, Grand Street Boys Association, Pacific Lodge of Freemasons, Jewish Theatrical Guild, Federation of Jewish Charities, the American, New York State and Federal Bar Associations and the New York County Lawyers' Association and Law Institute.

"If he liked a person and had a lot of confidence in him, there was nothing he would not do for him," said Sol A. Rosenblatt, one of Mr. Burkan's legal proteges and former NRA motion picture code administrator, now in private practice in New York. Mr. Rosenblatt recalled that in 1929, only five years out of Harvard law school, he was sent by Mr. Burkan to Washington to argue a case in the United States supreme court, which is a privilege the heads of legal firms like to retain for themselves.

ASCAP His "Lengthened Shadow"

One of the sayings about Mr. Burkan is that the American Society of Composers, Authors and Publishers was his "lengthened shadow." It was in 1902 that he started specializing in the law of literary property and copyrights. In the same year he acquired his first important client, the late Victor Herbert, the composer of light operas.

His practice demonstrated to him the need for an organization to safeguard musical works, and in 1914 he was instrumental in founding the Society. Until his death he was the guiding spirit in ASCAP, which was closer to his heart than any of his other notable achievements.

Drew Up Huge Chaplin Contract

In 1916 Charlie Chaplin engaged Mr. Burkan to draw up his $670,000 employment contract with John R. Freuler of Mutual Film Corporation. Chaplin paid him $1,000 for a day's work. When the contract was formally signed, Burkan convinced Mr. Freuler that he should have a memento of the occasion, and sold him his $6 fountain pen, with which the contract was signed, for $35. Mr. Burkan remained Chaplin's friend and advisor until his death.

He figured in the trial of Mae West and 44 others for taking part in the allegedly indecent play, "The Pleasure Man." It was a long trial, and in the end the jury deliberated 10 hours, but failed to reach an agreement. Mr. Burkan also represented Miss West when her play, "The Captive," was raided in New York a few years ago.

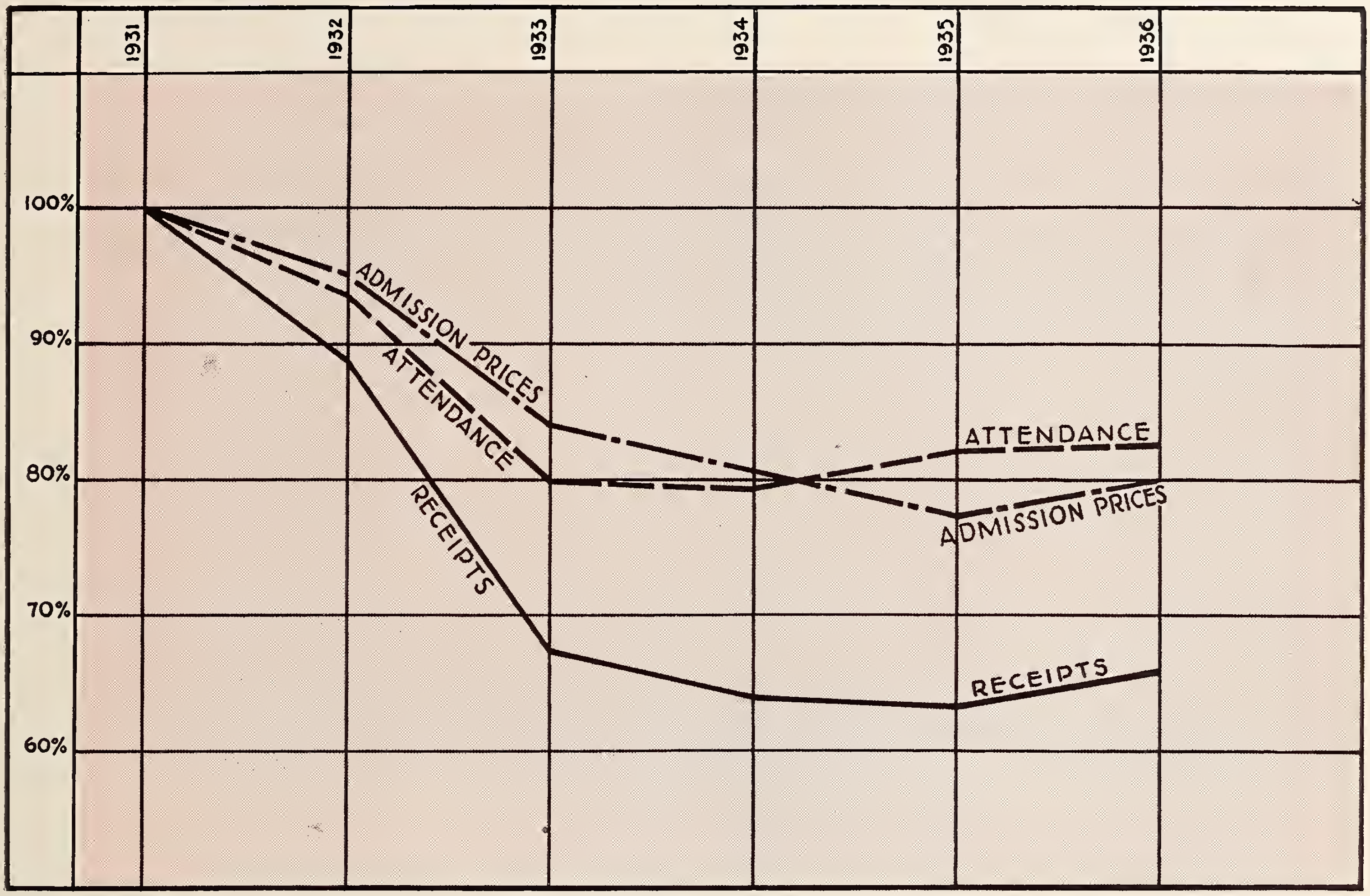
Defends Man He Prosecuted

His legal associates say that Mr. Burkan always sought to be completely just. A number of years ago he represented Henry King, the director, in an action against Inspiration Pictures, which principally was controlled by Charles Duell, who produced "The White Sister." Mr. Burkan won the suit. Mr. Duell, in the meantime, had been indicted for perjury in connection with a case involving Lillian Gish, star of "The White Sister." Duell, in common parlance, "had taken a licking" and was without resources. He asked Burkan for help, and Burkan agreed to represent him.

After a trial of two weeks in the federal district court in New York, the jury brought in an eleven to one verdict for acquittal. The indictment subsequently was *nol prossed* by the Government. Mr. Burkan never received a cent for his services, his one desire, say his associates, being to defend a man who he believed was unjustly accused.

He brought suit against the Standard Oil Company of Indiana to prevent that corporation from keeping control of the Pan-American Transport Corporation, and he also was counsel for the temporary receivers of the estate of Arnold Rothstein, gambler, who was slain in November, 1928. His bill in the Rothstein matter was $75,000.

RECEIPTS, ATTENDANCES AND PRICES



The chart, based on the *Motion Picture Herald's* tabulation of box office grosses, indicates the trends in theatre receipts, attendance and admission prices from 1931 to date. The figures for 1936 are estimates based on business during the first twenty weeks of this year. The cities used in the tabulation are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco. The receipts, attendance, and average admission prices in these cities during the year 1931 were taken as bases in the figuring of the other percentages.

Exhibitor Units Set Conventions

The Kansas-Missouri Theatres Association will hold its annual convention and election of officers at the rooms of the Variety Club in Kansas City, June 23-24. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, with which the unit is affiliated, is expected to discuss the progress of recent trade practice conferences in New York with distributors.

Legislation is expected to be an important topic of discussion at the meeting, in view of the probable special session of the legislature in July. It is anticipated that the grievance board plan will be continued. The board includes Frank Cassil, A. J. Simmons and Tom Edwards.

June 15 at Spokane has been selected as the date and place of the next regional meeting of the MPTO of Washington.

Meanwhile, the MPTO of St. Louis, Eastern Missouri and Southern Illinois Monday held a special mass meeting of members, exchange men and salesmen to discuss the necessity of regulating the building of new theatres in the area, which is currently in the middle of a building boom. Fred Wehrenberg, president of the unit, presided.

Seek a Compromise on Changes in Fire Laws

A committee representing major companies will meet during the week of June 15 with a committee from the office of the New York fire commissioner in an effort to arrive at a compromise on amendments to the fire regulations as they affect the storage of film in exchanges. At a meeting at the Motion Picture Producers and Distributors of America, Inc. offices, at which were present representatives of the major companies and Arthur Dickinson of that organization, discussions were held last week leading to the preparation of counter proposals on the planned amendments.

Beekman Film Sues Warner

A suit for $200,000 damages alleging copyright infringement has been filed in the federal court in New York by Beekman Film Corporation against Warner Bros. Pictures, Inc. The complaint asks for an injunction and accounting. The plaintiff charges that on June 17, 1933, it produced a film called "This Is America," and subsequently the defendant, after a copy of the picture had been submitted to Jack L. Warner, produced a picture called "The Yanks Are Coming," which, the complaint charges, appropriated the results of the plaintiff's labor and infringed upon the exclusive rights of the plaintiff.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Poppy

(Paramount)

Romantic Comedy

Two kinds of entertainment are presented here; typical W. C. Fields gag, situation and dialogue comedy that's topical as it relates to the story and youthful romance that is given a serio dramatic twist that has a comedy trend. Not a pretentious attraction, but an amusing and interesting one, it provides plenty of the Fields' brand of entertainment, both as he is a participant in the story's action and in specialty features. By way of contrast it offers a few adventurous episodes in young boy and girl love and some vivid bits of light dramatic, but always comedy hued conniving drama.

The plot of the show is simple, but it takes some wide divergences in order to bring Fields into the action at necessary moments. As a happy go lucky grifter, Professor McGonigle accompanied by his daughter arrives in a country town. Quickly the Professor establishes himself as the prize medicine selling star of a traveling carnival. Meanwhile daughter Poppy meets and falls in love with Mayor Farnsworth's son, Billy. The charm of this is balanced by the menacing to Fields inclinations of gabby Countess De Puissi, masquerading as heir to the Putnam estates and fortunes. In connivance with hick lawyer, Whiffen, McGonigle sets Poppy up as a claimant for the estate, convincing the Mayor-executor that she is the legitimate heir. But Poppy encounters romantic troubles with Billy and some that threaten to be more serious crop up for the Professor as Whiffen teaming up with the Countess introduces the double cross. As things look dangerous to both, kindly Sarah Tucker, who has befriended Poppy, recognizes the resemblance between the child and the deceased Mrs. Putnam. Forced to make a clean breast of his history, Professor McGonigle tells how he had adopted Poppy years ago and that he knew all along that she was the rightful claimant, an action that is dismaying to Whiffen and the Countess now revealed as an erstwhile showgirl. Finale is a happy ending for the Professor, Poppy and Billy.

Previewed in Alexander Theatre, Glendale. Audience reaction indicated appreciation of Fields' comedy and the efforts of Rochelle Hudson, Richard Cromwell and other cast members to hold up their end in face of his competition. McCarthy, Hollywood

Produced and distributed by Paramount. Produced by William LeBaron. Associate producer, Paul Jones. Director, A. Edward Sutherland. Assistant director, Richard Harlan. Based on a play by Dorothy Donnelly. Screen play by Waldemar Young and Virgina Van Upp. Music and lyrics by Ralph Rainger and Leo Robin, and Sam Coslow and Frederick Hollander. Sons "A Rendezvous With A Dream" by Ralph Rainger and Leo Robin; "Poppy" by Frederick Hollander and Sam Coslow. Costumes by Edith Head. Sound, Earl S. Hayman. Film editor, Stuart Haisler. Art directors, Hans Dreier and Bernard Herzburn. Photographed by William Mellor. P. C. A. Certificate No. 2247. Running time, when seen in Hollywood, 70 minutes. Release date, June 19, 1936. General audience classification.

CAST

Prof. Eustace McGonigle	W. C. Fields
Poppy	Rochelle Hudson
Billy Farnsworth	Richard Cromwell
Countess Maggi Tubbs DePuizzi	Catharine Doucet
Attorney Whiffen	Lynne Overman
Mayor Farnsworth	Granville Bates
Sarah Tucker	Maude Eburne
Egmont	Bill Wolfe
Constable Bowman	Adrian Morris

Revolt of the Zombies

(Academy)

Melodrama

The zombie idea, long popular in fiction circles, is treated of melodramatically in a setting conducive to story purposes, a remote and oriental region into which a party of whites are sent in search of the secret of zombie creation and control.

Exploitation possibilities reside chiefly in capitalization of the supernatural or superstitious phenomena associated with the creation of these indestructible men of occult origin. Stunts suggest themselves readily.

The story begins with brief battle scenes showing a zombie detachment taking an enemy trench, walking uninjured through shell fire that perforates their bodies. At the conclusion of the war emissaries of several nations are sent to seek and destroy the secret formula by which zombies, conceivably a menace to world welfare, are created.

In the party are two young scientists and a young woman with whom both are in love. She choses one. The other discovers the zombie formula, creates an army, takes command of the expedition, marries the girl, then accedes to her plea that he give up his power, whereupon the liberated zombies kill him.

Reviewed at the Rialto theatre, Times Square, where a lobby ballyhoo attracted crowds that impeded pedestrian traffic and filled the theatre to capacity. Audience reaction noncommittal.

—Weaver, New York.

Produced by Edward Halperin. Distributed by Academy. Directed by Victor Halperin. Story by Howard Higgin, Rollo Loyd and Victor Halperin. C. P. A. certificate No. 2161. Release date not determined. Running time, 60 minutes. General audience classification.

CAST

Claire Duval	Dorothy Stone
Armand Louque	Dean Jagger
Colonel Mazovia	Roy D'Arcy
Clifford Grayson	Robert Noland
General Duval	George Cleveland
Dr. Trevissant	Fred Warren
Ignacio McDonald	Carl Stockdale
Buna	Teru Shimada
Hsiang	William Crowell

And Sudden Death

(Paramount)

Melodrama

Basically this is a cooperation exploitation feature. In a starkly melodramatic manner, through which runs a necessary thread of romantic love interest, it seeks to and succeeds in being a preachment against reckless and dangerous automobile driving. Practically the picture is propaganda that lends itself readily to tie-ups with police departments, auto clubs, newspapers and insurance companies, units that can be expected to give it publicity support.

Production effects graphically illustrating the results of careless and criminal driving, story motivation is devoted to illustrate in a forceful vivid manner the idea read into the already widely publicized title. Narration follows a personal trend that has for its intent the making of the picture's auditors feel that the lesson of the film is directed at them.

In the story, Betty Winslow has little regard for traffic ordinances or the rights of others. Continually arrested without effect, Lieutenant Knox has her sentenced to a tour of the gruesome accidents that happen daily on the streets and highways. Here production effects portray incidents that are object lessons which make a sane and careful driver of Betty. Her brother, Jackie, who mixes alcohol and gasoline and is inconsiderate of his own safety as he is of that of others, crashes into a school bus. A craven coward, he permits his sister, who is willing in order to preserve the family prestige, to assume responsibility for the accident. She is tried on a manslaughter charge, during which the perils of reckless driving are again portrayed, but upon her sentence, Jackie makes a death bed confession which exonerates the girl.

Straight entertainment value of the picture is secondary to its worth as an educational lecture, the story being merely a medium through which attention is focused from a personal viewpoint facts that are familiar to all.

Previewed in studio projection room.

McCarthy, Hollywood

Produced and distributed by Paramount. Produced by A. M. Botsford. Supervised by William T. Lackey. Directed by Charles Barton. Assistant director, Eddie Montague. Screen play by Joseph Moncure Marsh. From story by Theodore Reeves and Madeleine Rathven. Sound, Harry D. Mills. Film editor, Hugh Bennett. Art directors, Hans Dreier and Earl Hedrick. Photographed by Alfred Gilks. P. C. A. Certificate No. 2249. Running time, when seen in Hollywood, 65 minutes. Release date, June 19, 1936. General audience classification.

CAST

Lieutenant James Knox	Randolph Scott
Betty Winslow	Frances Drake
Jackie Winslow	Tom Brown
Bobby Sanborn	Billy Lee
Steve Bartlett	Fuzzy Knight
"Bangs"	Terry Walker
District Attorney	Porter Hall
Mike Andrews	Charles Quigley
Sergeant Sanborn	Joseph Sawyer
Counsel for the Defense	Oscar Apfel
Dodie Sloan	Maidel Turner
Archie Sloan	Charlie Arnt
Mr. Tweets	Jimmy Conlin
J. R. Winslow	John Hyams
Meggs	Herbert Evans
Sergeant Malone	Don Rowan
Nurse	Wilma Francis

Hearts Divided

(Warner)

Drama with Music

Analysis of this picture reveals plenty of easily adaptable angles that should make for interest creating exploitation. Possessed of an intriguing title, it provides in Marion Davies a widely publicized name and in Dick Powell one which both exhibitors and patrons value highly. It backs these players up with half a dozen or more marquee names including the comedians, Charlie Ruggles, Edward Everett Horton and Arthur Treacher; the dramatic Claude Rains and Henry Stephenson, Walter Kingsford, Etienne Girardot, Halliwell Hobbes, Hobart Cavanagh, Hattie McDaniels and Beulah Bondi established character players. Against a semi-historic background, which concerns itself with the negotiations leading to the Louisiana Purchase, it tells a drama contrasted music tinged story of romantic love interest. Further the production is well mounted, completely capturing the spirit of its occasion and people in the early years of the past century.

In the story, which has a considerable musical embellishment, Captain Jerome Bonaparte, brother of Napoleon, comes to America incognito to arrange details leading to the Louisiana Purchase. He meets and becomes attracted to Betsy Patterson. Engaged as her tutor, the romantic quality of this situation is given a comedy contrast by the work of Henry, John and Sir Harry, ambitious suitors for Betsy's hand. Napoleon, who kept a close watch on Jerome's activities becomes aware of his brother's attachment for the Colonial girl and summons him home. The parting between the young lovers is dramatic and this drama becomes more intense when it is understood that Jerome must effect a state marriage that will benefit the Emperor's political ambitions. Betsy, who in the meantime has learned Jerome's true identity, follows him to France. In a suspense laden series of situations, she pleads with the Emperor to let true love have its sway. Napoleon is adamant in his intention that Jerome shall obey his commands, but political events which follow the return of heartbroken Betsy to America permit Jerome to follow her shortly to effect the happy romantic ending.

Well acted, directed and produced, the picture has an entertaining quality that should appeal to average audiences.

Previewed in studio projection room.

McCarthy, Hollywood

Distributed by Warner-First National. A Cosmopolitan production. Directed by Frank Borzage. Screen play by Laird Doyle and Casey Robinson. From the play "Glorious Betsy" by Rida Johnson Young. Assistant directors, Lew Borzage and Johnny Gates. Photographed by George Folsey. Film editor, William Holmes. Art director, Robert Haas. Gowns by Orry-Kelly. Original music and lyrics by Harry Warren and Al Dubin. Musical director, Leo F. Forbstein. Supervised by Joe Brown. P. C. A. Certificate No. 1916. Running time, when seen in Hollywood, 85 minutes. Release date, June 20, 1936. General audience classification.

CAST

Betsy Patterson	Marion Davies
Capt. Jerome Bonaparte	Dick Powell
Henry	Charlie Ruggles
Napoleon Bonaparte	Claude Rains
John	Edward Everett Horton
Sir Harry	Arthur Treacher
Charles Patterson	Henry Stephenson
Aunt Ellen	Clara Blandick
Isham	John Larkin
Pichon	Walter Kingsford
Du Fresne	Etienne Girardot
Cambaceres	Halliwell Hobbes
Innkeeper	Hobart Cavanaugh
President Thomas Jefferson	George Irving
Mammy	Hattie McDaniels
Colored Servant	Sam McDaniels
Gabriel	Freddie Archibald
Madame Letizia	Beulah Bondi
Pippin	Phillip Hurlic

Hall Johnson Choir.

The Marriage of Corbal

(Capitol - GFD, London)

Costume Melodrama

The French Revolution, popular background for romantic melodrama from way back in the pre-picture era, is used in this adaptation of a Rafael Sabatini novel with considerable effectiveness in a pictorial sense. Dramatically, it is not a production for the critical public; there is too much pose in the acting and too much starch in the dialogue, and one's sense of period gets quite a few shocks in the accents of leading players and in the vernacular in which various chorus numbers are rendered, giving the picture, at intervals, the atmosphere of a musical.

Against all this is the fact that it is a real honest to goodness "meller" for the public which likes to see a nice clean girl "aristocrat" dressing as a boy and besting nasty dirty Reds; also it does provide some realistic pictures of Revolutionary tribunals and of the Terror.

Cleonie, a beautiful aristocrat, is rescued from the Terror by Varennes, a Citizen Deputy. He puts her into boy's clothes, representing her to be his nephew. She accompanies him on a trip, at the head of a force of soldiers, to deal with counter-revolutionaries supposed to be led by the Marquis of Corbal.

Realizing that Varennes wishes to become her lover, Cleonie takes their joint passport and attempts to escape. Pursued by soldiers, she takes refuge in the chateau of Corbal. Varennes sets up a Tribunal and Corbal is brought before it. His popularity with the mob is so great that Varennes is afraid to go to extremities. Later Varennes, who has discovered that Cleonie is hiding in the chateau, announces a Paris decree that all aristocrats must marry peasants. To escape him, Cleonie marries Corbal secretly in the chateau chapel. They are condemned to death but Varennes, knowing he is out of favor in Paris and likely to be executed, changes coats with Corbal and shoots himself. Corbal and Cleonie successfully cross the frontier.

The exploitation campaign is suggested by the story. There is a book tieup and the author's name has publicity value.

Trade shown, Leicester Square Theatre, prior to premier run there. Reception suggested the need of cutting to remove rather obvious crudities of incident and acting.

Allan, London

Produced by Capitol Film Productions and Distributed in England by General Film Distributors. From the novel by Rafael Sabatini. Adaptation by S. Fullman. Directed by Karl Grune. Chief cameraman, Otto Kanturek. Art director, John Mead. Sound, A. S. Ross. Running time, 80 min. Adult audience classification.

CAST

Varennes	Nils Asther
Marquis of Corbal	Hugh Sinclair
Cleonie	Hazel Terry
Sergeant	Noah Beery
Fugitive	Ernest Deutsch
Pierre	Dave Burnably
Jean	Clifford McLaglen
Major	Arthur Rigby, Jr.
Charles	Ralph Truman
Roger	Brian Buchel
Shepherd	Gordon Begg
Peasant	Vincent Sternroyd
Commandant	Charles Paton
Gamekeeper	Percy Walsh
Chaplain	Walter Sondes
General	Hubert Leslie
Inn hostess	Moyna Lynd

The Sailor's Home

(Educational)

Terry-Toon Cartoon

As one old salt to another, the seamen with a mermaid tatooed on his chest regales his listener with the tall tale of how he saw her in midocean, pursued her to the depths, killed the objecting octupus and married the gal. Meanwhile these and others sing songs of the sea. Animation is up to standard and there's cooling suggestion about the whole affair not without its points about now.—Running time, 6½ minutes.

Wonderland of Gaspe

(Dynamic Pictures)

Interesting Travelogue

This short travelogue is interesting in its composition and subject matter, particularly in the case of the latter because it presents a region, the Gaspe Peninsula of Canada, of which little is known but which is growing more and more in the public's attention.

The camera starts at Montreal, journeys from there to Quebec and after covering these two town starts on a tour of the peninsula. On the way the scenery, sports, historical spots, and industries are all covered.

Where travel films are appreciated, this should more than please. Running time, 11 minutes.

Screen Snapshots, No. 10

(Columbia)

Glimpses of the Hollywood Scene

In a varied and balanced content, this newest edition of those intimate shots of the Hollywood scene furnished further interesting glimpses into the life of film folks at work and play. For the male spectator, particularly the sport enthusiast, Otto Kruger and Edward Arnold perform with real skill on a handsome Beverly Hills green the old but interesting game of bowling. With eye and ear to the response and approval of the feminine fan, Alma Lloyd, Kay Linaker and Marie Wilson parade for envious contemplation some of Hollywood's fashion creations. Comedy is furnished by the boyish and exuberant antics of Al Jolson upon the momentous occasion of having his "mammy" knees imprinted for posterity in the Grauman's Chinese theatre collection of celebrated footsteps. A fitting climax is devoted to scenes at the recent dinner at which the veteran motion picture pioneer, D. W. Griffith, is shown presenting the gold statuettes for the year's best performances to Bette Davis and Victor McLaglen while such cinema favorites as Binnie Barnes, May Robson, Jeanette MacDonald, Clark Gable, Gene Raymond and Joel McCrea look on approvingly and applaud the winners.—Running time, ten minutes.

It Happened All Right

(Educational)

Domestic Comedy

Tim and Irene, who may or may not predate Burns and Allen, get married this time, with Irene's family going along on the honeymoon and so forth. The wedding ceremony, performed by the snoring genius of "Broadway Melody," is the comic high spot and comes early in the picture. To offset the letdown, evidently, a number of straight pictorial shots of Niagara Falls are inserted, and then there are sleepwalking and other incidents building up to an abduction finale with the family still, a little unexpectedly, on hand. The subject is about par for the series.—Running time, 19 minutes.

Half Shot Shooters

(Columbia)

Stooge Slapstick

Rough and rowdy as usual, this present vehicle for the Three Stooges finds them continuing their face slapping, head slamming, lunatic way. In a style of comedy never subtle, the latest antics of the daffy trio will delight those who relish their comics in a broad and slapstick genre. The opening scene finds the Stooges away back in 1918, comfortably asleep under the cover of a heavy shell barrage. The time advances to the present and the Stooges, in need of food, are duped into joining the army under the impression that they are being signed on as elevator operators. Assigned to target practice, the Stooges proceed to blast away a house, split asunder a bridge and sink a flagship. Stanley Blystone and Vernon Dent supply minor assistance to the Stooges in their current excursion into lunacy.—Running time, 19 minutes.

Rail Birds

(Educational)

Race Track Comedy

Tom Howard and George Shelton beat the races in the only positively surefire way ever devised and save the old plantation for the colonel and his granddaughter in an effective and not overdone burlesque of "In Old Kentucky" and its prototypes. The race track scenes, consuming most of the footage, contain a number of practically guaranteed laughs. Howard gives Shelton more than the usual number of gag lines. Both are in form.—Running time, 18½ minutes.

Fast Friends

(Educational)

Dog Lore

Greyhounds, poodles and a great many other breeds, including the mutt, are attractively photographed and more attractively described by Narrator Basil Ruysdael (who makes a pun a pleasure) in this Treasure Chest production. Trainers' grooming of show dogs and veterinarians' treatment of the ill and injured supply sequences sure of audience approval. A dog cemetery is interestingly presented and a collection of dog heroes is described in an effective ending.—Running time, 8½ minutes.

LUSITANIA SALVAGING IN COLOR AND SOUND

Captain Craig Hopes to Film Operations 312 Feet Down, Microphones in Divers' Suits

Captain John D. Craig, surrounded by the briny, as he will appear while filming the salvaging of the Lusitania. This shot of the captain was taken when he made sequences in Hollywood for "Sea Killers."

A battle with Ole Debbil Sea to salvage the treasure believed to lie in the hull of the SS Lusitania, sent to its grave by a German torpedo off the coast of Ireland on fateful May 7, 1915, will be filmed at a depth of 312 feet in three-color process and with actual sound, in the plan of Captain John D. Craig and his adventurous crew of diving cameramen.

Captain Craig has been commissioned by the Argonaut Corporation, Ltd., of Glasgow, Scotland, to produce a picture while the seamen of the salvage ship Ophir, sailing under the Argonaut colors, labor to excavate the gold and jewels that went down with the vessel.

Captain Craig, who has produced underseas sequences for a number of Hollywood films, has an arrangement with H. J. Demetriades of the Argonaut organization, which is underwriting the production of a feature. The captain said that Mr. Demetriades, like his compatriot, Sir Basil Zaharoff, is something of a man of mystery, that he had a hand in the recent restoration of former Prince George of Greece to the monarchy.

While amassing a fortune from the salvage of ships torpedoed during the World War, Mr. Demetriades has an antipathy for war, Captain Craig declared, and one of his instructions is that the film shall convey a message of peace.

Location Reported Established

After long search, Captain Henry Russell of the Orphir scientifically established last fall that the Lusitania rests in the Atlantic Ocean 11½ miles off the Old Head of Kinsales, on the southern shore of Ireland near Cork. Salvaging and motion picture operations are due to start late in June or early in July and are expected to be completed by the end of September.

Captain Craig will take a crew of eight, including divers, cameramen and sound men, and will attempt to film the efforts of the Orphir divers to reach the safe and strong boxes of the ship. Legend has it that there was $15,000,000 in gold bullion. The Lusitania is known to have carried $1,500,000 in bullion and probably $1,000,000 in jewels, in addition to an unestimated but believed large amount of specie, according to the captain.

The Argonaut corporation estimates the salvage to be worth between $2,000,000 and $3,000,000, of which the British government will receive a share by virtue of having held the insurance contract for the vessel.

Says Equipment Is Set

Captain Craig's contract with the Argonaut associates hinged on his ability to assemble the necessary lighting and other equipment and the production crew, this proviso probably having been stipulated because of the corporation's experience last year with Scottish Films Productions, which failed in attempts to make pictures of the Lusitania wreck. The captain said that he had fulfilled the requirements and that final contracts shortly will be signed.

Because of the depth of 312 feet, it was found necessary to built special camera equipment, which will be provided by Bell and Howell and Debrie, and three other cameras are being constructed of Captain Craig's own design.

It will be the first time that lights have been shot to that distance under the sea, according to Captain Craig. A flood of 60,000 watts from a battery of 5,000-watt lamps perfected at the Nela Park laboratories of the General Electric Company will play on the scene of operations for the camera work, at a cost of $235 an hour. The lamps will last 25 hours under water, and will be equipped with an aluminum reflector treated with an electro-chemical process rendering it impervious to the chemical action of salt water. The cameras also will be encased in corrosion-proof metals.

Microphone in Divers' Suits

Sound recording presents a problem, as it will be impracticable to install a microphone at the ocean bed, but Captain Craig said he hoped to obtain some sound effects by placing a "mike" in the divers' suits, into which they could narrate their descriptions and probably pick up such sounds as the first ringing of the ship's bell.

A three-color process developed by two German scientists who were financed by Mr. Demetriades will be used, having been tested as practicable at a depth of 300 feet, said Captain Craig. He explained that this process retains the red whereas with other processes the red band is barely visible at a depth of 20 feet on account of refraction of light rays.

To permit work on the ocean floor, the divers will wear a suit recently perfected by Tritonia Corporation, a subsidiary of the Argonaut organization, said Captain Craig. This has been styled "The Iron Man," an all-metal, flexible-limbed diving dress. Despite the fact that it is made of a manganese and copper alloy said to be 40 per cent lighter than aluminum, it still weighs 880 pounds, he said.

Developing Rubber Diving Dress

Captain Craig is developing a self-contained rubber diving dress to withstand a pressure of 135 pounds to the square inch, to enable the cameramen to work inside the wreck, as the steel suit is too cumbersome. There will be a steel air bottle inside the suit containing a special mixture of gases to prevent the divers from being overcome by gas formations and oxygen poisoning. The usual compressed air containers will be used with the metal suits.

The shooting script on location calls for 22 diving days, in an open sea and with "some of the roughest diving in the world," said the captain. The factual films are to be surrounded by a story to be made in Hollywood after the crew returns from location. Thomas Whiteley of London will codirect the ocean filming with Captain Craig and will be in charge of the diving operations, for which a $100,000 budget has been allocated in production of the picture, he said.

Negotiations for the broadcasting rights are under way with Columbia Broadcasting System and National Broadcasting Company, whose John F. Royal, program director and former theatre man, is now in Glasgow conferring on arrangements. The plans call for one short wave broadcast weekly, probably via Daventry, over a period of 13 weeks. The actual production cost of 11 broadcasts on location has been estimated by the salvage company at $23,000, according to Captain Craig.

Wife a Diver Too

Except for Great Britain, where Allied Newspapers have a contract for news and news pictures of the operations, the world newspaper rights are held by United Feature Syndicate, affiliate of the Scripps-Howard chain of papers. Scores of newspapers in the United States and Canada will receive day-by-day accounts, which will be transmitted by wireless to Paris, thence by radio telephone to New York.

With release planned for next November, distribution rights have been tentatively discussed with two major companies but will not begin in earnest until plans are further along, Captain Craig said. Newsreel rights probably will be granted to the company which decides to release the feature, he added.

The motion picture crew will include Mrs. Craig, who is one of the three women divers in the world, according to the captain.

Lithuania Import License

By an extension of the Lithuanian Import license system, films are included in the list of products requiring an import license, according to a report from Vladimir Kublitzky, clerk at the American consulate in Kaunas, Lithuania, to the Department of Commerce. This was done, the report states, primarily to curtail imports of German films, and it is believed that the restriction will increase the import of films from other countries.

New Theatre for Cleveland

The Shaker, first new theatre to be built in the Greater Cleveland area in the past eight years, opened last week with a welcoming speech by the mayor of Shaker Heights. It is an 1,800 seat house, ultra modern in design and equipment and was built by Sam Stecker, Myer Fine, Abe Kramer and associates.

Educational Film Catalog

"Educational Film Catalog," containing classified title lists or resumes of 1,175 non-theatrical pictures, has been published by H. W. Wilson Company. The book, compiled by Dorothy E. Cook and Eva Cotter Rahbek-Smith, is designed mainly for educational purposes.

Gregory Circuit To Build

The Gregory Circuit of Chicago has acquired from S. W. Neall the old Orpheum building at Ottawa, Ill., and plans are under way to construct a 1,165-seat house on the site.

INCREASED MANPOWER

Paramount
Pictures

1936-37

Talent Attracts Talent
Success Begets Success

Paramount
Pictures

PARAMOUNT, on the threshold of its most successful year, 1936-37, is proud to announce that the following talented creative artists and box-office personalities have been attracted to Paramount's already brilliant array of players, producers, directors and writers.

PLAYERS

Edward Arnold, Jean Arthur, Jack Benny, Bob Burns, Irene Dunne, Frank Forest, Ketti Gallian, Gladys George (by arrangement with M.G.M.

PRODUCERS

Emanuel Cohen, Frank Lloyd, Harold Lloyd, B. P. Schulberg and Richard Rowland; each of whom has an impressive record of box-office successes to his credit.

DIRECTORS

George Archainbaud, Eddie Buzzell, Stuart Heisler, Elliott Nugent, William Russell and FRANK LLOYD, Producer-Director, who has directed during the past year two of the outstanding box-office attractions of all time in "Mutiny on the Bounty" and "Under Two Flags".

COMPOSER

Jerome Kern, whose melodies are famous the world over.

PARAMOUNT is also happy to announce that the following players who have been in Paramount hits during the past year will again be associated with that company in one or more pictures during the coming year: **Joan Bennett, John Boles, Madeleine Carroll, Harold Lloyd, Adolphe Menjou, Sylvia Sidney, Veree Teasdale** ...and that Harry Sherman will again produce his famous "Hopalong" series in 1936-37 in addition to "The Barrier".

PARAMOUNT

PLAYERS

Jimmie Allen
Edward Arnold
Henry Arthur
Jean Arthur
Benny Baker
George Barbier
Paul Barrett
Bennie Bartlett
Joan Bennett
Irene Bennett
Jack Benny
Mary Boland
John Boles
Veda Ann Borg
Olympe Bradna
Tom Brown
Bob Burns
George Burns and Gracie Allen
Claudette Colbert
Gary Cooper
Ernest Cossart
Larry Crabbe
Bing Crosby
Robert Cummings
Louis DaPron
Marlene Dietrich
Johnny Downs
Frances Drake
Irene Dunne
Leif Erikson
Ann Evers
Frances Farmer
W. C. Fields
Robert Fiske
Frank Forest
Wilma Francis
William Frawley
Ketti Gallian
* Gladys George
Cary Grant
Kay Griffith
Porter Hall
Julie Haydon
David Holt
Wolfe Hopper
Ra Hould
John Howard
Marsha Hunt
Roscoe Karns
Marten Lamont
Billy Lee
Harold Lloyd
Carole Lombard
Nick Lukats
Ida Lupino
Fred MacMurray
Gertrude Michael
Ray Milland
John Morley
Jack Oakie
Lynne Overman
Gail Patrick
Elizabeth Patterson
Jeanne Perkins
Purnell Pratt
Charles Quigley
George Raft
Terry Ray
Jane Rhodes
Charlie Ruggles
Elizabeth Russell
Sylvia Sidney
Randolph Scott
Gail Sheridan
Alison Skipworth
Sir Guy Standing
Louise Stanley
Louise Stuart
Gladys Swarthout
Akim Tamiroff
Colin Tapley
Kent Taylor
Terry Walker
Virginia Weidler
Mae West
Eleanore Whitney

DIRECTORS

George Archainbaud
Charles Barton
Eddie Buzzell
Cecil B. DeMille
Ernst Lubitsch

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* By Arrangement with M.G.M

ROSTER 1936-1937

E. A. Dupont
Robert Florey
Chester M. Franklin
Alexander Hall
Henry Hathaway
Stuart Heisler
James Hogan
Mitchell Leisen
Frank Lloyd (Producer-Director)
Otho Lovering
Leo McCarey
Ray McCarey
Norman McLeod
Lewis Milestone
Elliott Nugent
Wesley Ruggles
William Russell
William Shea
Norman Taurog
King Vidor
Harold Young

WRITERS

Frank R. Adams
Stuart Anthony
Duke Atteberry
George Auerbach
Harry Behn
Arnold Belgard
Dorothy Bennett
Claude Binyon
Ralph Block
Charles Brackett
John Bright
Frederick Hazlett Brennan
Frank Butler
Alan Campbell
Franklin Coen
James A. Creelman
Walter DeLeon
Herbert Fields
Edith Fitzgerald
Nina C. Fraser
Gilbert Gabriel
Gerald Geraghty
Eve Greene
Wid Gunning
Oscar Hammerstein II
Don Hartman
Betty Hill
Grover Jones
Norman Krasna
Harold Lamb
Albert Shelby LeVino
Jeanie Macpherson
Philip MacDonald
Max Marcin
Clarence Marks
Joseph Moncure March
Brian Marlow
Francis Martin
Edwin Justus Mayer
Patterson McNutt
Jack Mintz
Sam Mintz
John C. Moffitt
Thomas Monroe
Seena Owen
Dorothy Parker
Frank Partos
William Rankin
Marguerite Roberts
Harry Ruskin
Madeleine Ruthven
Sidney Salkow
Dore Schary
Paul Schofield
Viola B. Shore
Michael L. Simmons
Louis Stevens
Preston Sturges
Robert Tasker
Sylvia Thalberg
Keene Thompson
Virginia Van Upp
Bobby Vernon
Frank Wallace
Richard Weil
Robert Yost
Waldemar Young
Harlan Ware

COMPOSERS and LYRICISTS

Sam Coslow
Frederick Hollander
Jerome Kern
Erich Wolfgang Korngold
Ralph Rainger
Leo Robin

1936-37 PARAMOUNT'S MADE

AUGUST

TITLE	CAST AND DIRECTOR
THE TEXAS RANGERS	With FRED MacMURRAY, JACK OAKIE, JEAN PARKER, LLOYD NOLAN, BENNIE BARTLETT. Directed by KING VIDOR.
THE GENERAL DIED AT DAWN	GARY COOPER and MADELEINE CARROLL, with WILLIAM FRAWLEY, AKIM TAMIROFF and PORTER HALL. Directed by LEWIS MILESTONE. Screen play is by CLIFFORD ODETS.
My American Wife	With FRANCIS LEDERER, ANN SOTHERN, FRED STONE, BILLIE BURKE, KETTI GALLIAN. Directed by HAROLD YOUNG.
Lady Be Careful	With LEW AYRES, MARY CARLISLE, LARRY CRABBE, BENNY BAKER, GRANT WITHERS. Directed by TED REED and IRVING SALKOW.
I'd Give My Life	With TOM BROWN, FRANCES DRAKE and a picked cast.
Johnny Gets His Gun	With RALPH BELLAMY, KATHERINE LOCKE, DAVID HOLT.
Hollywood Boulevard	With JOHN HALLIDAY, ROBERT CUMMINGS, MARSHA HUNT, ESTHER RALSTON, FRIEDA INESCORT, BETTY COMPSON and MAURICE COSTELLO. Directed by ROBERT FLOREY.

SEPTEMBER

TITLE	CAST AND DIRECTOR
BIG BROADCAST OF 1937	With JACK BENNY, GEORGE BURNS and GRACIE ALLEN, RANDOLPH SCOTT, MARTHA RAYE, BOB BURNS, LEOPOLD STOKOWSKI and the Symphony Orchestra and other star specialties from stage, screen and radio. Directed by MITCHELL LEISEN.
WITH BANNERS BLOWING	Starring GLADYS GEORGE, star of the stage success "PERSONAL APPEARANCE," ARLINE JUDGE, JOHN HOWARD, DUDLEY DIGGES, ISABEL JEWELL, HARRY CAREY. Directed by WESLEY RUGGLES.
Murder with Pictures (Title Tentative)	KETTI GALLIAN, KENT TAYLOR and box-office cast.
Wedding Present	JOAN BENNETT, CARY GRANT, GEORGE BANCROFT and popular cast. B. P. SCHULBERG'S first production on his return to Paramount. From the story by Paul Gallico in the "Saturday Evening Post." Directed by RICHARD WALLACE.
Hideaway Girl	With FRANCES FARMER and a cast of featured players.
WIVES NEVER KNOW	MARY BOLAND, CHARLIE RUGGLES, ADOLPHE MENJOU, VEREE TEASDALE. Directed by ELLIOTT NUGENT.
Stairs of Sand	A ZANE GREY picture with LARRY CRABBE, MARSHA HUNT, RAYMOND HATTON, LEIF ERIKSON.
The Return of Hopalong Cassidy	With BILL BOYD, JIMMY ELLISON and GEORGE HAYES. Follow-up series of HARRY SHERMAN Westerns will be bigger and better than last year's releases.

OCTOBER

TITLE	CAST AND DIRECTOR
MAID OF SALEM	Starring CLAUDETTE COLBERT in a picture of tremendous scope. With an important cast. Directed by FRANK LLOYD.
PERSONAL APPEARANCE	With MAE WEST, LYNNE OVERMAN, ELIZABETH PATTERSON. An EMANUEL COHEN Production. This is the stage play that ran for more than a year on Broadway and is a natural for MAE WEST.
Queen of the Jungle	RAYMOND MILLAND, SIR GUY STANDING, AKIM TAMIROFF, LYNNE OVERMAN. Directed by MAX MARCIN.
Everything for Sale	With a selected cast of Players.
Three Married Men	LYNNE OVERMAN, ROSCOE KARNS, WILLIAM FRAWLEY, GEORGE BARBIER, ROBERT CUMMINGS, GAIL SHERIDAN, ELIZABETH PATTERSON, BENNIE BARTLETT, VIRGINIA WEIDLER. Directed by EDDIE BUZZELL.
Rose Bowl	FRANCES FARMER, JOHN HOWARD, LARRY CRABBE, NICK LUKATS, BENNY BAKER. Released at the height of the football season and with plenty of exploitation angles.

NOVEMBER

TITLE
THE PLAINSMAN
CHAMPAGNE WALTZ
PINKERTON, THE DETECTIVE
HOTEL HAYWIRE
The Barrier
Our Miss Keane
Trail Dust

DECEMBER

TITLE
COLLEGE HOLIDAY
DON'T LOOK NOW
The Tightwad
Broadway Afternoon
The Turning Point

JANUARY

TITLE
SPAWN OF THE NORTH
HARD TO HANDLE
FOLLOW THE SUN
Playboy
A Gun for Hire
ARTISTS AND MODELS
Cottonwood Gulch

-TO-MEASURE GROUP 1936-37

CAST AND DIRECTOR
GARY COOPER, JEAN ARTHUR, and a big supporting cast. A CECIL B. DeMILLE Production.
GLADYS SWARTHOUT, FRED MacMURRAY, JACK OAKIE, VELOZ and YOLANDA, LYDA ROBERTI, FRANK FORREST. Directed by EDDIE SUTHERLAND, director of "Mississippi."
EDWARD ARNOLD and an all-star cast. Dramatizes one of the most exciting events in the life of the great American detective. A B. P. SCHULBERG Production.
With CHARLIE RUGGLES, MARY BOLAND, GEORGE BURNS and GRACIE ALLEN. In the same class as "International House."
The best read and probably the best liked of all the REX BEACH yarns. A pitcure that actually beats with the thunder of its great emotions. HARRY SHERMAN, ace producer of action pictures, will see to it that it gets the kind of production it deserves.
With VIRGINIA WEIDLER and BILLY LEE. From "Saturday Evening Post" story by the popular woman writer, Grace Sartwell Mason.
HOPALONG CASSIDY No. 2. BILL BOYD, JIMMY ELLISON, GEORGE HAYES, and others.
JACK BENNY, FRANCES FARMER, LOUIS DaPRON, ROBERT CUMMINGS, JOHNNY DOWNS, ELEANORE WHITNEY, MARTHA RAYE.
With W. C. FIELDS and a hand-picked cast. This is the picture that Bill has wanted to do for years. It's his idea of a real No. 1 Fields' vehicle. Based on JULIAN STREET'S famous "Need of Change."
With CHARLIE RUGGLES heading a cast of prominent Paramount featured players. Another Paul Gallico story out of the "Saturday Evening Post." An hilarious role for Ruggles as the penny pincher who suddenly awakes to generosity.
With a cast of Paramount featured players. This is the "Saturday Evening Post" story that took the prize as the trickiest mystery story of 1935.
With TOM BROWN, GAIL PATRICK, MARSHA HUNT, ELIZABETH PATTERSON. A thrilling drama set against an exciting background of life in smalltown America.
CAROLE LOMBARD, CARY GRANT, RANDOLPH SCOTT, and all-star cast. Directed by HENRY HATHAWAY, who did "Lives of a Bengal Lancer" and "Trail of the Lonesome Pine." In TECHNICOLOR.
With CLAUDETTE COLBERT and a perfect supporting cast. Directed by WESLEY RUGGLES.
With BING CROSBY, GEORGE BURNS and GRACIE ALLEN, LYNNE OVERMAN. Directed by NORMAN TAUROG.
GEORGE RAFT, IDA LUPINO and an all-star cast.
With a cast of featured players. Thrilling melodrama of a murderer who ends the life of a great statesman and how he is tricked into capture. Built on original lines with several novel twists of plot that make for suspense and intense excitement.
A big musical studded by spectacular acts never seen on the screen before. Song hits, and lavish dance numbers galore. Script by KATHARINE BRUSH, S. J. and LAURA PERELMAN, and KEENE THOMPSON.
HOPALONG CASSIDY No. 3.

Third and Fourth Quarters 1936-37

TITLE	CAST AND DIRECTOR
2 with MARLENE DIETRICH	1st with ERNST LUBITSCH (musical) directing. 2nd with FRANK LLOYD directing.
2 with CLAUDETTE COLBERT	One of these will be "THE GOLDEN ERA," a glorious drama cut to the Colbert design.
SLAVE SHIP	Paramount's Second BIG ALL-TECHNICOLOR Picture of the year, with GARY COOPER. Directed by HENRY HATHAWAY.
DIAMOND RUSH	Starring either GARY COOPER or FRED MacMURRAY and directed by WESLEY RUGGLES. An exciting story of the South African diamond rush.
COUNT OF LUXEMBOURG	With IRENE DUNNE, JOHN BOLES, W. C. FIELDS and FRANK FOREST. . Franz Lehar's world-famous operetta with the original glorious Lehar music.
PANAMA GAL	FRED MacMURRAY and CAROLE LOMBARD. A romantic comedy with music, of the "Princess Comes Across" type.
SAFARI	With EDWARD ARNOLD and a prominent feminine star. A picture with all the excitement and intrigue that an African background can supply.
HIGH, WIDE and HANDSOME	Starring IRENE DUNNE and FRED MacMURRAY, RANDOLPH SCOTT. Music and lyrics by Jerome Kern and Oscar Hammerstein II.
THAT'S WHAT GIRLS ARE MADE OF	SYLVIA SIDNEY and FRED MacMURRAY, in a modern romantic drama. B. P. SCHULBERG Production.
IT HAPPENED IN PARADISE	Starring BING CROSBY, IDA LUPINO. A big-time song and dance show aimed to catch the late spring trade. A summer camp musical.
EASY LIVING	JEAN ARTHUR in a fast-stepping romance of the "Hands Across the Table" kind. Miss Arthur is now one of the top draws in pictures.
1 more GARY COOPER	Made to the measure of Cooper's importance to the box-office with a star supporting cast and an ace director.
1 with HAROLD LLOYD	Another ace comedy of the same box-office proportions as "THE MILKY WAY" with the same big-time all-star cast.
3 More Hopalong Cassidys	"THE ROUNDUP," "BRING ME HIS EARS," "RUSTLERS' VALLEY."

STAR POWER!

PARAMOUNT will deliver during 1936-37 at least 55 important pictures made to the measure of 26 box office stars listed alphabetically below:

2 with **EDWARD ARNOLD**

2 with **JEAN ARTHUR**

2 with **JOAN BENNETT**

3 with **JACK BENNY**

1 with **JOHN BOLES**

3 with **BURNS & ALLEN**

2 with **BOB BURNS**

4 with **CLAUDETTE COLBERT**
Exclusively under contract to Paramount
(2 directed by Frank Lloyd)
(2 directed by Wesley Ruggles)

4 with **GARY COOPER**
Exclusively under contract to Paramount
(1 with Madeleine Carroll)
(1 with Jean Arthur)
(1 directed by Henry Hathaway)
(1 Emanuel Cohen Production)

4 with **BING CROSBY**

2 with **MARLENE DIETRICH**
(1 directed by Ernst Lubitsch)
(1 directed by Frank Lloyd)

2 with **IRENE DUNNE**

2 with **W. C. FIELDS**

3 with **GLADYS GEORGE**
By arrangement with M.G.M.

4 with **CARY GRANT**

1 with **HAROLD LLOYD**

4 with **CAROLE LOMBARD**
(1 in Technicolor with Cary Grant and Randolph Scott)
(1 with Fred MacMurray)
(2 others not cast yet)

4 with **FRED MacMURRAY**
(1 with Carole Lombard)
(1 with Irene Dunne)
(1 with Sylvia Sidney)
(1 with Gladys Swarthout)

2 with **ADOLPHE MENJOU-VEREE TEASDALE**

2 with **JACK OAKIE**

4 with **GEORGE RAFT**

2 with **MARY BOLAND-CHARLIE RUGGLES**

4 with **RANDOLPH SCOTT**

1 with **SYLVIA SIDNEY**

3 with **GLADYS SWARTHOUT**

1 with **MAE WEST**

Paramount Pictures

MAJORS ADVANCE 1937 PLANS; 40 OF PARAMOUNT'S 70 NAMED

Ten Distributors Announce Offerings for 1936-37 Season; Paramount Total Highest With 70 Features Definite

The principal additional new-product and new-sales policy messages directed this week by the ten large distributors to the buying exhibitors of the country for 1936-37 were as follows:

Paramount announced 40 titles of a program of from 70 to 80 features, and the sales policies which will govern their selling.

Warner Brothers and Republic also completed their 1936-37 sales conventions, announcing, respectively, 60 and 68 features, and their new sales policies.

RKO Radio definitely decided on June 15th to 17th as the dates, and the Waldorf Astoria Hotel in New York as the place for its sales convention, where 48 features will likely be announced.

MGM and GB Pictures met in May, announcing 44 to 52 and 24 features, respectively, and now are rounding out story and talent phases of their programs, the while sales are progressing.

Still to meet are Universal, June 15th, New York, contemplating 36 features; Columbia, June 22nd, Chicago, possibly announcing 48 features, and United Artists, set for June 23rd, in Hollywood, where from 26 to 30 features will be detailed. These three companies, however, this week made further progress in new product plans, both from the standpoint of stories and talent, and promulgating new sales policies.

The week's developments of the ten large companies concerning new program and new policy arrangements follows in detail:

Revised Status of the Ten Largest Distributors' 1936-7 Conventions and Product Plans

COMPANY	SALES CONVENTION DATE	SALES CONVENTION PLACE	FEATURES SCHEDULED
MGM	May 11–14	Palmer House, Chicago	44 to 52
GB	May 22–25	Warwick, New York	24
Twentieth Century-Fox	May 30–31	Congress, Chicago	69
Warners (Eastern)	June 3–4	Ritz Towers, New York	60
(Western)	June 15–17	Blackstone, Chicago	
Republic	June 4–6	Drake, Chicago	68
Paramount	June 5–6	Edgewater Beach, Chicago	70 to 80
RKO Radio	June 15–17	Waldorf Astoria, New York	*48
Universal	June 15–17	Astor, New York	*36
Columbia	June 22–24	Drake, Chicago	*48
United Artists	June 23–28	Hollywood	*26 to 30

* Tentative.

COLUMBIA: Preparatory to the annual sales convention, June 22nd to 23rd, at the Drake Hotel, Chicago, where 48 features will be announced for the new season, the company this week concluded negotiations for a series of MacFadden Publications short subjects on the radio programs of "The Court of Human Relations" and "The Court of Good Will." Titles of releases were also announced for the balance of this year and the beginning of the new. Mary Astor and Chester Morris were placed under long term contracts, beginning with 1936-37.

The forthcoming feature releases include: "The King Steps Out," "Counterfeit," "Blackmailer," "Night Wire," "And So They Were Married," "Devil's Squadron," "Meet Nero Wolfe," "Fer de Lance," "Theodore Goes Wild," "Lady of New York," "Campus Hero," "I Promise to Pay," "Mouthpiece by Proxy," "Purple and Fine Linen," "Weather or No," "Adventure in Manhattan," "Romance for Three," "Birth of a Hero," "There Goes the Bride," "No Gold Medal," "City of Conquest," "Golden Honeymoon," "Whispers, Inc.," "Post-office Inspector," "Innocents at Large," "The Man Who Lived Twice," "Continental," "Poker Face," "Sky Clipper," "Death Marches On," "Find the Witness" and "Partner, You're in Love."

The foregoing 32 titles, after clearing up the few remaining releases yet to be made on 1935-36 commitments, represents at least half of the features to be announced on June 22nd for 1936-37.

GB PICTURES: The sales convention already is nearly a month behind, and sales are progressing on the 24 features promised for 1936-37. Now GB Pictures reports that 16 productions, representing two-thirds of the new schedule are either completed or in production in London. Four of the 24 will be sold as Class "AA," eight as Class "A" and 12 as Class "B."

Seven are actually finished: "Nine Days a Queen," the story of Lady Jane Grey, with Cedric Hardwicke, John Mills, Nova Pilbeam and Desmond Tester; "The Marriage of Corbal," featuring Noah Beery, Nils Asther and Hugh Sinclair; "His Majesty's Pyjamas" with Clive Brook, Helen Vinson, and Mary Carlisle; "The Two of Us," with Jack Hulbert and Gina Malo; "Doomed Cargo" with Edmund Lowe and Constance Cummings; "Everything Is Thunder," starring Constance Bennett, with Douglass Montgomery and Oscar Homolka; and, "Where There's a Will," a comedy with Will Hay and Gina Malo.

Shooting is under way on "The Great Barrier," with Richard Arlen, Barry Mackay, Lilli Palmer, and Barbara Greene; "The Nelson Touch," the new George Arliss picture; "The Hidden Power," starring Sylvia Sidney and Robert Donat, being directed by Alfred Hitchcock; "Strangers on a Honeymoon," with Constance Cummings, Hugh Sinclair, and Noah Beery; "Paris Love Song," a Jessie Matthews musical; and, "Everybody Dance," a Chuck Reisner production.

The following are scheduled to go before the cameras shortly: Kipling's "Soldiers Three," which Raoul Walsh will direct, with Victor McLaglen starred; "King Solomon's Mines," with Roland Young and Paul Robeson; and, "The Hawk," in which Constance Bennett will be starred.

Continuing its friendly "invasion" of Hollywood for talent, GB this week started Raoul Walsh off to London to direct two for the new season, engaged Roland Young for "King Solomon's Mines," and signed Noah Beery for "Strangers on a Honeymoon."

METRO-GOLDWYN-MAYER: This company's sales convention is likewise a month past, announcing from 44 to 52 for 1936-37. This week came the report that next season Leo will not sell any of the feature lineup in star series, as heretofore. Salesmen will concentrate on the 44-52 figures rather than stress players tentatively listed, assuring exhibitors that of the minimum number of 44 there will be at least 30 "big" pictures, according to the reported plan.

For smaller circuits and individual theatre owners, the company is understood to have a new sales policy whereby sales forces will ask a minimum of four pictures at 40 per cent. The next 12 will be sold on a flat rental, the figures to be based on the percentages received for the four 35 per cent features on this season's schedule. The next 14 pictures will be scaled at 70 per cent of the flat rental asked for the previous 12, it is said.

The balance of the 14 to 22 will be subject to negotiations on a rental said to be along the lines of prices paid for similar attractions on the current program, it is understood.

M-G-M is reported asking major circuit buyers for percentage and preferred playing time for 30 of the new films. It is said that the distributor is demanding 25 per cent of the gross up to the point where the circuit clears house expenses, and from that point on there are increases in units of 10. The balance of the product is understood subject to deliberation.

PARAMOUNT: With 50 pictures definitely titled and either completely or partially cast, Neil F. Agnew, vice president in charge of sales, announced the record breaking number of 40 pictures scheduled for release by Paramount Pictures, Inc., during the first six months of 1936-37. Basing his estimate on the first half year's schedule, Mr. Agnew anticipates a total release schedule for the year of between 70 and 80 pictures.

This announcement was made at the com-

(Continued on following page)

PARAMOUNT'S MONTHLY RELEASES

(*Continued from preceding page*)

pany's annual sales meeting last weekend, in Chicago's Edgewater Beach Hotel. In addition to the number, Mr. Agnew emphasized "the wide variety of entertainment and the increased star power."

Paramount's sales policy next season will be flexible, as heretofore, with deals to be predicated upon individual theatres and possibilities.

The list of stars who will head the casts of this group of pictures includes: Edward Arnold, Jean Arthur, Joan Bennett, Jack Benny, John Boles, George Burns and Gracie Allen, Bob Burns, Claudette Colbert, Gary Cooper, Bing Crosby, Marlene Dietrich, Irene Dunne, W. C. Fields, Gladys George, Harold Lloyd, Carole Lombard, Fred MacMurray, Adolphe Menjou and Verree Teasdale, Jack Oakie, George Raft, Charlie Ruggles and Mary Boland, Sylvia Sidney, Gladys Swarthout and Mae West.

Newcomers this season to the roster of Paramount stars are: Edward Arnold, Jean Arthur, Jack Benny, Bob Burns, Gladys George and Irene Dunne. Jack Benny and Bob Burns, both radio stars, join four other air performers on the company's list—Bing Crosby, George Burns and Gracie Allen and Gladys Swarthout.

"In planning this group of pictures, Paramount production executives have striven for the maximum in diversification," an announcement said. "The pictures range from lavishly staged musicals and action-packed out-of-door pictures to melodramas and comedies of both the romantic and domestic type."

At least two "major" pictures of different types are slated for release each month of the season.

The 40 pictures listed for release during the first half of 1936-37 are as follows:

August Releases

Seven to be released in August:

The Texas Ranger, with Fred MacMurray, Jack Oakie, Jean Parker, Lloyd Nolan and Bennie Bartlett; directed by King Vidor.

The General Dies at Dawn, with Gary Cooper, Madeleine Carroll, William Frawley, Akim Tamiroff, Dudley Digges and Porter Hall; directed by Lewis Milestone.

My American Wife, with Francis Lederer, Ann Sothern, Fred Stone, Billie Burke, Ketti Gallian; directed by Harold Young.

Lady Be Careful, with Lew Ayres, Mary Carlisle, Larry Crabbe, Grant Withers and Benny Baker; directed by Ted Reed and Irving Salkow.

I'd Give My Life, with Tom Brown and Janet Beecher.

Johnny Gets His Gun, with Ralph Bellamy, Katherine Locke and David Holt.

Hollywood Boulevard, with John Halliday, Robert Cummings, Marsha Hunt, Esther Ralston and Frieda Innescourt.

September Releases

The seven set for September release are:

Big Broadcast of 1937, with Jack Benny, George Burns and Gracie Allen and an all-star cast, plus specialties by Bing Crosby, Bob Burns, Leopold Stokowski and other celebrities; directed by Mitchell Leisen.

Wedding Present, from the *Saturday Evening Post* story by Paul Gallico, with Joan Bennett, Gary Cooper and George Bancroft. B. P. Shulberg's first production.

Hideaway Girl, with Frances Farmer, Kent Taylor, and a cast of featured players.

Wives Never Know, with Charlie Ruggles, Mary Boland, Adolphe Menjou and Verree Teasdale; directed by Elliott Nugent.

Stairs of Sand, Zane Grey story, with Larry Crabbe, Marsha Hunt, Raymond Hatton and Leif Erikson.

Murder with Pictures, with Ketti Gallian and Kent Taylor.

With Banners Blowing, with Gladys George, John Howard, Arline Judge, Isabel Jewel, Dudley Digges and Harry Carey.

October Releases

The October list of six includes:

Maid of Salem, Frank Lloyd production, starring Claudette Colbert.

Personal Appearance, starring Mae West, an Emanuel Cohen production.

Queen of the Jungle, with Raymond Milland, Sir Guy Standing, Akim Tamiroff and Lynne Overman; directed by Max Marcin.

Everything for Sale, with a featured cast.

Three Married Men, with Lynne Overman, Roscoe Karns, William Frawley, George Barbier, Robert Cummings, Marsha Hunt, Elizabeth Patterson, Bonnie Bartlett and Virginia Weidler; directed by Eddie Buzzell.

Rose Bowl, with Frances Farmer, Larry Crabbe and Nick Lukats.

November Releases

The following six are set for November release:

The Plainsman, Cecil B. DeMille production, with Gary Cooper and Jean Arthur.

Champagne Waltz, with Gladys Swarthout, Fred MacMurray, Jack Oakie, Lyda Roberti, Veloz and Yolanda; directed by Edward Sutherland.

Pinkerton, the Detective, with Edward Arnold and an all-star cast.

Hotel Haywire, with Charlie Ruggles, Mary Boland, George Burns and Gracie Allen.

The Barrier, from the Rex Beach story, with an all-star cast; to be produced by Harry Sherman.

Our Miss Keane, with Virginia Weidler and Billy Lee.

December Releases

The five for December are:

College Holiday, with Jack Benny, Frances Farmer, Louis DaPron, Robert Cummings, Johnny Downs, Eleanore Whitney and Martha Raye.

Don't Look Now, starring W. C. Fields.

The Tightwad, starring Charlie Ruggles, with a cast of featured players.

Broadway Afternoon, with an all-star cast.

The Turning Point, with Gail Patrick, Marsha Hunt and Elizabeth Patterson.

January Releases

Five features for January include:

Spawn of the North, in Technicolor, starring Carole Lombard, Henry Fonda and Cary Grant; directed by Henry Hathaway.

Hard to Handle, starring Claudette Colbert; directed by Wesley Ruggles.

Follow the Sun, with Bing Crosby, George Burns and Gracie Allen and Lynne Overman; directed by Norman Taurog.

Playboy, with George Raft, Ida Lupino, and an all-star cast.

A Gun for Hire, with a cast of featured players.

Remaining Releases

Others of the 50 include:

Diamond Rush, with Wesley Ruggles directing, and starring either Gary Cooper or Fred MacMurray.

The Count of Luxembourg, with Irene Dunne, Frank Forrest and W. C. Fields.

Panama Gal, with Carole Lombard and Fred MacMurray.

High, Wide and Handsome, with Irene Dunne, Fred MacMurray and Randolph Scott.

Safari, starring Edward Arnold.

That's What Girls Are Made Of, with Sylvia Sidney and Fred MacMurray.

It Happened in Paradise, starring Bing Crosby.

Easy Living, with a featured cast headed by Jean Arthur.

Untitled Harold Lloyd production which the comedian will personally produce.

Untitled Ernst Lubitsch musical, to star Marlene Dietrich.

Untitled Frank Lloyd production, to star Marlene Dietrich.

Untitled production to star Claudette Colbert.

The Golden Era, to star Claudette Colbert.

Untitled story to star Gary Cooper.

Artists and Models, musical.

The Return of Hopalong Cassidy, produced by Harry Sherman, starring Bill Boyd.

Trail Dust, produced by Harry Sherman, starring Bill Boyd, for the "Hopalong Cassidy" series.

Cottonwood Gulch, produced by Harry Sherman, starring Bill Boyd, for the "Hopalong Cassidy" series.

Paramount Convention

Attending Paramount's convention at the Edgewater Beach Hotel, besides Mr. Agnew, who presided, were: the home office delegation, including Joseph J. Unger, Charles Reagan, Robert M. Gilham, Don Velde, Herman Lorber, Arthur Dunne, Jack Roper, Fred LeRoy, and G. B. J. Frawley, and the following eastern district sales managers: Milton Kusell, William Erbb and P. A. Bloch.

In addition the sales meeting was attended by District Managers Harry Goldstein, Oscar Morgan, Jack Dugger, J. E. Fontaine, R. C. Libeau, Hugh Braly, M. H. Lewis and Ben Blotcky, and M. A. Milligan, of Canada.

Robert Gillham, Paramount advertising director, told the delegates that the ad budget for 1936-37 will be increased to permit heavy billboard campaigns on "The General Dies at Dawn" and "Texas Ranger." He also detailed plans for extensive increased use of newspaper advertising on a cooperative basis.

Mr. Agnew completed a review of the product planned for next year and answered sales policy queries by the district managers. He said he felt that Paramount had a better lineup for next season than the company had had in years and that with the studio organization rapidly being strengthened, the sales force could be confident of deliveries which matched the advance plans for the new season.

Discussing his plans for "The Plainsman," Director Cecil B. De Mille said shooting on the picture, which will star Gary Cooper, with Jean Arthur and George Bancroft, would start July 15. He said it was being planned on "super-special" lines.

William LeBaron, Paramount's Hollywood studio head, was scheduled to address the final session but was unable to leave Hollywood because of the present production rush.

Regional meetings of the Paramount field sales force will be called in the near future by district managers in all key territories at which the new season plans will be placed before the salesmen.

Regional district meetings have been dated for this week and next. Milton Kusell, New York state district manager, left by plane for Buffalo to open immediately a two-day conclave with the Albany and Buffalo sales forces at the Buffalo exchange. On Thursday he will confer with the New York, New Jersey and Brooklyn salesmen.

The Atlanta, Memphis, Jacksonville, Charlotte and New Orleans salesmen and branch heads will meet this week in Atlanta. Boston, New Haven and Maine forces will also convene this week at the Copley-Plaza, Boston.

Four different western sessions will be held

(*Continued on following page*)

RADIO AND REPUBLIC LISTS

(*Continued from preceding page*)

June 12-13. In Chicago, the Detroit, Chicago, Milwaukee, and Indianapolis men will discuss the new lineup. The Kansas City, St. Louis, Omaha and Des Moines sales staffs will gather at the Kansas City exchange. The Salt Lake City and Denver men will get together in Salt Lake, while in San Francisco the Seattle, Portland, Los Angeles and San Francisco groups will go over the new product details. On the same dates the Dallas exchange will be the meeting quarters for the Dallas, San Antonio and Oklahoma City men.

On Thursday the Pittsburgh, Cleveland, Columbus and Cincinnati exchange personnel will meet at the William Penn, Pittsburgh. The Philadelphia force has set Friday for the special sales talks. On June 16 the Washington salesmen will hear the new sales policy at the Shoreham Hotel. The Minneapolis and Sioux Falls staffs will convene at Minneapolis on June 12-13.

Meanwhile, at the studios in Hollywood, Harry Sherman finished the last of the current series of "Hopalong Cassidys"; Wesley Ruggles' directorial option was taken up for another year; Fanchon, of Fanchon and Marco, joined William LeBaron's executive staff as an advisor on musicals; Ernst Lubitsch was organizing his new production unit and reading stories for the new season; Harold Lloyd signed a new producing contract for one picture annually; B. P. Schulberg incorporated his new producing unit; John Hammill was assigned to manage the Lubitsch unit, and production was proceeding on nine features at one clip.

RADIO PICTURES: The Waldorf-Astoria in New York will play host to the several hundred delegates to the annual sales convention of RKO Radio Pictures, June 15th to 17th. Jules Levy, vice-president and general sales manager of RKO Distributing Corporation, this week selected that hotel as the place for the daily sessions at which he will announce the company's ambitious plans for the coming year. Business meetings will be held in the "Sert Dining Room."

"The convention will be the largest and most important in the history of RKO and will welcome sales managers and other representatives from every city in the world," said a company announcement.

While it is expected that RKO at its convention will announce a program of some 48 features, this much became certain during the week: RKO will have 106 short subjects, 18 to 24 Walt Disney cartoons and 104 issues of Pathe News on its new season schedule.

The short subject list includes approximately 36 two-reelers to be made in Hollywood, 33 subjects from Van Buren, 13 March of Time, the Major Bowes Amateur series, 12 Pathe Reviews and seven Pathe Topics. The 33 from Van Beuren compares with 46 which RKO has taken from this producer every season since 1930. The change results from the addition of the Disney cartoons and the elimination of 13 Van Beuren color cartoons for next season.

Arrangements were closed recently under which Pathe granted an extension of the maturity on past due credits advanced to Van Beuren some time ago. The agreement calls for payments on the indebtedness at regular intervals.

When RKO takes the sales of 18 Walt Disney shorts next season, no specific number of Mickey Mouse or Silly Symphony subjects will be listed.

The reason for this, Roy Disney explained, is because certain stories planned for Mickey Mouse may be dropped, the same holding true for the second series. For the current season, Disney is making nine of each subject, and while it is likely the same number may hold next season there is nothing definite. It is also possible that 12 Mickey Mouses may be made and six Silly Symphony subjects, or vice versa, Disney said.

With 15 animators already sent to the coast. Disney said he planned to sign up from 15 to 20 more.

Increasing its summer production activity, RKO Radio will begin camera work on six additional features on June 15th. They are: "Portrait of a Rebel," which will co-star Katharine Hepburn and Herbert Marshall; "We Who Are About to Die," written by David Lamson from his experience as a prisoner in San Quentin; "Count Pete," a *Cosmopolitan* Magazine story with Ann Sothern and Gene Raymond; "Daddy and I," a comedy drama based on Elizabeth Jordan's novel and starring Anne Shirley; "Grand Jury," a Thomas Lennon story; and, "Don't Turn 'Em Loose," Ferdinand Reyher's arraignment of the prison parole system.

Scenarios and preliminary work for the six pictures have been completed, and supervisors and directors assigned. These, together with films already in production, will utilize every stage and all the facilities of the recently enlarged studio.

REPUBLIC: In addition to the titles of the 52 features originally reported by Republic Pictures for 1936-37, and reported on page 76 of MOTION PICTURE HERALD, June 6th, it became apparent at the end of the second annual sales convention, last weekend, that the company would have, instead, a total of 68. Nat Levine, production head, announced the acquisition of eight Bob Steele and eight Johnny Mack Brown westerns.

Previously announced were: two "Anniversary Specials," the "Jubilee Six," 24 "Gilt-Edge Pacemakers," four color productions, two Gene Autry "specials," six Gene Autry musical westerns; eight William Colt MacDonald westerns, and four serials.

Mr. Levine told the delegates that he plans to use "outstanding players on the coast as well as a number of new players from the new Republic stock company," which is now in the process of building.

The convention was called to order by President W. Ray Johnston last Thursday morning, concluding Friday, with Saturday devoted to regional meetings. The meetings were held in the Drake Hotel in Chicago.

Republic will ask for 100 per cent increases in rentals on specials and increases in proportion on other products over this year's prices,

(*Continued on following page*)

REPUBLIC PICTURES
REPUBLIC
the Exhibitors' success
REPUBLIC
St. Louis

Delegates to Republic Pictures' Sales Convention, June 4-6, at the Drake Hotel in Chicago.

FIRST WARNER MEET IS HELD

(Continued from preceding page)

J. J. Milstein, general sales manager, told the company's sales force.

"This will be the sales policy for the coming year," he said, predicting a sales record for Republic.

Sam Hacker told the group how to write contracts and to avoid rejections on technical points. G. C. Schaefer talked on exchange operation, while Edward Finney discussed plans for press books, larger advertising campaigns and exploitations.

Joe Cooper, exploiteer from Seattle, spoke on individual exchange exploitation policy and suggested that the plan be adopted generally. William Saal gave the men a resume on exploitation and "Frankie and Johnnie."

The session was highlighted by an address by Nat Levine, production head, who said: "We have 17 stories in preparation today, two pictures shooting, and six to eight of the new season's product will be in exchanges by September 1.

"Our production staff is hitting on high. We have everything we need, studio personnel and finances. We have been spending more on production than the franchise distributors have been bringing in, but our prospects are most excellent and our finance people have confidence in us.

"We are no longer considered an independent company. Our facilities and work are of major calibre. We have 21 players under contract and in the last 10 days we signed Olsen and Johnson, Eddie Quillan and Chic Sale. We have 42 on the writing staff, mostly on long term contracts."

Mr. Levine explained the new program in detail, predicting that the biggest picture will be "Follow Your Heart," with Marion Talley and Michael Bartlett. It will be ready for delivery August 1. Shooting starts next week.

M. J. Siegel, executive at the coast studio, spoke about the work of the production forces.

A general discussion was held in which branch managers and salesmen considered methods of selling the program outlined by Mr. Levine.

W. Ray Johnston introduced Norton Ritchey, who spoke on Republic in foreign territories. He told of the rapid expansion of the organization's activities in that direction, describing details involving complete representation in such countries as Cuba, Argentine, Switzerland, Holland, Belgium, Egypt, Persia, Syria, Denmark, Panama, Salvador, Nicaragua, Guatemala, South America, British West Indies, Jamaica and Mexico.

L. E. Kalker, Republic representative in Great Britain, analyzed conditions there, saying British Lion is concentrating on distribution through their national organizations, with headquarters in leading cities in England and the British Empire.

Other speakers included Herman Gluckman, who compared his Republic franchise in New York to an insurance policy. Arthur C. Bromberg of Atlanta foresaw a bright future for Republic. Carl Floyd of Florida gave a sales analysis on general conditions. Floyd St. John of California discussed the strides made by the company since its inception. Oscar Hanson, Canadian distribution head, dwelt on the strength of the company based on the cooperation among its franchise holders. Nat Lefton of Ohio gave an analysis of Republic's serials. Edward N. Schnitzer, eastern division manager, reviewed the company's progress during its first year. Claude Ezell of Texas emphasized the value to the company of its "partnership" organization.

Walter Vincent, chairman of the board predicted that Republic's new product would command increased first run playing time. E. H. Goldstein, vice-president, emphasized the solidarity of the organization which he said had been realized through linking closely the exchanges with the home office.

A dinner in honor of Nat Levine was held at the Drake and was attended by the entire delegation. H. J. Yates of Consolidated Film closed the convention with a talk in which he assured the meeting that financing of the company's new season program was on hand.

Republic is expected to double last year's business in the United Kingdom next season, Sam Smith, British franchise holder, told the delegates. He stated that the company's lineup for 1936-37 had many pictures with appeal to the English public.

Mr. Smith announced that British Lion would probably have six of its features released through Republic this season.

Edward M. Schnitzer, eastern division sales head, added that he expects 2,000 additional contracts on the current season's schedule and a wide increase on the new deals.

The delegation included some 300 persons from the home office, studio, field sales forces, exchange managers, franchise holders and others.

TWENTIETH CENTURY-FOX: With the return of the Twentieth Century-Fox delegation from the sales convention, held last week in Chicago, the company announced new contracts with Jed Prouty, for four features in 1936-37, three to be in the "Jones Family" series; with John Cromwell, director, for two years, starting with "The McKinley Case," for 1936-37; with Samuel Engel, as a producer of six in the new season, and a new contract with Bill Robinson, player.

Fox, at its convention, announced a program of 69 features for 1936-37. The titles were listed on page 78 of the June 6th issue of MOTION PICTURE HERALD.

UNITED ARTISTS: Preliminary to the annual sales convention, June 23rd to 28th, in Hollywood, where some 26 to 30 features will be announced for 1936-37, United Artists producers this week announced the following new-season developments: David O. Selznick, of Selznick International, selected Shakespeare's "Julius Caesar," with Ronald Colman as Brutus, for 1936-37; Mr. Selznick then appointed William H. Wright, former assistant to Harry Cohn, at Columbia, to a similar capacity on his Selznick International staff, the while Alexander Korda, in London, started work on "Rembrandt," with Charles Laughton, for the new season. And in Hollywood, Samuel Goldwyn interrupted construction on one of Hollywood's largest stages, for his use, to announce the signing of Mary Nash, of the New York legitimate theatre, for Edna Ferber's "Come and Get It," for 1936-37.

UNIVERSAL: After signing Mary Alice Rice on a long term, and Edmund Grainger, to continue as a producer, Universal's new Cowdin-Cochrane-Rogers administration furthered their plans for the sales convention, to be held June 15th to 17th, at the Hotel Astor in New York, possibly announcing 36 features.

Acting swiftly following their recent visit to the studios at Universal City, the new managers this week effected several changes at the California producing headquarters.

Construction and stage supervision were split into two departments with Robert P. Knoche succeeding Archie Hall as superintendent of construction. Mr. Hall has left the studio. George Dixon has been made stage manager and will have charge of all grips and general set management during production.

John E. Otterson, Jr., has been made head of the art department succeeding Charles D. Hall, who has also left the lot. The property department has been split under two heads with Russ Gausman heading props and Ralph Morgan placed in charge of the prop shop, supervising construction of properties. Julius Bernheim has finished as associate producer with the studio.

WARNER BROTHERS: The first of Warners' two 1936-37 sales conventions came to a conclusion in New York, late last week, at the Ritz Towers, where 60 features were announced for Warner Brothers Pictures, First National Pictures, Cosmopolitan Pictures and Vitagraph. All of the titles were listed on page 83 in the June 6th issue of MOTION PICTURE HERALD.

The second convention, for the western section, will be held from June 15th to 17th, at Chicago's Blackstone Hotel, where Gradwell Sears, western sales director, will preside, aided by S. Charles Einfeld, advertising and publicity director; Norman H. Moray, Vitaphone sales director; Sam Sax, in charge of Vitaphone short subject production in the east; Leo Blank, newly appointed district manager in the midwest, and Ed Selzer, California studio press agent.

Declaring that "a gamble now upon the future of America is the best gamble in the world," H. M. Warner, president, called upon business and industrial leaders to loosen the purse strings and make the present period one of progress and development.

He spoke at a luncheon in the Ritz Towers that marked the conclusion of the convention.

"We've seen good times and bad, years of prosperity and depression, but somehow the nation always comes through," he added.

"Remembering that, we should not be shortsighted and magnify our problem. Instead, we should be planning for the future, making this a period of progress rather than of stagnation."

Business in general might well follow the example of the motion picture industry, he said, declaring that it has expanded proportionately greater during the past year or two than any other.

"I believe the nation would be a lot further along the road to genuine prosperity if other industries likewise had loosened the purse strings, put the okay on the blue prints and shown a willingness to gamble on the future," Mr. Warner reported.

He reported that Warner Brothers has completed one building and expansion program, and immediately is beginning another one. "When it is concluded," he said, "the Warner Hollywood plant will be the largest and most modern film producing establishment in the world."

The motion picture has assumed a new and important social and educational significance, he concluded.

Warner Brothers and affiliated companies elevated four featured players to stardom, announced a worldwide campaign to attract more persons to motion picture theatres, decided to increase the advertising budget to "a record-breaking total" and planned the exhibition of its 60 1936-37 films during the convention, which was attended by some 75 delegates from the east and six foreign countries.

Telegrams were dispatched to the four feature players announcing that beginning Friday they will be classed in the upper brackets, as stars. The four are Anita Louise, Errol Flynn, Olivia de Havilland and Bette Davis.

Announcement was made by S. Charles Einfeld, director of advertising and publicity, and vice-president of the sales organization, that the advertising budget for the coming season would be larger than any in the company's history, and that it would be concentrated almost entirely in newspapers.

A large share of the campaign for the season, he said, will be directed at persons who do not habitually attend motion pictures.

EIGHT POINTS IN ALLIED PROGRAM

(*Continued from page 14*)

business. Radicalism has no place in any organization. The federal government should keep out of our problems.

"But, if round table discussions cannot achieve results, independent exhibitor organizations cannot be blamed if they seek relief from outside."

"It is important that Allied independent exhibitors marshal their forces not only in those states where they are organized, but also where they are not organized and with great strength, properly expressed through their leaders, who shall not be radicals but shall be business men and shall discuss their problems with producer-distributor leaders, confining their discussions to the merits of the case and not to personalities."

Mr. Yamins' remarks were at variance with Abram F. Myer's plea for immediate relief through federal interference. Some interpreted this as a rift between Allied's president and general counsel. Al Steffes, however, cleared the atmosphere when he said this apparent "difference" was nothing more than strategy to arouse interest and discussion among the delegates, and that all is peaceful within the Allied ranks.

Weeks Traces Double Billing

Under the subject title, "The Outlook for the Coming Year," George W. Weeks, general sales manager for Gaumont British, said that the "picture business must be going ahead because the affiliates are going after more theatres."

The socalled "evil" of double bills, Mr. Weeks laid at the door of the producers who thought they were outsmarting the subsequent-run theatres when they introduced duals in some of the key situations.

Giving due credit to the exhibition problems enumerated by Allied's leaders, Mr. Weeks told the delegates that in his opinion the only real problem of the exhibitor is the scarcity of "fine" pictures, and that in order to deliver the necessary supply, it will take the production not only of America, but of all countries.

Hardy Pledges Cooperation

"The department of justice will use all the resources at its disposal to correct whatever evils there are in the motion picture industry," said Russell Hardy, Assistant U. S. Attorney General, present at the invitation of Allied.

Although Mr. Hardy said he was not present in an official capacity as representative of the Department of Justice, it is understood that his statements carried the formal approval of Attorney General Cummings, of Washington.

"Since I have been here at this convention," Mr. Hardy said, "I am deeply impressed with the fact that your most vital problem is that of exhibitors versus distributors." He inferred that only through federal action could the independent exhibitors get relief in this connection.

Mr. Hardy reviewed the St. Louis case, which he prosecuted for the Government and which resulted in giving relief to the plaintiffs, Fanchon and Marco, against Warner, Paramount and RKO.

Cites Solution on Product

The basis of causes in the St. Louis case, Mr. Hardy pointed out, was the alleged conspiracy of the producers to interfere with the supply of pictures to the St. Louis first-run Ambassador, Missouri and Grand Central theatres for the purpose of allowing Warner Brothers to acquire these theatres for themselves, and to assure Warner Brothers of a steady supply of the better pictures.

Warner Brothers, prior to the prosecution of the St. Louis case, controlled 50 per cent of the films available in that city, the attorney general said, although the company owned only 25 per cent of the theatres in the city with only 14 per cent of the city's total seating capacity.

The St. Louis case resulted in guaranteeing the Fanchon and Marco theatres a steady flow of product over a considerable period of time.

"This situation, which is not confined to St. Louis but may exist elsewhere, is not the result of competition," Mr. Hardy told the independent exhibitors. "It is the result of the economic power of the producers, who have resources of $700,000,000."

Of critics who have contended that the differences between exhibitors and producer-distributors is a purely private controversy and should be fought out in local courts and not by the federal government, Mr. Hardy said. "They have lost sight of the fundamental purpose of the federal anti-trust laws, which are to provide diffusion of wealth among the population by protecting the rights of the individual."

"The anti-trust laws were made to help the small operator against oppressive big business and the Government is authorized to enforce those laws."

Cites Circuits' Advantages

Mr. Hardy listed the advantages enjoyed by the affiliated theatres as follows: they control 1,900 of the best theatres in the country; they enjoy preferential and lucrative use of films through their physical advantages and, quoting Judge Thatcher, "their irresistible economic force consolidated by combination," the case with which a few in the industry may conspire against the many where the entire is in the hands of as few as eight units, making it easy for the few to regulate the industry."

"It seems to me," said Mr. Hardy, "that a combination representing a fifty per cent interest in the sixth largest industry in the country is a formidable and well night irresistible thing *unless* the prestige and the influence of the federal government is interposed to protect the independent exhibitor against oppression."

As a "cure" for such practices, and to prevent recurrences elsewhere of situations like the St. Louis case, Mr. Hardy recommended that the independent exhibitors procure specific prohibition by legislature of such practices. Furthermore, inasmuch as the present anti-trust laws can be prosecuted only through the medium of conspiracy, and conspiracy is one of the most difficult facts to establish, Mr. Hardy recommended that the anti-trust laws be changed to eliminate conspiracy as the basis of prosecution and in its stead replace as a basis, "Public Interest."

"The sixth largest interest using the agency of interstate commerce is not beyond the reach of control of the federal government for Public Interest and in my opinion, such legislation would be valid under the Constitution of the United States," he concluded.

Solidification of independents through well-knit organizations, free from "producer-subsidized" groups for the preservation of their rights keynoted the address of Mr. Myers.

Outlining eight principles which make up the Allied program, Myers said:

"1.—The independent exhibitors have made a major contribution to the growth and development of the motion picture industry and are deserving of as much consideration as any other branch of the industry.

"2.—Since their interests frequently conflict with those of producers, distributors and producer-affiliated theatres, the independent exhibitors must maintain purely independent trade associations for the protection of their interests.

"3.—While the independent exhibitors are willing to cooperate with organizations representing other branches of the industry in matters of common concern, such cooperation must be rendered through organizations and leaders of their own choosing and not through producer-subsidized organizations and leaders.

"4.—The motion picture business is a legitimate business and its affairs should be so conducted as to inspire confidence within the industry and command the respect of the public.

"5.—Realization of the ideal of the previous paragraph calls for the observance of ethical business principles as distinguished from the use of shady political methods in both internal and public relationships.

"6.—The operation of theatres is properly the function and responsibility of exhibitors who live in and are intimately acquainted with the communities they serve, and these exhibitors should be left unmolested in all matters calling for the exercise of discretion as to what is best suited for the needs and desires of such communities.

"7.—Chief among the trade practices which interfere with the rendering by exhibitors of the maximum of service to the public and tend to vest control of operating policy in persons remote from such communities are:

"(a) Compulsory block booking and blind selling.

"(b) Unreasonable protection and clearance.

"(c) Favoritism in leasing and delivering films to affiliated theatres.

"(d) Compulsory designation of dates.

"(e) Regulation of admission prices of subsequent-run independent theatres in favor of prior-run affiliated theatres.

"8.—Independent exhibitors are warranted in employing all necessary legal means to carry the foregoing principles into effect including campaigns of legislation and litigation and the setting up or encouraging of additional sources of supply.

"While the principles of Allied are unchanging and unchangeable," Myers added, "it is the province and duty of the great body of exhibitors who make up the association, directly and through their representatives, to translate those principles into definite programs of action.

"The greatest value derived from national conventions is the crystallization of exhibitor opinion for the advice and guidance of the officers and directors during the year. The bad feature is that too many exhibitors, having expressed themselves in this fashion, call it a day and leave it to the national officers to carry on without further encouragement or support from them."

Outlining what he termed the causes of the gradual elimination of independent production and independent exhibition by eight large corporations making 80 per cent of the films in the United States, Ray Tesch of Milwaukee gave the detailed histories of anti-preferred playdate bills passed in Wisconsin and in Ohio and urged that similar bills be introduced during the coming year in every legislature of the Union, regardless of whether or not such state has an Allied unit.

P. J. Wood, Columbus, Ohio, described Paramount's new policy to procure rental service contracts on all Paramount accessories and recommended to the members that, in order to stop a spreading of this policy to other producer companies and to prevent a monopoly, the Allied States Association go on record as opposing the signing of the Paramount accessories agreement.

Mr. Wood listed as the "evil features" of

(*Continued on following page*)

URGES LAWS TO GUARD PLAYDATES

(Continued from preceding page)

the Paramount accessories contract the payment in advance for accessories at higher cost than at present; no cash refunds—only credits and these to be determined by the Paramount accessories manager; all accessories to be returned five days after the end of the run or no credits allowed; complicated bookkeeping required to keep a record of charges and credits.

"If the plan is successful with Paramount, other producers will adopt it or plans similar to it. This will eliminate the independent poster rental companies, and the cost of accessories will be increased to every exhibitor by an amount ranging between $300 and $500 per year," Mr. Wood added.

Banker-Exhibitor Speaks

William M. James of Columbus, Ohio, a banker and exhibitor, was the headline attraction at the banquet, for which 550 reservations were made, at the Hollendon Hotel on Thursday evening. At the speakers table he was flanked by Governor Martin L. Davey, Sidney Samuelson, Hon. Russell Hardy, Hon. Daniel Bertrand, Abram F. Myers, H. M. Richey and Everett Steinbuck, manager of Loew's State Theatre and a personal friend of Governor Davey.

The exhibits on the mezzanine floor of the Hollendon overflowed into the convention hall where National Screen Service had displays. In the mezzanine space there were 31 exhibits including those of National Theatre Supply Company, Superior Supply Company, Oliver Supply Company, National Carbon Company, Smith & Setron, Republic Pictures, Neon Electric Clock Company, Art Craft Sign Company, Metro Premiums, Carrier Engineering Corp., National Screen Service, RCA Photophone, Simplex Acme Projector Co., Bank Night, Movie Sweepstakes, Alexander Smith Carpets, Emerling & Kahn Windowcraft, Gallo Studios, International Projector Company.

Golf prizes at the Convention tournament, donated by LeRoy Langford, manager of National Theatre Supply Company and Nat L. Lefton, of Republic Pictures, were won by W. J. Walker, Crafton theatre, Crafton, Pa., and J. H. Morris, of the Rittman theatre, Rittman, N. J.

Yamins Returns to Myers Plan

Having previously during the convention advocated adjustment of exhibitor-producer problems via the round table method, President Yamins subsequently answered Mr. Myers by loudly proclaiming that, "the only way to get anywhere is to fight for it," and "I personally feel we should take a short cut and ask for government regulation of this industry; I much prefer government regulation of our business with a fair return on investment than destruction of our business by the men into whose coffers we have fed gold for years."

Commenting on the Neely-Pettengill anti-block booking bill Mr. Yamins said, "I doubt if it will do much for us. I still say buying pictures individually won't prevent theatre expansion. Our greatest problem is the cutting off of our investment without any consideration."

P. S. Harrison's digest of the product situation for the current year was read by Chairman Richey.

Mr. Harrison, after reviewing the practices of each major company, concluded that there is no such thing as a national sales policy.

The score charge is a profitable racket, according to him. Taking one company as a standard, he showed a clear profit of over $9,000 was made on only 74 exhibitors in a year, over and above what the producer paid for score charges to ASCAP.

As to the box office performances of pictures during 1935-36, the conclusion was reached that out of a total of 217 features, only 10 could be classed as excellent and as excellent-to-very-good. Of the ten, three came from MGM, three from RKO, two from 20th Century-Fox, one from Columbia, and one from Paramount. Only three companies, MGM, Twentieth Century-Fox and Columbia, delivered their promised pictures, according to the Harrison digest.

Mr. Harrison said he had no cure for whatever sales or product inconsistencies it might reveal. "I just wanted to air these facts," Mr. Harrison told the convention.

His final advice to the exhibitors was, "Look over your contracts for trick clauses."

Asked what exhibitors could do about it if they did find trick clauses in their contracts Mr. Harrison answered that if they recognize trick clauses they can at least signify their attitude to the distributor.

Friday, the last day of the session, was given over to the report of committees.

Not Exclusively for Allied

Previous trade paper announcements had taken the tang out of the announcement in which Edward Golden told of the Chesterfield-Invincible tie-up with Allied theatres.

What Mr. Golden did make emphatic, however, was that Chesterfield-Invincible will not produce pictures exclusively for Allied theatres. Allied offered the inducement for Chesterfield-Invincible to make pictures, Mr. Golden added.

James Caffrey, of the Federal Housing Administration, met with exhibitors individually, telling how to secure government loans for either new theatre construction, remodeling or reconditioning. Theatres are in the classification provided for in the FHA whereby loans in excess of $2,000 are made. The only requirement to secure such a loan is proof of ability to pay it back within a reasonable period of time.

Committee reports declared:

ZONING AND CLEARANCE: "This is a local problem and should be adjusted locally."

SCORE CHARGES: "These are a racket and should be abolished."

THEATRE EXPANSION: Producer-exhibitors should be removed from the exhibition field entirely. Independent acquisition of large circuits should also be curbed.

GOOD WILL: There will be no change in Allied's cooperation with public groups.

A resolution was presented by R. R. Bair, Indianapolis, remembering the late Frank Rembusch, of Shelbyville, Ind., Frank Rembusch, Jr., was present at the convention.

Daniel Bertrand, of New York, who made a federal survey of the motion picture industry for the NRA, gave the conventioneers a resume of his findings and suggested that the ails of the independent exhibitor could best be cured, in his opinion, by a federal motion picture commission.

This federal commission, in the opinion of Mr. Bertrand, should operate through regional government appointees with headquarters in the strategic key cities of the countries.

Arthur K. Howard, of Boston, said that through a tieup with Lloyds, international insurance company, theatre liability insurance rates could be sharply reduced.

Jerome Kern Joins Radio

Jerome Kern, composer of "Show Boat," "Cat and the Fiddle," "Sally" and "Roberta" among other Broadway successes, has deserted New York for Hollywood and will devote his time to compositions for future musicals to be produced by Radio.

Strike in Paris Spreads but Early Settlement is Seen

The stay-in strike in Paris, brought on by the general industrial walkout upon the resumption of power of Premier Blum, spread over the weekend to include the Metro-Goldwyn-Mayer, Olympia, Warners' Apollo and the Cineac newsreel circuit and some district houses. The staff demands in some instances were granted and even though the strike did spread to the above named houses, the Gaumont Palace and Rex and all Gaumont circuit houses have reopened.

The laboratories are still closed, as are Osso and G.F.T.A., distributors.

An early settlement under official pressure is looked for with the granting of workers' demands for a 40-hour week and salary increases, with collective bargaining contracts, paid vacations and recognition of the unions.

The theatres that are open, however, are doing excellent business because of the inability of persons living in the outlying districts of Paris to reach their homes. Busses, the principal means of transportation, are not running because of a lack of fuel, thus stranding thousands along the boulevards.

Fox Bankruptcy Hearing June 19

First hearing in the bankruptcy petition of William Fox has been set for June 19 in Atlantic City before Robert E. Steele, Federal referee in bankruptcy. At that time Mr. Fox is to be examined as to his financial status, and one or possibly three trustees will be elected. After that his estate will be administered for the beenfit of creditors.

The petition sets forth that Mr. Fox is willing to surrender all his property for the benefit of creditors, except the personal effects exempted by law, and that he is temporarily without occupation. It lists his total liabilities as $9,535,261.91 and assets as $1,590,100.

Creditors of Mr. Fox may contest his voluntary petition in bankruptcy on the ground that the former motion picture executive is not insolvent, it was indicated this week by a prominent creditor of Mr. Fox.

Hitchcock Gets Medal

Alfred Hitchcock, Gaumont British director, has been awarded, for the second time, the British Film Medal for his work on "39 Steps." The award is made annually for the best British film of the year on the basis of a nation-wide ballot.

344 ALLIED CONVENTION DELEGATES

The official registration of the annual convention of Allied States Association of Independent Motion Picture Theatre Owners, held last week in Cleveland, consisted of 344 names of delegates, trade press reporters, supply dealers, equipment manufacturers and distributors' representatives, also the names of the delegates' wives and other relations. Shorn of the names of those relations, the registrants were as listed on this and the following page.

Ackerman, Alfred, East Side Theatre, Detroit.
Ackerman, Samuel, East Side Theatre, Detroit.
Allen, Wade E., Arcade, Detroit.
Amdur, Bennett, Garden, Pittsburgh.
Ansin, Edward, Interstate, Boston.
Alexander, J. Don, Alexander Film Co., Colorado Springs.
Alexander, B. C., Alexander Film Co., Colorado Springs.
Anas, N. G., Manos, Weitton, W. Va.
Antonoplos, Rivoli, E. Pittsburgh, Pa.
Auger, Ed, R. C. A., Camden, N. J.
Baldwin, L. G., Almira, Cleveland.
Barach, Nat, National Screen Service, Cleveland.
Barck, S. H., Market Square, Cleveland.
Bair, R. R., Bair Theatres, Indianapolis.
Beedle, E. T., Alhambra, Cannonsburg, Pa.
Berger, Bennie, Paradise, Minneapolis.
Bertrand, Daniel, New York.
Bender, F. A., Grant, Millvale, Pa.
Beldon, P. A., Thornton, Akron, O.
Bendsley, A., Community Playhouse, Wellsley, Mass.
Bernstein, Harold, Plaza, Norwood, O.
Berkholtz, A. C., West Bend, West Bend, Wis.
Berkowitz, Morris, Ambassador, Cleveland.
Biggio, Edward L., Grand, Steubenville, O.
Bissell, H. C., Columbia Pictures, Cleveland.
Blum, Herman, A., Little, Baltimore.
Boyd, Frank H., Am. Seating Co., Cleveland.
Boyd, Samuel, Washington.
Brumm, A., Ritz, Milwaukee.
Brunnell, Ed, Metropole, Chicago.
Brady, Painesville, O.
Brody, Dr. B. I., Assoc. Theatres, Inc., Detroit.
Brown, William L., Palace Theatre, Tarentum, Pa.
Busher, Francis, La Salle, Cleveland.
Butler, H. G., Rialto, Pittsburgh.
Cross, W. E., Cross Machine Shop, Detroit.
Carpenter, W. C., Columbus.
Cohn, Mrs. C. W., Dusquene, Pa.
Clinton, J. B., Doric, Duluth.
Charnas, N. B., Strand, Toledo.
Clark, Morton, L., Artcraft Sign Co., Lima, O.
Calloway, H. A., Emerson, Indianapolis.
Carnino, C., Mock's, Girard, O.
Cole, H. A., Rialto, Greenville, Tex.
Cox, Roy, R. C. A., Camden, N. J.
Chesbrough, W. C., Garden, Columbus, O.
Cross, G. A., Rex, Battle Creek.
Cunningham, James P.. Motion Picture Herald, New York.
Delaney, Tom, C. C. Colter, Inc., Chicago.
Duswald, George A., Scio, Scio, O.
Dattola, Bart, Paramount, New Kensington, Pa.
Donaldson, Mr., Painesville, O.
Decker, Samuel K., Detroit.
Davis, W. D., Liberty, Pittsburgh.
Dembow, George F., National Screen Service, New York.
Drew, Mr. Frank, M. G. M., Cleveland.
Dipson, N. B., Court, Wheeling, W. Va.
De Lodder, Fred, Dulthie, Detroit.
Deutsch, S. F., Sun, Cleveland.
Deutsch, Dick, Cleveland.
Eddy, Arthur, Film Daily, New York.
Eick, L. F., Fenray, Martins Ferry, O.
Elman, Henri, Chicago.
England, M. S., R. C. A. Mfg. Co., Pittsburgh.
England, A. J., Pittsburgh.
Erdmann, G. W., Cleve. Motion Picture Theatre Association, Cleveland.
Famin, W. A., International Seating Co., Union City, Ind.
Feinberg, J. G., International Seating Co., Union City, Ind.
Fain, Ben, Sun Beam, Cleveland.
Federhar, Max M., Regent, Akron, O.
Fisher, Miss Sally, Allied Theatre Owner, New York.
Fischer, Frank, Times, Milwaukee.
Fineman, Archie, Paramount, Braddock, Pa.
Finkel, William, Arcade & Colonial, Pittsburgh.
Fine, Samuel, Mt. Pleasant, Cleveland.
Fine, M. S., Varied Amusement Co., Cleveland.
Flemion, Wm., Detroit.
Folberth, Helen, Cleveland.
Forrest, Frank, Forrest Theatre, Boonville, Ind.
Frankois, Louis, State, Clareton, Pa.
Friedlander, Jerry, Cleveland.
George, Emil, Brown, Wapakenta, O.
Gredberg, Miss Selma, Cincinnati.
Goldberg, Lee L., Big Feature Rights Corp., Cincinnati.
Gerson, Mrs. S. A., Cleveland.
Gilsdorf, W. R., Natl. Theatres Supply, Cleveland.
Gilford, Fred, Century, Chicago.
Glass, R. Z., Knox, Dallas.
Goldman, Mark, Gaumont British Pictures Corp., Pittsburgh.
Gould, Sam, Arcadia, Pittsburgh.
Gottlob, Charles, Milo Theatre, Cleveland.
Grass, Mr., Painesville, O.
Granstrom, George, Grand View, St. Paul.
Greene, H. P., Ellago, Minneapolis.
Greene, H. J., East Lake, Minneapolis.
Greenberger, Mrs. H., Cleveland.
Greenberger, Henry, Community Theatres Circuit, Cleveland.
Greenberger, Mr. Leo, Community Circuit, Cleveland.
Gusdanovic, Paul, Cameo, Cleveland.
Guthrie, Mrs. Martha, Guthrie Theatre, Grove City, Pa.
Harrison, P. S., Harrison's Reports, New York.
Howard, Mrs. Arthur, Independent Exhibitors, Inc., Boston.
Haas, Jos., Cleveland.
Hackleman, E. C., Grand, Cannon Falls, Minn.
Haidin, V., Boulevard Theatre, Akron, O.
Halpin, Helen, Alexander Film Co., Colorado Springs, Colo.
Hammond, H. E., Lyric, Erie, Pa.
Handler, Robert, Norwood, Cleveland.
Hardy, Russell, D. of J., Washington.
Harmon, R. J., Knickbocker, Columbus.
Harris, Milton, Loews', Cleveland.
Harrison, Tippy, Marshall Sq., Chicago.
Hafrold, R. E., Princess, Rushville, Ind.
Heidegger, H., Intl. Projector Corp., New York.
Heine, Max, Detroit.
Heinbuch, George W., Oliver Theatre Supply Co., Cleveland.
Henderson, H. E., Lorain Fulton, Cleveland.
Helitos, George, Rialto, Ft. Wayne, Ind.
Helitos, James, Rialto, Ft. Wayne, Ind.
Hermer, Cal., Assoc. Pub. Box Office, Chicago.
Herman, C. E., Dr., New Carnegie, Carnegie, Pa.
Herrington, F. J., Sec. Theatre Owners, Pittsburgh.
Hettesheimer, A. G., Norwood, Norwood, O.
Hiser, John H., State, Bethesda, Md.
Holycross, I., Paramount, Indianapolis.
Horstmann, Ernest H., Princess, Wakefield, Mass.
Horwitz, H. E., Olympia, Cleveland.
Horwitz, M. B., Washington Circuit, Cleveland.
Howard, A., Ind. Exhibitors, Boston.
Huebner, J. J., Ohio, Marion, O.
Huhn, N. C., Grandview, Pittsburgh.
Inks, A. J., Crystal, Ligonier, Ind.
Jacobi, C. A., Capitol, Uniontown, Pa.
Jacobs, L. S., Ohio, Toledo.
Johnson, H. H., Madison Theatre Co., Madison.
Johnson, C. V., Grand, Cannon Falls, Minn.
Jossey, June, Cleveland.
Kaiser, John, Royal, Chillicothe, O.
Kalafat, J. D., Associated Theatres, Cleveland.
Kane, Stanley D., Allied Theater Owners N. W., Minneapolis.
Kann, Maurice, Motion Picture Daily, New York.
Kaplan, A. A., Hollywood, St. Paul.
Karlen, C. H., Alexander Film Co., Colorado Springs, Colo.
Kemper, Richard, Court, Wheeling, W. Va.
Kendis, Leroy, Exhibitors Poster Service, Cleveland.
Kendis, Phillip, Exhibitors Poster Service, Cleveland.
Klein, Harry E., Artkraft Sign Co., Cleveland.
Klingensmith, R. F., Assoc. Publications, Pittsburgh.
Klinger, Mr. S., Ritz, Cleveland.
Koppel, M. I., Alexander Film Co., Colorado Springs, Colo.
Korech, M. W., Utopian, Cleveland.
Kramer, Abe, Assoc. Theatres, Cleveland.
Krass, J. M., Oakman, Detroit.
Kruzenski, Mrs., Douglas Theatre, Racine, Wis.
Langdon, V. R., Hub, Chicago.
Langford, Leroy P., National Theatre Supply Co., Lakewood, O.
Leff, David D., Metropolitan Theatre, Pittsburgh.
Lefkowich, Max, Community Circuit, Cleveland.
Lefton, Lew, Monarch Pictures, Pittsburgh.
Legg, B., Superb Theatre, Denison, Tex.
Levenson, Miss D., Detroit.
Levenson, Max L., Levenson Circuit, Boston.
Levin, M., Peoples, Akron, O.
Levy, William, Heights, Minneapolis.
Lewis, Chic, New York.
Lichtman, A. E., Lichtmans' Circuit, Washington.
Lipman, H. H., Lipman Eng. Co., Pittsburgh.
London, William A., Assoc. Theatres, Detroit.
Loeb, Mrs., Box Office Rep., Cleveland.
Loew, E. M., National, Boston.
London, Julius, Gladwin, Detroit.
London, B. W., The Beacon, Detroit.
Lubliner, Harry M., Monroe, Chicago.
Lustig, Mrs. Henry, Cleveland.
McCarthy, Frank J., Universal Pictures, New York.
McDade, Joseph, Capitol, Uniontown, Pa.
McRae, D., J. E. McAuley Mfg. Co., Chicago.
Mack, Irving, Filmack Trailer Co., Chicago.
Maertz, E. F., Zenith, Milwaukee.
Mallers, Pete, Riley Theatre, Ft. Wayne, Ind.
Mangan, Mrs., Moreland, Cleveland.
Manheimer, A. L., Natl. Screen A. C. C., New York.
Malanas, N. A., Frederick, East Pittsburg, Pa.
Manta, A., Circuit, Chicago.
Marcus, M., Fort Wayne, Fort Wayne, Ind.

(Continued on following page)

ALL SECTORS SEND DELEGATIONS

(Continued from preceding page)

Masek, F. J., Natl. Theatres Supply Co., Cleveland.
Meier, Fred, Cleveland News, Cleveland.
Menches, R. C., Liberty, Akron, O.
Metzger, George, Norwood, Norwood, O.
Milgram, David, Milgram Schwartz Theatres, Philadelphia.
Miller, Dave, Universal Pictures, Cleveland.
Mintz, Robert, New York.
Moffett, M. E., Alexander Film Co., Colorado Springs, Colo.
Moffett, Mrs. Georgia, Cleve. Film Board of Trade, Cleveland.
Moore, Alex S., Hilltop, Pittsburgh.
Modie, Edward J., State, Barnesville, O.
Morris, J. Howard, Broadway Theatre, Brooklyn, N. Y.
Mulkey, H., Pastime Theatre, Clarendeon, Tex.
Myers, Abram T., Allied Hdqtrs., Washington.
Myers, E. J., Majestic, Chillicothe, O.
Myers, Nathan, Court, Newark.
Myers, R. E., Majestic, Chillicothe, O.
Mullin, J. M., R. C. A. Mfg. Co., Inc., Cleveland.
Nathan, Perry S., National Screen Accessories, New York.
Neth, J. Real, J. Real Neth Theatre Co., Columbus.
L. W. Newbury, Rivoli, Belmore, N. J.
Neyland, B. G., Folly, Erie, Pa.
Nomikos, Van, Empress, Chicago.
Olive, C. H., Princess, Washington.
Petersen, E., Mrs., Longmeadow, Mass.
Ptak, A. E., Mrs., Lyceum, Cleveland.
Porozymiki, Frank, Garfield, Garfield Hts., O.
Palfreyman, D., M. P. P. D. A., New York.
Panoplos, Frank, State, Clarton, Pa.
Pastor, Joe, Greater Chicago Theatre, Chicago.
Peterson, Wilbur M., Mrs., Summerville, Mass.
Pettit, Gail, Mrs., Algona, Ia.
Peaslee, E. L., Auditorium, Stillwater, Minn.
Peterson, Wilbur M., Petersons Orpheum Theatre, Summerville, Mass.
Pettit, Gail, State Theatre, Algona, Ia.
Petras, J., Capitol, Elyria, O.
Perlewitz, H., Parkway, Milwaukee.
Phister, C. F., Mayflower, Detroit.
Philbrook, C. S., New Sheridan, Pittsburgh.
Polster, Bernard, Community Circuit, Cleveland.
Portell, J. G., Virginia, Detroit.
Price, F. E., Strand, Marysville, O.
Printz, Martin, Alhambra, Cleveland.
Porozynski, F., Garfield, Cleveland.
Ptak, A. E., Lyceum, Cleveland.
Puglia, Larry, Waynesburg, Waynesburg, Pa.
Puglia, Paul, Waynesburg, Waynesburg, Pa.
Rachel, Rachel, Main, Sharpesburg, Pa.
Reif, Howard, Corlett, Cleveland.
Rembusch, Trueman, Syndicate, Shelbyville, Ind.
Rettig, Peter, Ohio, Galion, O.
Richey, H. M., 607 Fox Bldg., Detroit.
Rich, Gene, Detroit.
Ritter, D. A., Rivola, Detroit.
Ritter, James C., Rialto, Detroit.
Ritzler, George, Lyric, Lima, O.
Robins, Daniel, Robins Theatre, Warren, O.
Robbins, Herman, Natl. Screen Ser., New York.
Robinson, A., Odeon, Detroit.
Roberts, George, Fox Film, Cleveland.
Rose, J., Circuit, Chicago.
Rosen, N., Grenada, Pittsburgh.
Rosenberg, Mr., Painesville, O.
Rosenberg, Ben F., Natl. Screen Ser., New York.
Rosenthal, S. S., Airkure Corp., New York.
Rubin, Maurice, Tivoli, Michigan City, Ind.
Rubin, Jack, Public, Chicago.
Rubin, Bernard, Morris Lieberman, Chicago.
Rubenstein, L., Faust, St. Paul.
Rummel, E. T., Hertner Elec. Co., Cleveland.
Sachsel, Dick, Drexel, Chicago.
Sachs, Max, Lexington, Chicago.
Samuelson, Sidney, Newton, Newton, N. J.
Saperstein, Aaron, Allied Theatres of Illinois, Chicago.
Scher, Lewis, Ticket Issuing Mach. Co., Cleveland.
Schreiber, Alex, Assoc. Theatres, Detroit.
Schneider, F. A., Stratford Theatre Detroit.
Schmertz, Mr. I. J., 20th Century-Fox Film Corp., Cleveland.
Scheuerman, F. J., Lucier, Lakewood, O.
Schulte, W. J., Oakdale, Detroit.
Schultz, Nate, Union Theatre, Cleveland.
Scott, W. B., Natl. Carbon Co., Cleveland.
Scoville, James E., Ezelle, Cleveland.
Schumann, D. L., Marvel, Cleveland.
Schwartz, A. G., Lexington, Cleveland.
Schwartz, J. H., Utopia, Painesville, O.
Schwartz, Ernest, Broadvue, Cleveland.
Schwartz, Ben H., Heights Theatre, Cuyahoga Falls, O.
Schwartz, Raymond, Milgram Schwartz Theatres, Philadelphia.
Schloss, Phil, Crystal, Ligonier, Ind.
Selznick, D. J., Pittsburgh.
Serrao, Wm., Lyceum, Kittaning, Pa.
Servies, J. W., National Theatre Supply, New York.
Shalit, Carl H., Columbia Pictures, Detroit.
Shalvey, Edw. P., Jr., W. & J. Sloane, New York.
Shulman, Jack, Lyric, Fairport Harbor, O.
Shapiro, M. N., Hazelwood, Pittsburgh.
Shrake, J. T., Jennings, Cleveland.
Smilay, Harold H., Assoc. Theatres, Detroit.
Smith, Martin G., Smith & Beidler, Toledo.
Smith, Phil, Phillip Smith Theatres, Boston.
Sogg, Jack, M. G. M. Corp., Cleveland.
Spitalny, Mrs. Maurice, Cleveland.
Stecker, S. H., Assoc. Theatres, Cleveland.
Stearn, Max, Southern Theatre, Columbus.
Stein, J. L., New Broadway, Cleveland.
Steel, J., Apollo Theatre, Oberlin, O.
Steffes, W. A., World Theatre, Minneapolis.
Stern, Mrs., Pittsburgh.
Steuve, R. C., Lyceum, Findlay, O.
Stier, R. J., R. C. A. Mfg. Co., Cleveland.
Stocker, J. E., Myrtle, Detroit.
Stoeppleman, W. W., Palace, Silsbee, Tex.
Stotter, Oscar, Ambassador, Cleveland.
Sunshine, Al, Cleveland.
Trunk, Jos. W., State Theatre, Youngstown, O.
Taylor, James H., Weiland Theatres Inc., Pittsburgh.
Tesch, Ray, Ind. Theatres Ass'n., Milwaukee.
Thompson, Miss B. M., Washington.
Thumpsten, Jim, Rialto, Pittsburgh.
Touney, P. R., Princess-Wauseon, Wauseon, O.
Torodor, Max, Ritz, Minneapolis.
Torodor, Sol, Garden, St. Paul.
Ulmer, J. M., Tri Theatres Alliance, Alliance, O.
Van Noy, Harry, Paramount, Anderson, Ind.
Van Praag, M., Natl. Screen Ser., New York.
Vermes, Ted, Yale, Cleveland.
Volk, Sidney, Nile, Minneapolis.
Volk, William, Camden, Minneapolis.
Wallace, Ray, Theatres Inc., Alliance, O.
Walker, R. A., Strand, Sharpsburg, Pa.
Walker, William J., Crafton, Crafton, Pa.
Walters, L. H., National Theatres Supply, Cleveland.
Waugh, Jack, R. C. A., Detroit.
Wax, Mo, Film Bulletin, Philadelphia.
Weigel, Charles, Madison, Cincinnati.
Wilkins, R. D., Broadway Theatre, Brooklyn, N. Y.
Williams, Mr., Painesville, O.
Wood, P. J., Sec. Ohio Assoc., Columbus.
Woodward, Ken, Capitol, Uniontown, Pa.
Weber, Miss S., Cleveland News, Cleveland.
Wellman, P. M., Mocks, Girard, O.
Wenger, R. S., Grand, Union City, Ind.
Weeks, George, W., Gaumont British, New York.
White, C. H., Beechwood, Detroit.
Wetsman, F. A., Detroit.
Wilson, Reg, Gaumont British, New York.
Wilkins, Mr., Painesville, O.
Wisper, Lew, East Town, Detroit.
Wheat, W. R., Sewickley, Sewickley, Pa.
Wood, Mrs. Pete, Columbus, O.
Yahr, M. J., R. C. A., Camden, N. J.
Yamins, N., Durfee Theatre, Fall River, Mass.
Zorn, E. G., Crescent, Pontiac, Ill.
Zucker, Lester, Columbia Pictures, Cleveland.
Zussman, I., B. Metro Premium Co., Boston.
Mrs. W. A. Fannin, International Seating Co., Union City, Ind.
Miss P. M. Sprott, Detroit.
Stahl, Harry, Sharon, Pa.
Stahl, Herman, Oil City.
Deetjen, S. G., Akron.
London, Wm. A., Detroit.

Steuer Is Awarded Fee Of $100,000 by Court

Referee Frederick Spigelberg in the New York supreme court has recommended that Max D. Steuer be awarded a fee of $100,000 for legal services he performed on behalf Knickerbocker Theatres, Inc., and the Clinton-Apollo Theatres Corporation.

The lawyer originally asserted that he should receive a fee of $150,000 for his negotiations in the suit over theatre leases brought by the corporations against the Greater New York vaudeville Theatre Corporation, an RKO subsidiary. Mr. Steuer's client refused to pay the fee, stating that it was out of proportion with a judgment of only $45,000 which he obtained for them in their case.

Mr. Steuer contended that the $45,000 judgment was inconsequential because his services actually compelled the defendant in the suit to fulfill a contract amounting to $2,340,000 with his client.

National Decency Legion Classifies 16 New Films

Of 16 new pictures reviewed and classified by the National Legion of Decency in its list for the current week, 10 were classed as unobjectionable for general patronage, four as unobjectionable for adults and two as objectionable in part. The new pictures reviewed, with their classifications, follow.

Class A-1, "Unobjectionable for General Patronage": "Below the Deadline," "Early to Bed," "The Green Pastures," "The Last Outlaw," "The Song of China," "Thoroughbred," "Undercover Man," "The White Angel," "Bunker Bean," "Aces and Eights." Class A-2, "Unobjectionable for Adults": "Fury," "Palm Springs," "Private Number," "She-Devil Island." Class B, "Objectionable in Part": "Das Verlorene Tal," "Go-Get-'Em Haines."

Libson and Skirboll Add

Ellaness Theatres, Inc., the combination composed of Ike Libson of Cincinnati and Joe Skirboll of Cleveland, plans further penetration into the Ohio field, it has been revealed. The first step is the acquisition of the Temple at Bryan.

WARNERS, MGM, RKO, PARAMOUNT WIN AMPA AWARDS FOR "BEST ADS"

Plaques for "Outstanding Ad Achievements" to Quanchi, at RKO; Kallis (Paramount); Tisman (Warners) and MGM

Advertising Association President Commends Industry Upon Increased Excellence of Copy

Outstanding achievements in motion picture advertising were acclaimed on Thursday by the Association of Motion Picture Advertisers in New York in the presentation of awards in AMPA's first annual contest to determine the best work of motion picture advertising, publicity and exploitation men during 1935-36. The awards were made at a special meeting of the AMPA in the Laurel Room of the Hotel Astor, as follows:

FOR BEST ADVERTISEMENT ADDRESSED TO PUBLIC THROUGH THE NEWSPAPERS: Won by Leo Quanchi, of RKO-Radio, for an advertiesement on "The Little Minister," starring Katharine Hepburn. For aid and supervision upon this advertisement, Ralph Lund, of the same company, received the certificate of merit. Honorable mention went to an ad for "A Midsummer Night's Dream," written in the offices of Warner Brothers.

FOR BEST ADVERTISEMENT ADDRESSED TO THE FILM TRADE: Won by Moe Kallis, of Paramount, for a 16-page institutional insert on "How to Pack 'em In." Two honorable mentions in this division went to the Warner Brothers for "G-Man" copy, one went to RKO-Radio for "Becky Sharp" and one to Metro-Goldwyn-Mayer for an insert upon coming product.

FOR BEST POSTER COPY: Won by Josef Tisman, of Warner Brothers, for a 24-sheet on "Alibi Ike." Honorable mentions went to Metro-Goldwyn-Mayer on "Reckless" and to Paramount on "Lives of a Bengal Lancer."

FOR BEST PRESS SHEET: To Metro-Goldwyn-Mayer, for "Mutiny on the Bounty." A very close second, which received an honorable mention, was the press sheet on "A Midsummer Night's Dream" by Warner Brothers.

Warner Leads in Awards

In point of company winnings, Warner Brothers' employes received top rating, having captured one plaque and four honorable mentions. Metro-Goldwyn-Mayer and RKO-Radio tied for second, MGM winning one plaque and two honorable mentions and RKO a plaque, a certificate of merit and and an honorable mention. Paramount received a plaque and one honorable mention.

The awards on Thursday were presented by John Benson, president of the American Association of Advertising Agents, who commended the motion picture advertisers upon the increased excellence of their copy in recent years, both in advertising and publicity. This is, of course, in contrast to the old story that superlative adjectives and lurid illustrations constituted the major portion of film advertising for several years.

The plaques were designed by Anthony De Francisci, sculptor, and are gold finished in bas relief. They are six inches in diameter and are mounted upon rosewood. The awards will be given annually.

Close Rivalry

Thousands of pieces of copy written in the offices of every nationally-known motion picture producer and distributor were entered into the contest, which was launched soon after the first of the year, and leading advertising and publicity experts, many of them from outside the industry, were judges.

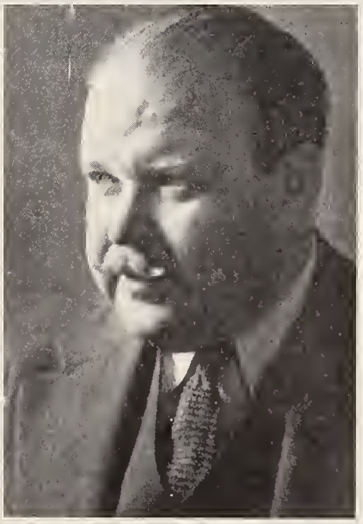
The Judges

The judges were as follows: Martin Quigley, publisher; Frank Quinn, N. Y. Metropolitan advertising manager for Philco Radio; Ben Nash, designer, poster artist and color expert; Walter Vincent, exhibitor; Jay Emanuel and J. W. Alicoate, publishers; Joseph E. Hanson, executive vice-president, Frank Presbrey Advertising Agency; Hugh Philbin, sales manager and assistant to Barron G. Collier; Harry Carey, Time Magazine; Gordon S. White, president, AMPA; Elias Sugarman, Billboard; Ray Gallagher, AMPA Committee on Awards, and on staff of MOTION PICTURE HERALD; Fred G. Cooper, designer, poster artist, color expert; Karl Egge, advertising director, Bloomingdale's; William A. Adriance, art director, Dorrance Sullivan and Company, advertising; Tom Hamlin, Chick Lewis and Joe Gallagher, motion picture trade press; George T. Delacorte, Jr., George Batchellor, Chesterfield; James MacFarland, Music Hall, and Maurice Kann, Motion Picture Daily. Gerald Lauck, vice-president, N. W. Ayer and Son; Bernarr Macfadden, publisher; Charles McD. Puckette, assistant to the publisher, New York Times; and Ed Kuykendall, Edward M. Fay, W. G. Van Schmus, Harry Brandt, Si Fabian, all exhibitors.

WINNERS OF AMPA AD AWARDS

LEO QUANCHI, RKO
Plaque Best Newspaper Ad Copy

MOE KALLIS, Paramount
Best Trade Paper Ad Copy



JOSEPH TISMAN, Warner
Best Poster Copy

MGM's Leo
Best Press Sheet

CAN A PRISON MOL

She might be the girl who lives next door! Your stenographer, or the waitress who takes your order! Was the soft flesh beneath her filmy finery ever scratched by prison denim? How can you tell? They're girls on . . .

"P

HOT HEADLINE DRAMA OF PARO

L CHANGE HER STRIPES?

arole!"

with Henry Hunter, Ann Preston, Alan Dinehart, Alan Baxter, Alan Hale, Grant Mitchell, Berton Churchill, Noah Beery, Jr., Bernadene Hayes, Wallis Clark, John Miltern, Charles Richman, Frank Mills, Selmar Jackson, Cliff Jones, Anthony Quinn • Screenplay by Horace McCoy and Kubec Glasmon • Original story by Kubec Glasmon and Joel Sayre • Directed by Louis Friedlander • Robert Presnell, Associate Producer

A UNIVERSAL PICTURE

LED MEN AND WANTED WOMEN!

Browne Proposes New IA Setup

With the aim of effectuating a means of amicably settling intra-union disputes, George E. Browne, president of the International Alliance of Theatrical Stage Employees and Moving Pitcure Machine Operators of the United States and Canada, proposed revision of the alliance's constitution and bylaws, as the organization's 33rd convention got under way in Kansas City on Monday.

Following week-long sessions of the executive board, Mr. Browne submitted a report saying he considered the changes necessary because the present constitution cannot keep pace with new legislation and legal rulings. He felt that the new constitution would reduce the numbers of members seeking redress in court by the inclusion of provisions for exhausting all remedies within the IATSE before court action is taken.

Urges Local 306 Curbs

Mr. Browne outlined the provisions to the membership on Wednesday, and declared that it will be necessary at the earliest possible opportunity to adjust the disorganized situation in Local 306 in New York. He said some means must be found to curb unofficial groups of politically ambitious members in the New York local who have embarrassed the general office in the past.

Mr. Browne was expected to be reelected before the convention ended late this week. No opposition ticket was in sight.

Approximately 1,000 delegates were attending the sessions, held in the municipal auditorium.

Mr. Browne told the membership that he regretted that of 14,000 theatres in the United States, only about 5,000 employ members of the IATSE.

He hoped to clear up the conflict resulting from the organization's having acquired jurisdiction over cashiers, doormen and ushers, who are affiliated with another national labor organization.

Mr. Browne declared that the very stability of the IATSE makes it a target for attacks by employers, which "calls for positive and judicious action." He paid a tribute to the outlawed NRA.

Cites Employer Attacks

The convention approved the action of the executive board in endorsing President Roosevelt for a second term, called for more vigorous activity in non-union situations, endorsed the appointment of a governmental coordinator for industrial cooperation, and a separate classification and uniform wage scale for industrial projection.

Fred J. Dempsey, secretary and treasurer, reported that income exceeded expenses by $24,000 in the last two-year period, and the membership now totals 5,600.

The convention heard William Green, president of the American Federation of Labor, pledge his organization's support whenever needed and criticize the United States supreme court's decisions on minimum wage laws for women and child labor.

J. R. Sanderson, president of the Kansas City local opened the proceedings, and William Schulte, a delegate and member of Congress, delivered an address. RCA Photophone demonstrated new developments in reproducing equipment.

Laemmle Committee Meets To Discuss Dinner Plans

The committee on arrangements for the testimony dinner to Carl Laemmle met Monday at the Cinema Club in New York for a preliminary discussion of plans for the event, to be held June 22 at the Waldorf-Astoria, with proceeds going to the fund for the re-settlement of Jews in Palestine. Those present were:

Will H. Hays, Louis Nizer, Harry Hershfield, Eugene Zukor, Jack Alicoate, Harry D. Buckley, Gus Edwards, Dave Ferguson, Siegfried Hartman, Paul E. Milliken, Harold Rodner, Saul Rogers, Dennis F. O'Brien, Leo Spitz, Lionel Cohen, Louis Phillips, Gabriel L. Hess, Paul Benjamin and Major Henry Adam Procter, a member of the British House of Commons.

Two New MPPDA Members

Pickford-Lasky Productions and Selznick International Pictures were admitted to membership of the Motion Picture Producers and Distributors of America, Inc., at a meeting of the organization's board of directors in New York Wednesday. The resignation of Jesse L. Lasky, who represented his former company on the board, was accepted and John C. Flinn, general manager of Pickford-Lasky, was elected to fill the vacancy.

Reel Changeover Postponed

Because equipment manufacturers are unable to supply the new film shipping cases and reels in time, the changeover to 2,000-foot reels will be made on September 1 instead of August 1. Decision to postpone the changeover was reached Tuesday at a meeting of the distributors' committee in New York.

Fox Midwest Houses Open

Ninety-seven of the 128 theatres in the Fox Midwest circuit are now open, Elmer C. Rhoden, operating head for the National Theatres subsidiary, said this week before leaving New York for Kansas City. Mr. Rhoden had been in Manhattan for several days conferring with Spyros Skouras on product deals for next season.

Ira Furman to San Francisco

Ira Furman, Charlotte manager for Metro-Goldwyn-Mayer, has been promoted to head the San Francisco branch of the company, succeeding Grover Parsons, who leaves the company June 20 to join Republic as western division manager.

Brandt Opens Coast Offices

Joseph Brandt, head of Nuovo Mondo Films, which is releasing 26 features this season, has returned to New York from the coast where he opened offices in San Francisco with Herbert Rosener and T. Tuoni in charge. Other offices have been established in Chicago, Boston, Philadelphia.

Loew's Declares Dividend

The board of directors of Loew's, Inc., has declared a quarterly dividend of $1.62½ per share on the outstanding $6.50 cumulative preferred stock. The dividend is payable August 15 to stockholders of record at the close of business July 30.

News Cameramen Get Wage Boost

Wage increases are provided for newsreel cameramen in an agreement reached between Pat Casey, representing the film companies, and officials of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.

The new contract provides for an increase in minimum scale for regular employees to $100 a week on a basis of 320 hours in an eight-week period, overtime to be paid for hours in excess of 320. The cameramen were given a pay boost amounting to 11 per cent, and a 40-hour week.

Freelance cameramen are to receive $35 a day, with overtime after eight hours. The contract has been sent to George E. Browne, IATSE president, for ratification.

Revelation, Powers To Work in Harmony

Revelation Pictures, Inc., which has been incorporated in Delaware to produce and distribute sponsored advertising films in association with British interests, will have a working agreement with Celebrity Productions, headed by P. A. Powers, it was stated by a representative of the latter this week.

Stanley S. Neal, managing director of Revelation Pictures of London, will be an officer of the American company and together the concerns will offer international circulation for sponsored films. Celebrity, which has already made two advertising pictures for the London company, will produce for the American one. Color and black and white cartoons will be supplied as well as short subjects.

Final Fox Met Hearing

Federal Judge Julian W. Mack has signed an order in the matter of Fox Metropolitan Playhouses, Inc., in reorganization proceedings in which he sets June 15 for a final hearing in the case, directing all creditors and stockholders to show cause why the trustees should not be discharged and the case closed. The order was signed on a petition of Milton C. Weisman, receiver of Fox Theatres Corporation, who asked for the final decree. Hearings will be held in the Federal Building in New York.

Youth Movement Seeks Disney

Walt Disney has been invited to join a French committee of patrons who are sponsoring a new National Youth Movement in France to further the artistic education of French children.

Claude Richey Is Dead

Claude W. Richey, 41, owner of the Grace at West Terre Haute, Ind., died at his home there last weekend. He recently opened the theatre. Surviving are his widow, his parents and one sister. Burial was in Grandview Cemetery at Terre Haute.

To Stage Summer Jubilee

George Tyson, manager of the Alvin in Pittsburgh, has been granted a leave of absence to direct the annual Showmen's Variety Jubilee in Atlantic City this summer. He succeeds the late Ed Corcoran.

Flash!

THE NEW UNIVERSAL SIGNS

VICTOR McLAGLEN

Academy Award Winner for his performance in "The Informer" and star of "Under Two Flags" — for the starring role in "Big," Owen Francis' Liberty Magazine sensation!

FULL SPEED AHEAD WITH THE NEW UNIVERSAL!

AUSTRIA WOULD LIKE AMERICANS TO ESTABLISH PRODUCTION IN VIENNA

Dr. Eugen Lanske, Who Controls Austrian Film Industry, Believes Musical Films Would Recapture Market for United States

Says MGM and Fox Have Promised Production in Vienna Next Season, but Distribution Circles Are Skeptical

Establishment of production and dubbing by American film companies in Vienna was the object of a mission concluded in the United States late last week by Dr. Eugen Lanske, head of the motion picture division of the Austrian department of commerce, who controls the destiny of the American industry in that country.

Prior to sailing on Saturday after several weeks' visit here which included an inspection of the Hollywood studios, Dr. Lanske said that Metro-Goldwyn-Mayer and Twentieth Century-Fox had given their word to start production there for next season, and that both would make two pictures each. They would be in the Viennese musical spirit, he said.

He declared that while in Hollywood he learned of a resurgence of the tendency toward musical films. He believed that this type of production, in which dialogue can be held at a minimum, would regain for American distributors the market which he said they had lost abroad with the advent of talking pictures, and saw in such productions as Universal's "Showboat" typical efforts of the American industry to recapture that business through the international language of music.

With that as a preface, he explained that Vienna, with its great musical tradition, is pervaded with the musical mood more than any other production center in the world, and he believed it would, therefore, be advantageous for American companies to make four or five pictures a year in the locale of Franz Schubert, the Strausses and Franz Lehar.

"Musical films would overcome the barrier of language, since if such a picture is well done and simple, it would be sufficient to make it only in the English version, and it could be played throughout Central Europe with only subtitles in German," Dr. Lanske said.

Cites Vienna's Facilities

He believed that English language musicals could be produced in Vienna which would be popular in the United States and throughout the world, and that Vienna offers facilities such as the philharmonic orchestra and the state opera which might well be utilized in film production. He did not believe that a great many Hollywood stars, directors, technicians, and other necessary personnel would have to be transported to the Austrian capital to produce films that would prove acceptable here, and pointed out that while Austria has sent a large representation of motion picture talent to other countries, a sufficient number can still be found at home.

He declared the Austrian Government was prepared to cooperate with American companies who were willing to experiment in establishing production in Vienna, and believed that such efforts would enjoy greater success than has met American attempts at film-making in Paris, Berlin and Rome.

Two compatriots at the Paramount studio in Hollywood. Dr. Eugen Lanske, "the Will Hays of Austria," with Adolph Zukor (right), who 47 years ago came from Austria-Hungary to find fame and fortune in America. Eleanore Whitney, Paramount dancing starlet, welcomed the Austrian film head.

He said that Austria is interested in American film production as of the approximately 250 films shown in Austria in a year, 60 per cent are American, while 30 per cent are German and only 10 per cent are produced in Austria.

Urges Dubbing in Vienna

"As a country of artistic and cultural talents, Austria has many points of contact with the world of that cultural power, the film," Dr. Lanske declared. "This is especially the case today because of the international ascendancy of the musical film. On one hand this means an opportunity for increased showings of American product in Europe, and it also points the way for a wider field of activity for Austrian actors, singers, directors, but even more especially for Viennese music."

Dr. Lanske also expressed the wish of the Austrian Government to American film executives that those American films which are not exported into Germany be dubbed in German in Vienna.

"This would bring the idiomatic expressions much closer to the localisms of the South German area of distribution and would certainly mean good receipts," Dr. Lanske maintained. "I would like to emphasize, however, that my mission originated in the first place in the appreciation of the American film and particularly of American film production on the part of the Austrian minister of commerce, Frizt Stockinger."

Denies Any Political Mission

Dr. Lanske said he wanted it made clear that his mission was not prompted by any political motive against any other film producing country, "but was undertaken solely from an economic point of view."

In connection with this statement it is pertinent that when Dr. Lanske was in Hollywood there were reports that he sought a reciprocal agreement with the United States to replace the large representation now held in Austria by Germany. This, said Dr. Lanske, was untrue.

The Austro-German film agreement provides that Austria take 10 German films for each Austrian film imported into Germany. The balance of trade is maintained, however, because the revenue from Germany is greater, that country providing 80 per cent of the production cost of Austrian films imported into Germany.

"The same principle of balancing imports and exports could be applied to any other country," the emissary explained, adding that Austrian imports into the United States have been negligible. He denied that the Austro-German agreement has had any repercussions on the American film leadership in his country.

Meets Executives

When in Hollywood, Cecil B. DeMille informed him, he said, that biographical stories are in great demand, and that many historical films are being made, dating to the period immediately after the Civil War.

He talked with Adolph Zukor, Winfield Sheehan, David O. Selznick and Col. Jason Joy, public relations head at the Twentieth Century-Fox studio, and said he was delighted when photographed with Bing Crosby. He also discussed film matters with Joseph I. Breen, production code administrator.

Commercial and export phases were thoroughly discussed in two conferences the Austrian official had in New York with Major Frederick L. Herron, manager of the foreign department of the Motion Picture Producers and Distributors of America.

One of the major problems in Austria is to increase theatre attendance, said Dr. Lanske, and to that end he is greatly interested in the possibilities of color films, which, he believed, would widen the appeal of motion pictures.

While he was informed in Hollywood that color production is from 30 to 40 per cent more costly than black and white, he believed that the potentially larger grosses would overcome any objection of Austrian exhibitors to paying more for this type of film.

Austrian exhibitors pay an average film rental of 28 per cent of the gross, but in exceptional instances, such as Chaplin's "Modern Times," the distributor's share would be 35 per cent, Dr. Lanske said.

Home office distribution circles in New York were skeptical that any American company planned to produce in Vienna, and for several reasons seriously doubted the practicability of such a move for the American market.

Production in Austria for the United States would entail the sending of American talent and technicians, and there is an insufficient supply of capable production personnel in Hollywood as it is, it was pointed out.

Furthermore, it was declared that dubbing in Vienna for German-speaking countries other than Germany itself, as Dr. Lanske proposed, would be too complicated as the German spoken in Vienna differs from that prevailing in other central European countries.

Flash!

THE NEW UNIVERSAL SIGNS

MORRIE RYSKIND

Pulitzer Prize playwright of "Of Thee I Sing" fame, and co-author of numerous Marx Brothers stage and screen hits—to a long term contract as producer, director and author!

FULL SPEED AHEAD WITH
THE NEW UNIVERSAL!

RCA SIGNS 20th CENTURY-FOX AND COLUMBIA; ERPI TO CUT STUDIO RATE

RCA Equipment Will Supplement Erpi Facilities Above Minimum of $100,000; Negotiation With Others Underway

RCA's Agreements Specify Generally Lower Royalty Fees Than Heretofore, With Running Time as Base

Marking the first penetration of RCA Photophone in the major production studios in Hollywood in several years, RCA Manufacturing Company made known this week that it had signed 10-year sound recording agreements with Twentieth Century-Fox and Columbia Pictures whereby they will utilize RCA "high fidelity" recording equipment and technique in the making of their films. These companies heretofore have been served exclusively by Electrical Research Products, Inc.

Meanwhile Erpi let it be known that it planned to reduce its rates to its licensees to meet those of RCA.

Wide departures from the terms of sound recording licensing agreements in effect since the advent of sound are provided in the contracts, which specify generally lower royalty fees than the film companies have ever paid before, according to RCA Photophone's announcement.

In neither case will the new equipment supplant Erpi installations now in use at the Twentieth Century-Fox and Columbia studios. Both companies have Erpi licenses effected in 1928 and running to 1944 and calling for a minimum royalty of $100,000 annually.

RCA Photophone said that it expected to obtain all the companies' recording business over and above the Erpi minimum. The company would not disclose whether its agreements called for any minimum similar to Erpi's.

Ten Year Contract

RCA Manufacturing Company on Monday issued the following statement relating to the contract with Twentieth Century-Fox:

"The contract, which is for a period of 10 years, will at once make available to Twentieth Century-Fox many new advances and developments in sound motion picture technique which the RCA laboratories have recently perfected. Under its terms, the movie company will effect substantial savings in both the cost of the sound equipment and in the distribution charges of its product. A number of the new recording systems are now en route to the Hollywood studios of Twentieth Century-Fox where detailed plans for its use are being worked out.

"The outstanding features of the RCA contract are that the Twentieth Century-Fox Film Corporation will pay lower royalty fees for sound recording than ever before; royalties vary according to the cost of the picture production. The fees will be based on actual entertainment running time in the theatre, rather than on an arbitrary charge per reel recorded. On a picture recorded in this country, a single fee covers its distribution throughout the world. No additional charge is made for recording trailers or for "dubbing" of sound in this country. Original foreign language versions made here will cost only 50 per cent of the domestic recording fee.

NEW LIGHT SYSTEM FOR "GARDEN OF ALLAH"

"The Garden of Allah," Selznick International color production, is the first full-length film recorded by the new ultra-violet light system recently developed by RCA engineers.

"The new system is said to achieve a fidelity of recording voice and music never before attained in a film," according to Selznick International. "It captures overtones of sound which have heretofore escaped the motion picture microphones."

"Other important phases of the RCA contract are that no charge will be made for the recording apparatus itself, and no charge for its installation and wiring; the equipment is furnished complete and ready for operation in the studios. Spare and renewal parts will be replaced without charge. Of particular importance to the licensee is that RCA Photophone will undertake to incorporate new improvements and developments in sound into existing equipment as they become available during the life of the contract."

RCA on Tuesday announced consummation of a similar license agreement with Columbia, and said that "most of the new sound recording equipment is already delivered in the Hollywood studios of the two new licensees or en route."

RCA is negotiating license agreements with other major producers. The use of its equipment heretofore has been confined to RKO, Republic, Walt Disney and Pathe News, which have employed RCA exclusively, and Van Beuren and several industrial film producers also are recording over the RCA system.

First Major Extension

The two agreements are the first major extension of RCA licensing and were made possible by negotiations concluded last winter by which Erpi liberalized its agreements to permit its licensees to use other than Erpi equipment on recording above the specified minimum.

Officials of Columbia and Twentieth Century-Fox said that the extent to which the Photophone equipment would be used at the studios could not be determined at this time as it would depend on production requirements from time to time, the availability of the equipment at the studios and other factors.

Columbia indicated that the initial uses would be limited to certain types of production, with more extensive use depending on the results achieved.

For Several New Stages

A spokesman for Twentieth Century-Fox said that the new equipment would be put in use on all of several new stages constructed recently and that RCA Photophone reproduction equipment would be installed in additional projection rooms being constructed at the coast studio.

"The choice was made only after adequate tests which showed that we might expect an even higher quality of sound from the new equipment than we have ever had before," the Twentieth Century-Fox official said. "The idea of competition does not enter into this. We just decided to give a trial to something we believe to be good, and we are convinced that Photophone's new type of recorders are good. They have several valuable improvements, such as 'push-pull' attachments and we are convinced that their use is highly practical," he said.

When RCA revised its recording charges last February 15, it marked the company's first major move since 1928 to become a principal factor in sound recording in Hollywood, where its activity had been limited by the fact that Erpi, a subsidiary of Western Electric and sub-subsidiary of American Telephone and Telegraph Company, at the very outset of audible films obtained the recording business of all large companies except RCA's affiliate, RKO.

RCA's new rates came at a time when Erpi had been making changes in contracts which were expected to amount to substantial reductions in recording costs for each major company licensee.

RCA's line of attack against Erpi's virtual control of the film recording business early last autumn took the form of a "private" investigation by its representatives of the Erpi contracts with the studios. They sought to determine if any restrictive clauses existed in Erpi licenses which barred or restrained competition in the licensing of recording equipment. Instead of extending this course of action, however, RCA revised its rates downward in its drive to obtain a share of the recording business.

Astor Will Produce Twelve in Next Two Years

Astor Productions, Inc., company just formed by Robert M. Savini, as president, and C. J. Tevlin, will produce 12 features for national release during the next two years, Mr. Savini said in New York this week. The schedule will be produced jointly with Morgan Pictures, Ltd., headed by George Bernard Morgan.

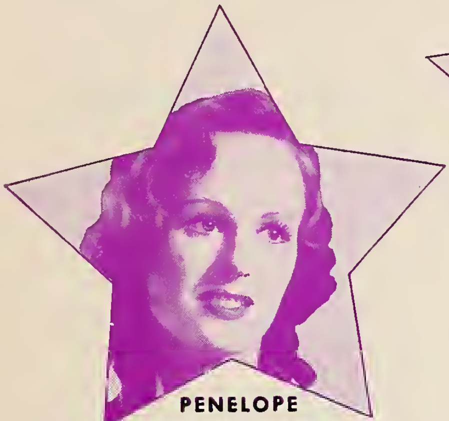
The first picture, which will start in Hollywood late this month, will be "The Deerslayer."

Pathe to Pay Dividend

Pathe Film Corporation has declared a quarterly dividend of $1.75 per share on the $7 convertible preferred stock payable July 1 to stockholders of record June 22.

IT'S HAPPENED AGAIN!

Overnight! Unheralded and unexpected . . . 3 new stars flash across the screen firmament with sparkling brilliance!



PENELOPE DUDLEY-WARD

First hailed in "Escape Me Never," she returns in a role that marks her for stardom.

HARRY BAUR

The greatest contribution to screen acting since Jannings and Laughton.

LAURENCE OLIVIER

Handsome, suave, irresistible and destined to become one of the screen's most popular leading men.

I STAND CONDEMNED

DIRECTED BY ANTHONY ASQUITH • PRODUCED BY ALEXIS GRANOWSKY • A LONDON FILM

You'll gasp at the daring of men whose decorations were the bullets of a firing squad and the recklessness of women ready to accept death but unwilling to reject love!

Released thru

UNITED ARTISTS

AMERICAN NEWSREELS EXEMPT FROM NEW DRASTIC FRENCH CENSORSHIP

Cartoons, Educational, Industrial, Commercial Films Also Exempted by a New Decree Which Has Minor Restrictions

Newsreels produced in France by American or other companies are exempt from the drastic censorship decree and export visa requirements, under a new decree, first copies of which were received in New York this week. They will, however, be subject to certain other conditions, which are considerably less important than the original set.

One of the last official regulations signed by former President Albert Sarraut before retiring from office, the new decree amends the one of May 7 which set up a commission for motion picture control under the ministry of education.

As explained in the June 6 HERALD, the original decree has been suspended, at least temporarily, and the American distributors operating in France are not suffering any handicaps as a result, according to Major F. L. Herron, foreign manager of the Motion Picture Producers and Distributors of America.

The new regulations deal entirely with newsreels. In addition to exempting newsreels from the requirements of approval before shown domestically and the export visa, the decree of May 26 lifts the threat of banning newsreels in event the producer or distributor has had anything to do with the distribution or exhibition outside of French territory of films which may be regarded as contrary to the French national interest.

However, it still is provided that in exceptional cases the authorities may require that all or part of a newsreel be submitted for a visa under the regulations of May 7. Furthermore, the exemption holds only for 15 weeks after the newsreels' first public exhibition.

No dubbing of off-scene talk is permitted after a newsreel has been completed.

Also exempt are documentary films and animated cartoons produced for an official state department, educational, industrial and technical subjects made for private sponsors, as well as commercial films not exceeding three minutes in running time, provided they make no allusion to "contemporary personages or events."

Local police measures governing the taking or showing of newsreels are in no way affected by the decree.

Full text of the decree, in a translation made in Paris from the "Journal Officiel" of May 27, and as given out by Major Herron's office, follows:

Text of Decree

Art. 1. Newsreels published in France under their responsibility by companies having signed the declaration provided for in Article 5, below, which regularly appear at least once a week for purposes of information, and made up of motion picture strips exposed on the occasion of recent facts or developments are exempt from the ministerial visa provided for an Article 3 of the decree of May 7, 1936, under the heading of "Documentary News Films."

These newsreels may at all times include fragments of old films bearing directly on these facts and developments and drawn either from newsreels corresponding to the foregoing definition or from films regularly visaed or exempted from the visa by application of the provisions of Article 8 (paragraphs 1 and 2), below.

Art. 2. The post-sychronization of speeches and words spoken by personages on the scene in newsreels is forbidden. These speeches must be recorded at the same time the shots are made.

Art. 3. Films making up a newsreel may be preceded by titles giving some indication of the events shown or by spoken commentaries.

Newsreels must obligatorily carry, at the beginning of the projection, the name of the producing company and the address of its office. Each film must, furthermore, be preceded by some mention indicating the place and date of the events shown and the date of its first appearance in a public theatre.

15 Weeks Grace

Art. 4. The public projection of each of the films making up the newsreel is exempted from the ministerial visa only during a period of 15 weeks dating from its first appearance in a public theatre.

Art. 5. Any individual and any company regularly releasing motion picture newsreels is required to make a declaration 15 days in advance of the appearance in public of its first journal, to the Ministry of the Interior and to the Prefecture of the department in which it is domiciled or has its main office (to the Prefecture of Police, in Paris).

This declaration states:

The name, civil state, nationality and address of the publisher or, in the case of a company, its name, office address, its administrative management and the name, surname, nationality and domicile of its directors and administrators.

The title under which the newsreel is published.

The normal period of its appearance.

Any change in the statements contained in the original declaration must immediately be reported in the same form.

A period of one month, dating from the publication of this decree is granted to publishers within which to sign their declarations.

The declaration lapses if the publisher allows two months to pass without publishing the newsreel.

Art. 6. Before proceeding with the printing of newsreel positives, the manager of the newsreel shall send a detailed program of the scenes making up the newsreel (with indication, in case such are used, of old shots which are reproduced) and a list of the principal establishments in which the entire projection of the newsreel shall first occur, with the date and hour of this first projection, to the Ministry of the Interior and to the Prefecture of the Department in which the offices of the newsreel are located (to the Prefect of Police, in Paris).

The Minister of the Interior and the Prefect may demand that a print of one strip or the whole newsreel be forwarded to them; this print shall be returned within 24 hours.

Prefect May Decide

Art 7. The Prefect of the Department in which the newsreel offices are located—the Prefect of Police in Paris and in the subdivisions of the Department of the Seine—and, in all cases, the Minister of the Interior—may, exceptionally and at any moment, demand that all or part of the film be submitted for the visa of the Minister of National Education under the conditions established by the decree of May 7, 1936.

Art. 8. Also exempt from the ministerial visa are:

(1) Documentary films or animated cartoons produced on the initiative, for account of, and under control of a public department of the State, of a colony or of a protectorate;

(2) Educational films or animated cartoons, such as films for technical, commercial, industrial or agricultural instruction, hygienic instruction, etc., which shall have been classified in lists prepared by the competent ministerial departments;

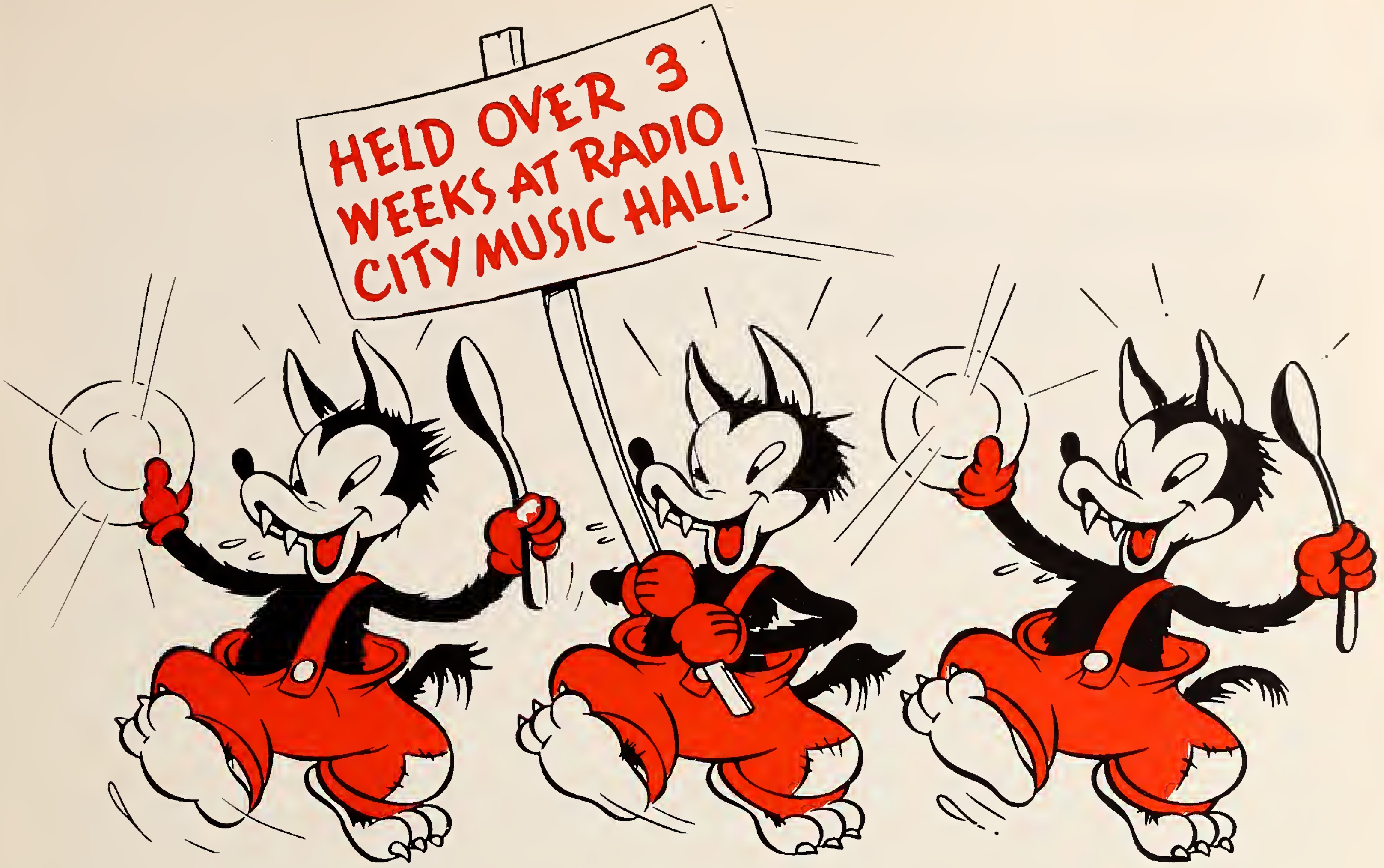
(3) Commercial publicity films or animated cartoons the projection time for which does not exceed three minutes, and on condition that they make no allusion to contemporary personages or events.

Havas News Agency to Send Weekly French Newsreel Release to America

Agreements for American distribution of the first all-foreign newsreel were completed this week with French Gaumont, producing organization, by John S. Tapernoux, president of the French Motion Picture Corporation, in New York, who said that more than 150 American theatres which show foreign features already are dickering for the first release of the newsreel in late summer.

Deals for territorial sale of the newsreel, which will be produced in weekly editions for showing here three days after they are on view in Paris, are being conducted with Herbert Rosener, for the west coast; Wesley Greene, of International Film Bureau, covering Indiana, Wisconsin and Illinois; and Capital Film Exchange, routing eastern Pennsylvania, southern New Jersey and Delaware. French Motion Picture Corporation will handle its own distribution in New York.

Contracts for the newsreel, which is sponsored by Havas News Agency, European equivalent of Associated Press, call for English titling of the pictures abroad and substitution of sound effects for excessive foreign talking. Showing of the pictures in the United States three days after the European "premiere" is made possible by a three-day delay for negative work abroad.


HELD OVER 3 WEEKS AT RADIO CITY MUSIC HALL!

WALT DISNEY'S

THREE LITTLE WOLVES

IN TECHNICOLOR

First time in history a short feature is heldover **3rd** week at Radio City Music Hall. Never before has any cartoon been accorded so signal an honor. This even tops "Three Little Pigs" sensational playing time. Grab it now for "Three Little Wolves" will bring home the bacon.

P. S. Rivoli Theatre playing day and date, "Three Little Wolves". . . held third week as audiences roar approval . . . six record weeks on Broadway.

Released thru **UNITED ARTISTS**

PARAMOUNT PROXY FIGHT ON HORIZON

Said to be Led by Director and Former Company Official; 2 Actions Against Company

Intimations of a proxy contest for the first annual meeting of stockholders of the reorganized Paramount Pictures, Inc., on June 16 with a rival slate of candidates for the five vacancies on the board were heard this week in company circles and along Wall Street. Five new directors are slated for election at the meeting and this undoubtedly has a bearing on the battle for the proxies. This week also saw two separate actions filed against Paramount in the New York supreme court, one involving the settlement of Electrical Research Product, Inc.'s, claim of $1,800,000 and the other directed at the theatre partnership operating agreements held with Karl Hoblitzelle and A. H. Blank.

The battle for the proxies is reported being led by an influential director of the company and a former Paramount official both of whom are said to be seeking the support of downtown banks and investment houses known to hold large blocks of Paramount securities. No public solicitations of proxies is being made by this faction. The company's own proxy committee, named by its board of directors last week, asks for proxies in a form attached to notices of the annual meeting which went out to all Paramount stockholders over the weekend.

Allied Owners Corporation, which has two representatives on the Paramount board in Stephen Callaghan and Harry O. King, is regarded as being in a strategic position in the event a rival proxy move attains proportions of any significance.

In a settlement of Allied Owners' claim against Paramount, 25,000 shares of the company's first preferred stock was issued to the Brooklyn realty company only recently. A share of first preferred stock is entitled to 20 votes, which gives Allied Owners 500,000 votes in next Tuesday's meeting, which might spell victory or defeat should any close proxy contest eventually develop. With several of the financial interests represented on the Paramount board having either reduced appreciably or disposed of their Paramount holdings entirely, a contest for proxies is viewed in some quarters as likely to be a spirited one.

Kennedy Report Delay

Meanwhile, expectations that Joseph P. Kennedy will complete his report on the company's status and submit it to a special meeting of the board some time this week appear to be confirmed. There were definite indications Monday that Mr. Kennedy's recommendations would be presented this Friday, in which case they may be received by the board as it will be constituted at the June 16 meeting. In addition to the election of five new directors by the stockholders, new resignations from the Paramount board are reported likely within the next week or 10 days. Among these is Mr. Callaghan, who came on the board as a representative of Allied Owners in his capacity as a trustee of that company, which is itself in reorganization. With the reorganization essentially completed, Mr. Callaghan will be discharged as an Allied trustee in the near future, which will end his status as an official representative of that company.

Four of the five new directors to be chosen will be elected for two-year terms expiring in 1938 and the fifth will be elected to fill the vacancy created by the recent resignation from the board of Henry R. Luce, who was serving a term expiring next year.

The action against the Erpi claim settlement was brought by Williams Yoost, who opposed the settlement when it was submitted to Federal Judge Alfred C. Coxe for approval in the U. S. district court in 1935. Mr. Yoost at that time was represented by Ralph Vatner, attorney, associated with Robert Robins of the Society for the Protection of the Motion Picture Theatre. They have been identified with litigation against Erpi for many years. The suit filed last week names as defendants in addition to Paramount and the company's board of directors, American Telephone and Telegraph, Western Electric, Erpi, S. A. Lynch, former adviser to the Paramount trustees on theatre reorganizations, and Southern Enterprises, a Paramount theatre subsidiary.

The second suit was brought by Lucille B. Sharmat, identified only as a Paramount stockholder. It is an action to compel Paramount Pictures, Inc., and the company's board of directors to exercise the options held by the company to repurchase the 50 per cent stock interests held by Hoblitzelle and Blank in the circuits operated by them under their Paramount contracts. Mr. Hoblitzelle's operations are principally in Texas while Mr. Blank's are in Iowa. Successive extensions of the options have been made in the past, the most recent bringing the expiration of the Hoblitzelle agreement to July 1, next, and the Blank agreement at the end of the year.

Marlen E. Pew Resigns His Post as Editor

The resignation of Marlen E. Pew as editor, vice-president and a member of the board of directors of *Editor and Publisher*, was announced last week. Ill health and a desire to devote more time to writing were given as the reasons for the step.

The announcement was made in a short editorial in last week's issue of the magazine. The editorship will be taken over by James Wright Brown, president of the company. Mr. Pew will continue his column, called "Shop Talk at Thirty."

Fight Midtown Theatre

Property owners in the vicinity of Madison Avenue and 62nd Street in New York, headed by Lawrence B. Elliman, are registering vigorous complaints against the plan of the Henry Phipps estate to obtain a permit for the erection of a theatre at that corner. Si Fabian, independent theatre operator, will operate the house if it is built.

French Taxation Delay Is Refused

The declarations provided for in the Franco-American double taxation convention will be filed by American film companies by June 30, Major F. L. Herron, foreign manager for the Motion Picture Producers and Distributors of America, announced this week in explaining that a requested three-months' extension will not be necessary.

For reasons of a legal nature, the French Government late last week informed the United States embassy at Paris that it could not extend the period in which American companies may file the declarations. The convention provides for a separation of French and foreign business, and levies an income tax only on domestic operations.

Major Herron said that when the explanation of the procedure of making the declarations was made known last April, it was found so complicated that additional time was deemed necessary. It later was determined, however, that the declarations could be made within the allotted period.

Cincinnati Council Elects

Mrs. Thomas Smith was elected president of the Cincinnati Motion Picture Council at the annual meeting last week. She succeeds Miss H. Dora Stecker. Others elected were: Mrs. Leona C. Frey, first vice-president; Mrs. Morris Strauss, second vice-president; Mrs. A. J. Collier, recording secretary; Mrs. Nicholas Lodwick, corresponding secretary; Miss Katherine Engel, financial secretary; Mrs. S. P. Kramer, auditor and Miss Emily Schwagmeyer, treasurer.

Ask Theatre Foreclosure

Requesting appointment of a receiver, action has been filed in the circuit court of Kenosha, Wis., by Chris Schroeder and Son Company and Alonzo H. Wilkinson, joint trustees, asking foreclosure on the Orpheum theatre building. The action is directed against the Kenosha Orpheum Theatre Company, the Midwest Theatres, Inc., Walter M. Burke and Joseph G. Rhode, alleging that $125,000 of an original $245,000 issue of real estate gold bonds on the premises was in default.

New Pittsburgh Houses

Three new theatres will be added to the total of Pittsburgh houses in the next few months. The 1,000-seat Morrowfield, being built by Mark Browar in the Squirrel Hill District, is to be ready by September 1. On Braddock Avenue an 800-seat Regent Square is under construction by F. H. McKnight for opening Labor Day and nearby Bernard Windt and Sam Deutch are building the Windt, to seat from 600 to 700.

Starr Gets Ventilators

Louis J. Starr of Plainfield, former film distributor, has taken over sole sales rights for air conditioning and ventilating systems of the Condenser, Service and Engineering Corporation of Hoboken. This company has previously specialized in ventilating systems for ships and oil companies. It is new in the theatre field.

WINNER

EASTMAN Super X is a winner for everybody in the industry . . . from the cameraman and producer who choose it to the exhibitor and public who ultimately benefit by its exceptional photographic quality. That is why Super X is used in making the majority of the world's feature pictures. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

PARAMOUNT TESTING SPANISH PRODUCTION

Spanish Artists Will Be Used in Experiment to Determine Policy on Castilian Product

by HARRY CHAPIN PLUMMER

in Barcelona

Following the sailing for Genoa of John W. Hicks, Jr., foreign manager of Paramount Films, Roger C. Clement of the legal forces, and Fred W. Lange of the Paris office, M. J. Messeri, director general of the Paramount Spanish affiliate company, announced that arrangements at once would be started for production in Spain of one Paramount picture, with a cast of Spanish artists, as an experiment, to determine the Spanish company's policy as regards production in this country. Details as to location and the producing unit to be chosen, he added, would be announced following his return from a brief vacation.

When Messrs. Hicks, Lange and Clement arrived here they found all the hotels darkened by a strike affecting not only those establishments, but all restaurants, cafes, bars and even pensions.

With Mr. Messeri they motored out to Caldereta, in the environs of the city and beyond the strike area, where they dined before returning to a hotel deprived of elevator service—their apartments were on the fourth floor—and of bellboys, chambermaids, waiters, porters and even a *concierge*. However, they did not lack for dining accomodations, for they were the guests of both Mr. Messeri and his bride of a few months, at their residence, and of A. D. Comeaux, of the New York accounting staff of Paramount, who divides his time between the Paris and Barcelona offices.

The office force of Paramount Films, S.A.E. had prepared a handsome poster facing the entrance and reading: "Welcome to the Land of Sunshine and the Hundred Percenters!"

In the moment of their entry, however, one of the worst rainstorms of recent years in Barcelona was flooding the aristocratic Paseo de Gracia, so they contented themselves with the "Hundred Percenter" half of the official welcome.

Mr. Hicks expressed to the HERALD reporter his unbounded faith in the future of Spain as a film market. As to the recurrent rumors of Paramount production in Spain, he did not deny that the company planned that departure and said Mr. Messeri shortly would announce the company's position.

Commercial Treaty Near

While here, Messrs. Hicks, Lange and Clement—the latter, it is understood, devoting himself to questions of dubbing royalties—learned from a source close to the American Embassy at Madrid that the long protracted negotiations for the American-Spanish reciprocal commercial treaty actually were much nearer conclusion than had been believed by Americans in this country.

Indeed, one of the reasons ascribed by many dissatisfied Americans for the declination of Ambassador Claude G. Bowers and Commercial Attaché Nufer to accept the invitation of the American Chamber of Commerce in Spain to come to Barcelona for the observance here of "Foreign Trade Week" (in progress as this is written) was the distaste of both for questioning as to the treaty's status when, as was supposed, they would be unable to advance any grounds for hope on the subject. As a matter of fact, it was learned by Mr. Hicks and his associates, it is "the other way around." Both Embassy officials were fearful of being tempted to a premature disclosure of their knowledge of the satisfactory results that are imminent. The Paramount visitors were informed that the recent enactment of the Franco-American commercial treaty, which adjusted problems and difficulties much more intricate and delicate than the main obstacle to the pending American-Spanish instrument—the question of dollar exchange—is expected in diplomatic circles in Madrid and Washington to afford both a precedent and an example for the conclusion of the long-awaited concordat between the two capitals. The treaty, as now finally framed, is understood to remove automatically all obstacles to the remittance of the monies almost a year overdue the major film interests from their Spanish affiliate units.

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Strike Fills Theatres

Film theatres throughout the city reaped a harvest during the strike which for three days, including Sunday, sealed up all the city's cafés, bars and eating-places. As the cafés are a regular Sabbath afternoon and evening *rendezvous* for the vast majority of Spanish and Catalan residents and families, the cinemas were filled to overflowing and today, the Ascension holiday, with offices, stores and factories closed at midday, likewise the film houses are crowded at the usual advanced price scale for *días de fiesta*.

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D. A. Llamas, in charge of RCA-Victor Photophone installations for motion picture theatres, on behalf of the Sociadad Iberica de Construcciones Electricas, general agents in Spain for the General Electric Company, concluded contracts for the dubbing and sound-recording equipment of the Aranjuez Studios in that city and for two other installations.

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One of Madrid's most sumptuous motion picture houses, the Progreso, with a seating capacity of 1147, in the Barrio de San Miguel, has been contracted by Roberto Trillo, general director of Radio Films, S.A.E., this city, for the exclusive Radio second-run showings following first-runs at the Avenida in the capital city. The Progreso is credited with having cost, for building and equipment, 1,500,000 pesetas, a few years ago.

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"Top Hat" proved to be one of the few pictures successfully to maintain competition with the recent Spanish national film, "Morena Clara," at Valencia. All records at the Rialto there have been passed by the Astaire-Rogers vehicle.

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Radio Films, S.A.E., announces that fifty per cent more of its output will be dubbed in this country the coming season than last.

Jobyna Howland Dies In Hollywood at 55

Jobyna Howland, 55, character actress of the stage and screen, died in Hollywood Monday from what doctors termed a heart attack. Among her film successes were "Cohens and Kellys in Trouble" and "Story of Temple Drake." She is survived by a brother, Olin Howland, a Warner contract player.

Barrymore Amends Case

John Barrymore has filed an amended complaint in his $30,000 suit against Warners in Los Angeles. The first complaint was ruled invalid on a technicality. The new action declares that six years ago the film company paid him $150,000 each for five pictures and promised 10 per cent of the profits. The actor contends that $30,000 in percentage profits is now due him.

Seattle Names Censors

Seattle's new mayor, John F. Dore, who recently took the oath of office, has appointed three civic leaders to the Board of Theatre Censors. They are Edward A. Clifford, attorney and political leader, P. Allen Rickles, attorney and leader in Jewish community affairs and Mrs. Aileen M. Baumgarten, well known clubwoman and important in political affairs.

Photographic Paper Ready

The Division of Simplified Practice of the National Bureau of Standards has announced that Simplified Practice Recommendation R98-36, Photographic Paper, is available in printed form and may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., at 5 cents the copy.

New Butterfield House

Butterfield Theatres this week added the 98th theatre to its chain with the acquisition of the Whitney in Ann Arbor, Mich. A long term lease has been taken from Don McIntyre, the owner, and the house will be operated by Larry Mull.

Dwyer Leaves IBEW

Charles Dwyer has resigned as manager of the International Brotherhood of Electrical Workers, Local 40, at the Hollywood studios. Dean Daly, his assistant, resigned simultaneously. Al Speede of United Artists has become business agent for the local at the same time.

Grainger Promotes Camp

J. F. Camp, formerly a Universal salesman, has been promoted by J. R. Grainger to the managership of the company's Milwaukee exchange.

Joins Canadian Group

F. C. Badgley, director of the Canadian Government Film Bureau, Ottawa, has been elected a director of the National Film Society of Canada.

DeMille Defends Soap Broadcast

"I think it is extremely good showmanship, or I wouldn't be doing it," said Cecil B. DeMille, in Chicago to attend the Paramount convention at the Edgewater Beach hotel, regarding the radio program which he directs for the Lux Radio Theatre every Monday night in Hollywood.

Mr. DeMille had just seen a copy of Motion Picture Herald with the layout regarding the Lux program and its possible influence upon theatre exhibitors.

"I am resentful if I am thought to be destructive to the industry," said the director. "I owe a great deal to the motion picture industry and when I agreed to appear on the Lux Radio Programs, I had it stipulated in the contract that I could talk about forthcoming pictures in the programs. I felt that going on the air on this program would be a means of creating many more friends for motion pictures and the information I would be able to give the millions of listeners about the screen would be of benefit to it. In my initial program, I introduced stars of various studios. I told about the pictures in which they would soon appear. During the program, I mentioned the product of five major companies and I referred to it in a complimentary and interesting manner."

Mr. DeMille went on to say that Monday was an "off night" in most theatres. By bringing to millions of radio listeners interesting news about Hollywood, he felt he would be helping create a larger motion picture audience, as the advertising motion pictures would get over the radio would be more valuable than the amount of revenue lost by patrons staying away from the theatre to hear the radio show—"if any patrons stay away."

"If the Lux Program doesn't make the radio listener go to see the stars he has heard over the air, the next time their pictures are shown in his community, then advertising doesn't pay—and we know that good advertising is an absolute necessity in selling motion pictures."

Mr. DeMille emphasized that previous to signing for the radio broadcasts he had carefully and seriously considered the effect upon the public and he felt that the millions of persons he could reach, over the air, with interesting things about Hollywood, over a period of time, would result in forthcoming pictures having a greater and wider box office appeal than ever before.

Karras Building Theatre

A. J. Karras is constructing a new theatre at Finley, N. D., to be known as the Finley. The house is expected to be open about July 15.

Charninsky Is Promoted

Louis Charninsky has been made managing director of the Capitol and Rialto theatres at Dallas. Both houses are part of the Interstate circuit.

Composer in U. S. for Universal

Franz Grothe, well known European composer, has arrived in New York on his way to Hollywood where he will work at the Universal Studios. His first work will be on "Three Smart Girls."

SCREEN SIZE LIMITS USES OF TELEVISION

Maximum Picture Size is Twelve Inches; Newsfilm Tieup Seen as Chief Link with Industry

by BRUCE ALLAN

in London

Expectations that British cinemas might regularly feature television during the current year, if they were ever seriously entertained, will not survive the more definite information of the plans of the British Broadcasting Corporation now available.

The BBC will begin television service in early or mid-July, but the prospect of "television theatres," inside or outside broadcasting house, seems to be disposed of conclusively by the statement officially made to me this week that the maximum size of the picture it is possible to transmit with clear definition is 6 inches. By means of a special magnifying screen, this direct-reception maximum can be increased to 12 inches, but that is as far as progress has gone.

With the important premise, above implied, that for the moment the television service will appeal solely to the private citizen and not to the exhibitor, the program of development laid down by the BBC is of great interest and importance. Definitely it promises to make Television a permanent feature of the British citizen's home life in 1936. Though it is not possible to name the day when it may also be a feature of theatre programs, picture size is the only obstacle in the way of immediate experiments in that direction.

The immediate policy of the BBC is to regard its transmissions as officially experimental until the end of September. During October it will transmit entertainment programs, but this period will also be regarded as partly experimental. "Dress rehearsal month" is the BBC phrase to describe October.

In November "listeners" will be offered a regular television service. It will be strictly limited at first as regards both time and the number of subscribers to whom it will be available. There will be three daily sessions: from 3 p. m. to 4 p. m.; from 6.15 to 7.15 and from 9 p. m. to 10.30 p. m. The program will be made up broadly on the basis of half an hour's variety or cabaret items, 10 minutes of news films, and the balance of the time will be devoted to special items, largely in the nature of illustrated talks or "interest" items.

This program will be transmitted from the BBC Television station at Alexandra Palace in North London, the effective range of which is expected to be 30 miles. This in effect limits the first television service to the Greater London area, though in fact signals are expected to reach Brighton and other towns.

Later extension of the service to provincial

(*Continued on page 107*)

Scoo-o-o-o-p!
NOW COME THE
T-MEN
BLASTING A BARRAGE OF BOX-OFFICE BULLETS IN
"COUNTERFEIT"
A COLUMBIA PICTURE

NEW INCORPORATIONS

In Iowa:

Sho-Keno, Inc., formed in Des Moines with Ray Coffin as president and Myron Blank, son of A. H. Blank, as vice-president.

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In Kentucky:

Ritz Theatre, Hickman, Ky., capitalized at $1,000, by J. Dee Henry, E. B. Wiley and Joe Wiley.

▽

In Massachusetts:

Hampshire Amusement Corporation in Northampton, by Frank Shaughessey, president, and Steve Broidy, treasurer.

▽

In Missouri

The Interstate Film Delivery Company of Kansas City with 200 shares of $10 par value stock. Incorporators are: W. M. Robertson, E. Amoneno, John W. Jones, R. E. Jones and George V. Farris.

▽

In North Carolina:

Dixie Model Show, Inc., chartered to own and operate general theatrical enterprises, by Mrs. J. P. Bolt, W. H. Royal and Hazel Bolt Royal.

▽

In Ohio

F. and S. Amusement Company, capital of 100 shares, no par value, by H. Steinberg, J. H. Steinberg and M. H. Steinberg.

Mallers Strand Theatre Corporation, capitalized at $25,000, has been granted a state charter. Incorporators are: George Mallers, Charles Mallers and Peter Mallers.

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In Oregon:

West River Theatres, Inc., has been formed in The Dalles, Ore., by G. E. Matthews, K. A. Spears, A. B. Stockdale and H. L. Piercy.

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In Pennsylvania

Rex Reading Corporation, of Reading, to operate theatres, by Sarah Rossheim, Joseph B. Rossheim and Howard A. Lehman.

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In South Carolina:

Cheraw Amusement Company, of Cheraw, S. C., to operate motion picture theatres, playhouses, etc., by R. S. Rogers, Jr., president and treasurer, and Margaret A. Rogers, vice-president and secretary.

Greenwood Theatres, Inc., of Greenwood, S. C., capitalized at $5,000, to operate and maintain show houses, theatres, etc., by H. F. Kincey, president, and M. S. Hill, vice-president and secretary.

Strain and Sparks Theatre Company, of Pickens, S. C., by O. K. Strain, H. T. Strain and W. H. Sparks.

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In Tennessee:

Lincoln Amusement Company, Inc., of Nashville, capitalized at $5,000, by Milton Starr, Alfred Starr and Elkin Garfinkle.

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In Texas

Graham Enterprises, Inc., in Dallas, by Mary Graham, M. D. McCloud and Artie P. Stephens.

Kerrville Theatres, of Kerrville, Texas, with capital of $40,000, by L. A. Schreiner and others.

Kirby-McLeroy Theatres, Inc., of Winnsboro, Texas, by J. G. Kirby, Jr., Karlyle Kirby and Raymond McLeroy.

Tower Theatres, Inc., of Plainview, Texas, with authorized capital of $7,500, by J. H. Massie, R. Q. Silverthorne and Dennis Scaling.

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In Virginia

Colonial Theatre Corporation of Norfolk, with authorized maximum capital of $15,000. Officers are: George N. Badran, president; V. H. Nusbaum, vice-president; Chester Foster, secretary-treasurer.

Fairfax Corporation, in Richmond, by Andrew D. Christian, president, Col. Robert T. Barton, Jr., vice-president, and A. W. Parker, secretary-treasurer.

Stone Theatre, Inc., of Bassett, Va., with $15,000 maximum capital. Officers are: J. B. Webster of Bassett, president; J. C. Hester, Chatham, vice-president.: Edith C. Hester, Chatham, secretary-treasurer.

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In Washington:

Third and University Corporation, in Seattle, to operate theatres, by Jay C. Allen, W. H. Patterson and Archie Kaufman.

Changes Are Discussed In Film Storage Rules

Revision of the rules and fees for storing film at the New York exchanges were discussed last Thursday at a special meeting in the Municipal Building between the exchange maintenance heads and fire officials.

Under a classification of fees proposed by the fire department for the storage of film a fee of $10 will be required for 2,000 to 10,000 feet; $25 for 10,000 to 30,000; $50 for 30,000 to 100,000; $75 for 100,000 to 150,000; $100 for 150,000 feet and more.

Also sought is a special levy of $25 for projection rooms, $25 for the room for cleaning films, $100 for studios where printing and developing is done, the combination of all not to exceed $100.

For each vehicle collecting or delivering junk film, a $10 fee will be imposed. Trucking companies must put signs on their vehicles stating "Inflammable" and "Keep Away from Fire."

Theatres will not be affected by any new rules and levies.

Greek Houses Total 153; 135 Are Wired

A total of 153 film theatres were in actual operation in Greece at the end of March, according to a report to the Department of Commerce. Of the total, 135 are wired for sound. All are indoor houses which usually operate from October through May. During the summer months a number of outdoor theatres are opened. The lack of air-conditioning equipment or adequate ventilating apparatus makes operation impossible during the summer, the report states.

Brazil Censor Approvals

Of the 184 films submitted to the censorship board in Brazil during the month of March, 171 were approved without qualification, five were listed as improper for children, one improper for minors, and one was rejected. Six were noted as educational material. The figures were incorporated in a report to the Department of Commerce from Trade Commissioner J. Windsor Ives.

Fight Over Title Of "Ecstasy" Goes Into a New Round

An injunction restraining the use of the word "Ecstasy" in the title of the film known as "Ecstasy of Young Love" was granted late last week by the appellate division of the New York supreme court to Eureka Productions, Inc., in a suit against Metropolis Pictures Corporation.

The court thus overruled a decision of Judge William T. Collins in supreme court last March denying a temporary injunction on the ground the title "Ecstasy" had not actually been in use and that the publicity the plaintiff's picture had received did not entitle it to protect the name.

Metropolis and New York theatre operators were alleged to have advertised "Ecstasy of Young Love" with the first word in heavy type to take advantage of the publicity the plaintiff's film had received through action of the Government to keep it out of the country. Eureka claimed this was unfair competition.

A hearing to make the injunction permanent will be held in the fall. The case will set a precedent in that it involves the use of a title which was not as yet in circulation and to which the defendants claimed the plaintiffs therefore had no right, according to Henry Pearlman, 99 Wall street, Eureka's attorney.

Meanwhile, Federal Judge John C. Knox in New York denied a motion for a judgment on the pleadings in the suit brought by Eureka against Raymond Mulligan, United States marshal. The plaintiff sought damages of $5,000 for the alleged seizure and destruction of a print of "Ecstasy" in August, 1935. The marshal at that time explained the print was burned shortly before a court order staying the destruction had reached him, after the Czechoslovakian picture had been declared unfit for import.

Franklin Wants Action On Hawaiian Inquiry

Charles Franklin, New York attorney, on Tuesday wired Attorney General Homer S. Cummings to take action on an investigation which he said the Department of Justice has been conducting for 20 months into the product situation in Hawaii.

Mr. Franklin informed the attorney general of reports that complaints by independent theatres on the islands had been given scant notice as a result of alleged influence exercised by the Consolidated Amusement Company, dominant operator in Hawaii.

Mr. Franklin charged that Consolidated is overbuying from the major companies for the purpose of forcing out of business houses controlled by Franklin Theatrical Enterprises.

Clifford in New Post

Eugene Clifford has joined the publicity organization of Fred Baer and Associates, and will specialize in corporate publicity in the film field. Mr. Clifford was formerly in the financial department of the New York *Times* and prior to that was in film publicity and production departments.

SCREEN SIZE LIMITS TELEVISION USE

(*Continued from page* 105)

cities is planned. Perfected, I was officially told, is a co-axial cable which will carry the signals several hundreds of miles. This will enable the development of a chain of relay stations, each serving approximately a thirty-mile area. The first city to be linked up in this way is likely to be Birmingham, 120 miles from London and the center of a densely populated industrial area.

Transmission of the programs will be by three methods, variants evolved by the specialists of the Baird and EMI systems, officially adopted by the BBC.

Two of these are direct transmission methods, the Baird "spotlight scanning" and the EMI "electric eye." The former is an improved system on the principle of the original 30-line method, but enormously speeded up and employing an intense spotlight for scanning purposes. An outstanding feature of "the electric eye," on the other hand, is that it calls for less light—only one-sixth of that needed for ordinary photography, it is claimed.

Film Is Used

Alternative is the Baird "telecine" method. This uses an intermediate film. A studio performance is filmed and the development speeded up; the film is actually scanned for television transmission while still wet, and the time-lag between performances and receipt of signals at the receiver is only 40 seconds.

The "telecine" method will be largely used for transmitting studio items, particularly those calling for costume or stage effects. The other methods will be available for direct talks and for out-of-studio transmissions. Films will occasionally be used in connection with "electric eye" transmissions, but in this case it will be direct transmission of a screened picture and not by scanning of the film itself.

Among novelties of presentation planned by the BBC is a combination of direct and "second hand" transmission of a speaker. Introducing an illustrated talk, the lecturer will be seen and heard in person, directly transmitted. As the picture fades into the illustrations to the talk, the comment will come from a previously recorded film. To conclude the talk, the speaker will again be seen and heard by direct transmission.

Apparatus Will Be Standard

There is some uncertainty as to the exact date at which receivers will be available to the public. Definitely established is that there will be a standard form of apparatus, capable of receiving either Baird or EMI signals; due to the difference between these systems, the receiver will be on a dual basis with a switch to put the Baird or EMI circuits into action as required. As at present planned, there will be a fortnightly change in the transmission system used by the BBC; two weeks of programs by Baird transmission will be followed by two weeks per EMI.

While EMI are declared to have a receiver ready for the market, there is little likelihood that it will be generally available in July. Baird, according to latest official statements, are awaiting the results of the test transmissions before considering marketing. A common expectation is that there may be a display, and probably demonstrations, of receivers at Radiolympia, the annual exhibition of the Radio Manufacturers' Association, in August. Important to remember is that the BBC has no interest or control in the supply of receivers and that, a standardized form of receiver once arrived at, it will be open to any radio manufacturer to produce his own model, with due royalties paid to Baird and EMI.

Because the BBC has decided to make certain news films of its own, to cope with the situation that it has been refused the immediate use of the regular newsreels, there have been stories that various theatre interests were seeking to tie up exclusive rights to reproduce the BBC news service as a television theatre service.

Stories Are Contradictory

Theatre reproduction of television being, for reasons already stated, outside the range of practicability, these stories carried their own contradiction. Their basis was, however, a very definite and important contact between the BBC and cinema interests.

Offers have been made to the former, from several sources, for the right of exclusive theatre reproduction of BBC newsfilms. At the date of writing it seems likely that an agreement on this basis may be made with Jack Davis, controlling the Monseigneur News theatre in Piccadilly Circus.

Mr. Davis, with plans definitely shaped for the acquisition of further news theatres in London (Leicester Square, Marble Arch, Trafalgar Square among other sites) and in Manchester, Sheffield and other provincial cities, is concurrently discussing a deal with Percy Furber of Translux, who is associated with Will Evans, late circuit chief of Gaumont-British, and with Lord Beaverbrook, in a British Translux company at present in the nucleus stage.

The possibility is a very big news theatre company, with a BBC news film tie which might develop into a television tie if and when television is developed to the theatre screen stage.

At the moment, the BBBC can offer the news theatres just news films, which may or may not prove to be competitive to the highly organized and efficient service of the established newsreel companies.

Exhibitors Welcome Harley

An exceptionally representative gathering of British theatre executives, at a Savoy luncheon following a Curzon Cinema preview of "Under Two Flags," welcomed Francis L. Harley, successor of W. J. Hutchinson as managing director of Fox Films, Ltd.

Theo. H. Fligelstone, president of the Cinematograph Exhibitors Association, was at the top table, with John Maxwell of Associated British Pictures, A. W. Jarratt, booking chief of Gaumont-British, Ralph Bromhead of County Cinemas, Jack Davis, J. R. Poole, Phil and Syd Hyams, D. J. James, Ken Nyman, Southan Morris and many members of the CEA general council.

Tributes to the reputation built by W. J. Hutchinson during his stay in London were a feature of Mr. Fligelstone's speech in responding to the toast to the CEA by Mr. Harley, and the other outstanding note of the oratory was Robert T. Kane's declaration that 20th Century-Fox was through with production of socalled quota pictures.

The T-MEN
are closing in on your box-office! Set to smash the brains of the underworld and your records in
COLUMBIA PICTURES
"COUNTERFEIT"

NEW TAX LEVIES AND CENSORSHIP RESTRICTIONS IMPEND IN POLAND

Additional Levy Would Produce Fund to Finance Manufacture of Pictures Locally; Burden Heavy on U. S. Films

by JOSEPH FRYD

in Warsaw

News of additional regulations imminently or indefinitely impending has shaken motion picture industry circles here, especially importers of American films and branches of American companies established in this country. Imposition of increased tax levies and extreme censorship restrictions that would automatically eliminate many of the year's outstanding productions combine to make the outlook gloomy.

The threatened increase in taxes would be in addition to duties and sundry fees already charged, necessitating payment of one zloty (approximately 21 cents) on every foot of negative, with positive prints excluded.

In discussing the prospect J. Handt, chief of the Motion Picture Board which represents exhibitors and distributors, local and foreign, said, "There already exists a project to levy upon films imported into Poland an additional tax on every metre of negative. Although this was submitted two years ago, it has not been enacted. It is being considered at present by the Ministry of Commerce and Industry, also by the Ministry of the Interior, to which is attached the Central Film Bureau.

Rate Not Definite

"It is not known, though, when this new ruling may go into effect, or what is its actual reading, because within the past few years without doubt there must have been instituted some changes. It is probable that because of intervention in the matter by parties to be affected by this new ruling, a lowering of the tax will be made, perhaps from one zloty to 70 groszy (approximately 15 cents).

"According to the new project, all revenues derived thereby will be turned over to a pool called a Film Fund. The purpose of this fund will be to develop and promote local production of films. It is supposed that revenue would accrue to the amount of about 700,000 zloty or approximately $150,000."

Foremost among those affected by such a levy will be American producers. MGM alone will have sliced from its turnover from 70,000 to 80,000 zlotys.

The Film Fund will be devoted to the development and promotion of the Polish film industry, but precisely how is not yet known. Whether it will subsidize, or produce under the guidance of the government, no one knows. There is talk now of producing a picture dealing with the life of Marshal Pilsudski, the action of which would take place in Siberia, Japan and Poland.

HAILE SELASSIE OFFERED $5,000 A WEEK ON STAGE

A London theatrical agent has offered Haile Selassie, Emperor of Ethiopia, now on his way to London, $5,000 a week to appear in the Albert Hall and theatres all over England, according to a copyright dispatch to the New York Herald-Tribune. *Roy Stromberg, of London Provincial Productions, says he believes the Emperor will accept his offer.*

"We want him to talk of his hardships, his reasons for leaving Addis Ababa and abandoning the war, and the hardships of his people through gas. We do not intend the script of his speech to contain an attack on the Italians that might cause Foreign Office complications," Mr. Stromberg said.

The emperor, however, has made no comment on the offer.

At present the most interesting phase of the matter is the reaction of the American producers and distributors. If they would resort to a boycott it is believed this would only bring about the closing of nearly all the picture houses in Poland. American companies supply 80 percent of the pictures exhibited. Polish production at present amounts to about 15 or 20 pictures yearly and they are intended solely for the masses. Not possessing high quality, they are not patronized by the educated classes and so cannot be recognized as dangerous competitors for American films of high artistic calibre.

Capital Is Needed

Above all, there is a paucity of capital which puts the local industry at a disadvantage, causing a lack of technical and directorial talent, of lavish sets and so limiting everything to the barest necessity. Although moneyed immigrants from Germany have indicated willingness to invest capital, only during the past three years was there any chance of producing a talking picture, dating from the time when the only studio in Warsaw was equipped with a Tobis Klang Film apparatus. Previously the synchronizing method was used, employing gramophone records.

The 20 films locally produced hardly suffice for two theatres as a repertoire. The remaining first-run houses draw from the American production sources, and infrequently from the French, while one theatre, the Philharmonia, shows German films.

It is possible that the American distributors will accept the new regulation, should it go into effect, but their decision will probably be guided by the rate of the levy. What will actually happen remains to be seen.

Censorship Rules Arising from Local Disorders Would Debar Many Outstanding Pictures of Year from Poland

Exact nature of the new censorship restrictions was made clear to representatives of the industry summoned to the Film Bureau at the Ministry of the Interior and informed that the censor in future will bar films showing revolutionary activities, spy operations, military uniforms, theft, crime of all kinds, and pictures dealing with the period when Poland was under Russian rule. Such films as "Mutiny On the Bounty" and "Captain Blood" would come under the ban, which applies likewise to locally made product. The ruling is understood to be temporary in character and to have arisen from apprehension regarding recent events in Cracow and Czestochows where rioting was suppressed by police.

Tax Schedules by Category

Spring is a season of zealous reform and governmental house-cleaning. It has begun with a change in the amusement tax. Until now films of a high artistic level have received special benefits in the way of a tax rebate amounting to 10 percent. This has been done away with entirely and an equal tax for all enacted. It comprises, three catagories, which are as follows: In Warsaw 37.5 percent of the total box-office returns; in cities of the second category—25.9%; in the third category—13%, the smallest being 9.1%.

From the above there will be a reduction solely for houses showing Polish made supplements. It will amount to 20 percent of the tax levied on the exhibited film. These houses will benefit exclusively by this arrangement and the American distributors will lose.

Public Fights Tax After Theatres Close

Petitions said to carry more than 8,000 signatures of individuals and business firms have been presented to the City Councilmen of Pensacola, Fla., in an effort to bring about the repeal of the recently adopted amusement levy which resulted in the closing of the Saenger and Isis on May 6. The houses are still dark.

The current protest of the general public against the tax follows closely similar resolutions passed by the United Brotherhood of Carpenters and Joiners of America, Local 1194, and the Central Labor Union. All protests thus far have been futile, Mayor H. Clay Armstrong, declaring that the tax argument appeared to be a "closed incident."

Liberty Circuit Expanding

Liberty Amusement Company, West Virginia, Ohio and Pennsylvania theatre operators, is expanding with two additional houses in western Pennsylvania. C. J. Vogel, circuit president, announces that one of them will be built in Aliquippa, Pa., with the site of the other to be announced soon.

COLUMBIA'S SCOOP OF THE SEASON!

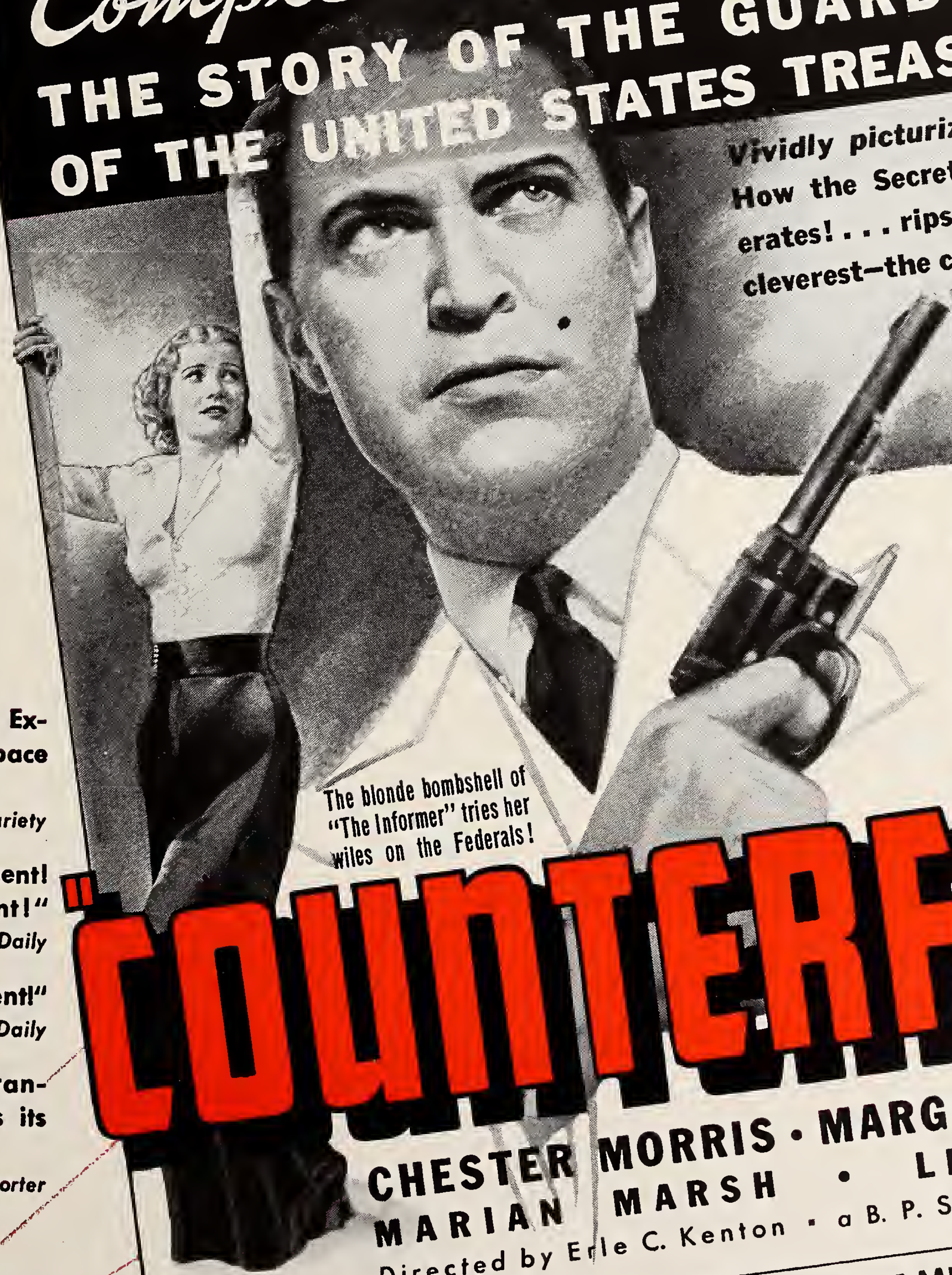
T-MEN

ON THE SCREEN FOR THE FIRST TIME!

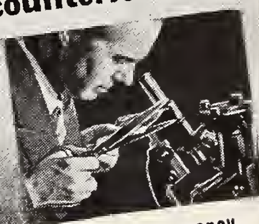
Complete! Uncensored!

THE STORY OF THE GUARDIANS OF THE UNITED STATES TREASURY!

Vividly picturized at last! How the Secret Service operates! . . . rips into crime's cleverest—the counterfeiters!



The blonde bombshell of "The Informer" tries her wiles on the Federals!



Convicting the money-makers with science!

Trapping at last the gang's blonde decoy!

"COUNTERFEIT"

CHESTER MORRIS • MARGOT GRAHAME
MARIAN MARSH • LLOYD NOLAN

Directed by Erle C. Kenton • a B. P. Schulberg production

"Spectacular thrills! Exciting action! Fast pace and suspense!"
— *Daily Variety*

"Unusual entertainment! Constant excitement!"
— *Motion Picture Daily*

"Fast-moving! Excellent!"
— *Film Daily*

"High grade! Guaranteed to please! Fills its spot anywhere!"
— *Hollywood Reporter*

ONE OF THE MINT OF "MONEY" ADS IN THE SPECIAL SHOWMAN'S CAMPAIGN BOOK! GET YOURS TODAY!

REPORTED HOYTS-AMALGAMATED MERGER PLAN DRAWS NEW FIRE

Repercussions in Australia Extend to 20th Century-Fox and Chase Bank; New Zealand Premier Attacks "Combinations"

by CLIFF HOLT
in Sydney

Every motion picture company interested in the Australian and New Zealand markets will be affected if the reported negotiations for a fusion between Hoyts Theatres, Ltd., of Australia, and Amalgamated Theatres, Ltd., of New Zealand, reach a successful conclusion.

In association with General Theatres Corporation, Hoyts controls the majority of the leading city theatres in Australia, and approximately 60 suburban or neighborhood theatres. In New Zealand, Amalgamated's circuit embraces 65 theatres. The report that conversations had taken place with a definite though as yet undefined amalgamation in view caused a sensation in film circles in the two Dominions and had political repercussions that even involved Twentieth Century-Fox and the Chase Bank of America.

It is clear that such a fusion would have a most important bearing on the film-buying situation in the two Dominions, and it would be equally apparent to all distributors that no film would earn anything like its maximum rentals on these markets unless sold to the Hoyts-Amalgamated group.

When the news first became known that there was "something doing" between Hoyts and Amalgamated, the Exhibitors' Association of New Zealand took a deputation to the Dominion Prime Minister, the Honorable J. M. Savage, with a declaration that because of the interest of the Chase Bank of America in Hoyts, there was a danger that foreign capital would gain control of local theatres. Mr. Savage replied to the deputation with a vigorous attack on "combinations", and said, "We are going to run New Zealand, and we don't want it run from either New York or Australia. We cannot afford to allow picture combinations or any other sort of combination to come to New Zealand for the purpose of controlling any service that New Zealand requires. We are not going to have it. This thing has been in an unsatisfactory position for some years, and the time has come when the Government will take a hand. No outside interests will govern us. That is definite."

Although they assured him that there was no suggestion of a "combination" being set up, the expression of the Government's policy by the Prime Minister no doubt prompted those most actively interested in the Hoyts-Amalgamated deal to mark time; but meanwhile independents and the three large Dominion circuits who are all out of sympathy with the independents on the question, have been indulging in some bickering among themselves. Representatives of the circuits now condemn the independents for "running to the Government with this and that complaint," and accuse them of inviting the Government to take over the operation of theatres itself. Mr. Savage also is strongly criticized for accepting the views of the deputation without first hearing the other side of the argument and investigating the matter more fully.

'MRS. BRADFORD' PICKED FOR QUEEN MARY SHOW

"The Ex-Mrs. Bradford," starring William Powell and Jean Arthur, was selected by officials of the Cunard Line as the first American picture to be shown for entertainment of passengers on the Queen Mary, Britain's new ruler of the seas, on her maiden voyage to this country.

The ship has two main projection rooms on board. One in the regular theatre, complete with all the latest equipment for the projection of sound pictures, and the other in the children's playroom, where suitable subjects are screened.

Future of General Theatres

Meanwhile, speculation is rife as to the future of General Theatres Corporation, the operating company formed when the E. S. & A. Bank brought an end to the theatre-building war between Hoyts and its then keenest competitor, Union Theatres, and which today functions as the managing company for Hoyts' and Union's city interests on a 50-50 profit-and-loss sharing basis. On the one hand is the story that before very long either one of the companies will exercise its prerogative and give a twelve months' notice for a return to open competition; on the other, there's the growing conviction in some quarters that the names of Union and Hoyts will disappear into General Theatres Corporation, conducted as a vast amusement organization, with all the Hoyts and Union resources thrown into it.

At the moment, such a proposal appears fantastic, and more likely is the possibility of some liaison between Hoyts and Amalgamated, which, in the event of a split between Hoyts and Union, would be of tremendous value to both companies, because with more than 100 theatres under their wing, they would still be able to wield the same film-buying power that Hoyts and Union now exert through G.T.C. Still, in the event of a Hoyts-Union split, it is conceivable that Union, not to be outdone, would look around for some affiliation in order to remain on the same strong footing as Hoyts, and the most likely quarter at the moment seems the wealthy British interests under C. M. Woolf.

Stuart F. Doyle, managing director of Union and now in London, is already in active association with Mr. Woolf through Associated Distributors, and especially if Mr. Woolf's overtures for the Twentieth Century-Fox holding in Gaumont British are successful, Mr. Woolf undoubtedly would be anxious to come to terms with a man who could give him such valuable Australian releasing channels, and who publicly has stated his desire of increasing the number of British theatres now existing in the Commonwealth. How Hoyts would view such a move is open to conjecture, but the fact remains that Fox holds a controlling interest of 51 per cent in Hoyts, and any international move likely to interfere with the very satisfactory position that Fox holds on the Australian market would be strenuously opposed.

There is one contingency, however, that still has to arise, and that is the collapse of General Theatres Corporation. So far it's all rumor, but a significant feature is the anxiety of both the Union and Hoyts circuits (although ostensibly one company so far as city holdings are concerned) to retain and improve independent of each other their relationships with distributors, apparently, it would seem, should an emergency arise.

Victorian Exhibitors Invoke 25 Per Cent Rejection Clause to Consternation of Distributors; Quota Starts in December

Rejection Clause a Problem

Embodied in the Victorian Quota Bill, the 25 per cent Rejection Clause, which is in force already, although the quota itself will not come into operation before December, has been causing a mild panic in the Victorian offices of the distributing companies. Exhibitors are making full use of the privilege and are canceling any picture for which a stiff price has been asked unless it proves a conspicuous success in the city.

This has had the effect of making the distributors more anxious than ever about the first release seasons, and as a result there is a tendency on their part to contribute towards the advertising costs of the city season in order to leave nothing to chance.

The Victorian rejection privileges, and the N.S.W. and Victorian Quota Laws, which, besides compelling exhibitors to exhibit a stipulated number of Australian Films, also require distributors to release an even greater number, has not made distribution in this country any easier.

Brandt Adds Two More

Harry Brandt added two theatres, one in Brooklyn and the other in the Bronx, to his circuit over the weekend, making his total 55. The houses are the Ritz, Bronx, acquired from Edmund Mantell, and the Oxford, Brooklyn, taken from Charles Schwartz and Herbert Muller.

Kleinbach Changes Name

Henry Kleinbach, now working in Selznick International's "Garden of Allah," has changed his name to Henry Brandon. United

PETTIJOHN PROPOSES TAX SOLUTION

Suggests Sales Tax to Supplant All Others

To the Editor of the Herald:

One of these days some halfwit is going to sit down and lay out a sensible tax program for this country. Let's hope it is done before it is too late.

The Government has and is now considering additional, complicated, duplicating and overlapping tax measures which require an army of employees to administer.

Every state in the Union, without exception, has a confused tax situation and even down to the counties, towns and municipalities there is overlapping and confusion as to "kick backs" and apportionments, etc.

It is my belief that of the sum total of taxes collected in the United States for government, state, county, township, municipal and school, water assessments, sewer assessments, etc., it costs approximately one-third of all the money so collected to administer these unintelligent, confusing and complicated systems. That means a waste of billions of dollars in taxpayers' money.

Any system which would do away with that waste would be opposed by countless armies of tax collectors, assessors, board members, reviewers, inspectors and experts.

But here is the solution. Let the federal government and every one of the 48 states repeal every federal and state income tax. Let every state repeal every present existing sales tax—in fact, repeal every form of taxation in nation, state and county, except school taxes, which must be kept out of politics and regulated from time to time.

Then establish in lieu of all these expensive to collect and administer taxes, one tax only as follows: Begin with a 10 per cent sales tax to be collected on the sale of every article of 10 cents or more, of every kind and description whatsoever, whether it be milk, medicine, or anything else.

Let all of this money be paid into the federal government, into one fund. Then let the federal government apportion back to each of the 48 states 5 per cent, or one-half of the 10 per cent of the money so received from each state for the expenses of the states and counties, the state apportioning in turn to the counties.

That 10 per cent sales tax would in a very few years pay off every existing state and national debt. It can then be reduced to 6 per cent or 4 per cent, apportioning to the states 3 per cent and 2 per cent. And after all outstanding indebtedness has been paid the tax can be reduced to 2 per cent and the federal, state and county governments can be run very efficiently on a tax as low as 1 per cent or 2 per cent at the most.

Now if that statement I have made above is true, why in the name of Heaven would anybody oppose it? It would solve the tax problem not only for our industry but for every form of business in America.

The only argument against this tax is that it would raise the price of all commodities 10 per cent. The answer to that argument is that because of the bonded indebtedness today in our nation, counties and municipalities, every commodity in the country is selling at from 10 per cent to 50 per cent more than would be charged if the government, states and counties were all out of debt. No one will deny that prices are more than 10 per cent higher than they were before and after the war.

You and I can remember when eggs sold for 12 to 15 cents a dozen; butter for around 15 cents a pound. You could get a big loaf of bread for 5 cents and a darn good loin steak, big enough to feed a family of four, from 20 cents to 22 cents. It is taxes, brother, that makes the high cost of living, plus "old man interest" on bonded indebtedness, and believe me everybody pays whether they know it or not. If every luxury tax, corporation tax, and other forms of funny taxes were done away with, all your prices would come down.—C. C. Pettijohn, Motion Picture Producers and Distributors of America, Inc., New York.

Films Used in $4,000,000 Family Welfare Drive

The production and use of films in philanthropic campaigns was the topic of "a clinic on the motion picture" at the last meeting of the New York Social Work Publicity Council at the Town Hall Club last week.

"Not in the News," a film addressed to the public on the current $4,000,000 drive sponsored by the Citizens Family Welfare Committee, was shown as an illustration.

The Council consists of the public relations heads and others active in the many social welfare groups in the city.

Pietro Cinelli Dies

Pietro Cinelli, 68, died in New York Monday. Mr. Cinelli was born in Italy and came to this country 38 years ago, acquiring real estate holdings and ownership of two motion picture theatres. The first of the theatres was started about 20 years ago as a nickelodeon in the Bronx.

Melniker Heads Foreign Theatres

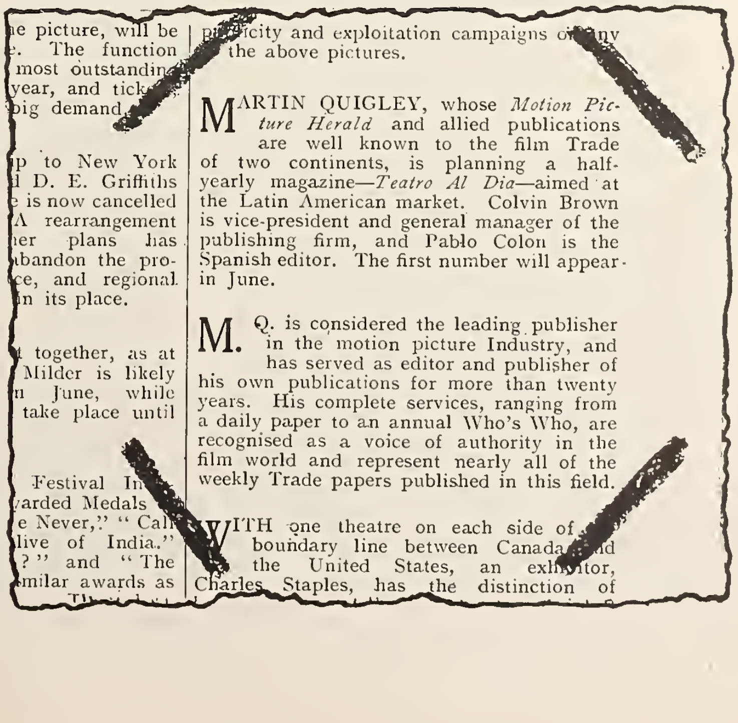
William Melniker, for the past 10 years in charge of Metro-Goldwyn-Mayer activities in South America, has been named by Arthur M. Loew as head of all foreign theatre activities of the company. Mr. Melniker's headquarters will be in New York.

Succeeding Mr. Melniker in South America is Stewart Dunlap, who has been head of the China office. Mr. Dunlap is now en route to New York for conferences with Mr. Loew. Morey Marcus, manager of the Dutch East Indies branch, has been moved to take over the China dutites, but no successor has been named as yet for his former position.

Under his new duties, Mr. Melniker will supervise the operations of 22 theatres either owned or operated by MGM. The theatres are the Cremore and Metro in Brisbane; Metro, Melbourne and St. James, Sydney, all in Australia; Cameo and Queens Hall, Brussels; Majestic, Ghent, and Forum, Liege, Belgium; Metro, Rio de Janeiro; Metro, Santiago, Chile; Empire, London; Olympia, Paris; Scala, Budapest; Metro, Calcutta, India; Metro, Tikio; Metro, Lima, Peru; Ideal, Manila, P. I.; Metro, Johannesburg; Metro, Capetown; Metro, Durban, South Africa; Capitol, Madrid; Metro, Montevideo, Uruguay.

Missouri Sales Taxes

Missourians paid $961,326 in sales taxes in April, it has been revealed in Kansas City. This is the largest month for collections since last December, when the total went over a million dollars. March receipts were $877,538.



Says: **KINEMATOGRAPH WEEKLY**

MAY 14, 1936

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Martin Quigley, whose *Motion Picture Herald* and allied publications are well known to the film Trade of two continents, is planning a half-yearly magazine—*Teatro Al Dia*—aimed at the Latin American market. Colvin Brown is vice-president and general manager of the publishing firm, and Pablo Colon is the Spanish editor. The first number will appear in June.

M. Q. is considered the leading publisher in the motion picture Industry, and has served as editor and publisher of his own publications for more than twenty years. His complete services, ranging from a daily paper to an annual Who's Who, are recognised as a voice of authority in the film world and represent nearly all of the weekly Trade papers published in this field.

With one theatre on each side of the boundary line between Canada and the United States, an exhibitor, Charles Staples, has the distinction of

J. C. JENKINS--HIS COLYUM

Greensburg, Kansas

Dear Herald:

This town is located in the wheat section of Kansas, that is, it is located on the west edge of the wheat section and on the east edge of what is known as the "Dust Bowl" and this imaginary dust bowl is the southwest corner of Kansas, western Oklahoma, eastern Colorado and southwest Nebraska and it was from this section that Illinois, Indiana, Ohio, Pennsylvania and New York got their conception of the "Wild and Wooly West "when the wind was from this quarter.

They have just had a lot of rain out here lately. We can swear to that, for yesterday April Shower got stalled twice in water so deep on the highway that it flooded the engine and she stopped dead in the middle of the pond, and there we were with not a fish pole in sight.

This rain has given western Kansas a splendid prospect for the first wheat crop she has had in four years and the wheat gamblers in the wheat pit in Chicago would do well to watch their step, and from the looks of things, we would judge that wheat harvest will commence here in about ten days, and all those who have been claiming to want a job ought to find it here in Kansas, for it's wheat, wheat everywhere and not a "reliefer" in sight.

Whether you know it or not, Kansas has been the home of some very prominent people. We came through Hayes yesterday and Hayes is the town where "Wild Bill" started practicing with his six shooter on cow boys and others who wanted to run the town. When he put the town on a sensible and paying basis he moved to Dodge City. We have seen his grave (along with "Calamity Jane") on White Rocks at Deadwood, South Dakota.

Ben Turpin and other prominent picture stars are Kansas products. Ex-congressman "Sockless" Jerry Simpson and Carrie Nation were from Medicine Lodge and Mary Ellen Lease was from somewhere in Kansas. Senator Borah of Idaho used to practice law in Kinsley. Timken, the man who patented the Timken Bearing, used to be a mechanic at a little town named Timken in his honor. Chrysler, the man at the head of the Chrysler automobile works (and we are driving one) was a boy mechanic in a Kansas town. Al Jennings used to ride bronchos and get money in devious ways that were not considered overly honest, when he was a young sprout here in Kansas. We believe that Marion Talley owns land and milks heifers in northern Kansas, but maybe it isn't Marion, anyhow it is some prominent singer. The late vice-president Charlie Curtis was a Topeka citizen and Topeka has another very prominent citizen who may become president, who knows?

Then besides those there is Charlie Spainhour here in Greensburg who operates the theatre here, don't forget him. We drove down here about 150 miles mostly to visit Charley, and, Greensburg being a pretty good town we are going to spend Sunday here. But referring to some of the prominent citizens of Kansas has taken us away from the wheat question, and Kansas you know, is the wheat state of the Union and Kansas furnishes the big part of the bread of this nation.

▽

Last Monday we drove from home down to Omaha and stayed there for two days waiting for Denny to send us a list of the Missouri boys but it didn't come, so we came down here, and we haven't received it yet, when we do we are going over there. We met a lot of the Omaha exhibitors and exchange men but we have already told you about them a number of times so we will skip those, but we did meet Regina Molseed, Sec'y of the Film Board, and Ethel B. Good, Sec'y for Everet Cummings of the Trustate Theatre Corp. and her married sister, who was chaperoning the two girls who were out looking the town over in a very fine car. Regina also works in the Scott-Ballantyne Theatre Equipment office and she has associated with Bob Ballantyne and Gus Harms so long that she don't need to be chaperoned, she can chaperone herself.

▽

We had a very delightful visit with H. S. Moulton who operates the theatre at Sebetha, Kansas. H. S. is an ex-banker but he quit the bank to go into the theatre business, and that just shows you that the banking business is not the only legitimate business for people of ability to engage in.

Here we met Howard Gould who used to sell film out of Omaha but is now selling Gaumont-British film out of Kansas City. Howard is another old friend of ours, doggone him anyhow, and we were glad to meet him.

SHORT PRODUCT PLAYING BROADWAY

Week of June 6

CAPITOL	Polo	MGM
	On the Wrong Trek	MGM
MUSIC HALL	Never Catch the Rabbitt	RKO Radio
	Three Little Wolves	United Artists
	Colonial Williamsburg	Harold Auten
PARAMOUNT	What, No Spinach?	Paramount
	Paramount Pictorial, No. 11	Paramount
	Lucky Starlets	Paramount
RIALTO	Debonair New Orleans	RKO Radio
	Catching Trouble	Paramount
RIVOLI	Three Little Wolves	United Artists
	Damascus and Jerusalem	Harold Auten
ROXY	Where Is Wall Street?	Educational
	Broken Toys	United Artists
	Stranger Than Fiction, No. 21	Universal
STRAND	Wash Your Step	Vitaphone
	Vincent Lopez and His Orchestra	Vitaphone
	I'm a Big Shot Now	Vitaphone

▽

At Seneca we stopped to call on J. H. Kongs who operates the Royal theatre, but J. H. had gone out in the country to get some antique China ware for his wife and so we failed to meet him, but we did go up to his home and met Mrs. Kongs. Mrs. Kongs gathers antique China ware and if you ever go to Seneca be sure to go up to their home and look over her collection, it will be well worth your while, for she has a very lovely collection.

▽

Marysville has two theatres, one belonging to the Fox organization and the other one independent, and both seemed to be doing a fair business, probably a good wheat prospect being somewhat responsible for it.

▽

Don't ever go through Washington without stopping to see Charlie Swierninski of the Majestic theatre. Charlie is going to put up a new theatre and it will be a good one, too. When we called on him before it, was just after a tornado had hit the town and scattered the court house and other buildings all over the landscape. You will find Charlie a mighty swell boy.

▽

Sam Blair at Belleville has become a farmer, that is we expect Mrs. Blair does most of the farming, anyhow, Sam has left his theatres operation to his nephew, William Blair, and Sam has moved out on his 320 acre farm. We saw Sam at a stock sale in Belleville where he was selling some hogs. He looked just like a farmer, but probably it was a bluff.

▽

The town marshal allowed us to stay over night at Phillipsburg where we met our old friend Winship of the Majestic theatre and who said he was glad to see us again (that always helps us a whole lot). The Majestic is well operated and was doing a good business when we called, just about as we presume it always does, then we drove over to Almena and visited the firm of Rayburn & Bonnie who operate the Rayburn theatre. If you have never been there you ought to go there and see this theatre and meet Mrs. Rayburn, one of the owners and you will find her an excellent lady, and you will find the theatre the pride of Kansas.

▽

Stockton has a new theatre since we called there the last time and it is a good one. It is operated by M. M. Swank and we believe that M. M. knows his business too for he told us he wanted the HERALD, and he is going to get it too, and besides that he knows the theatre business from Hollywood to Rockefeller Center.

▽

We would like to tell you about George Moore at Plainville but Ernie says that will have to go until next time.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

WHAT THE PICTURE DID FOR ME

Columbia

HELL SHIP MORGAN: George Bancroft, Ann Sothern—A good action drama that please most patrons. Very entertaining.—Alonzo Swenson, Lincoln Theatre, Clay Center, Kan. General patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—A very good light comedy which pleased very much and we are glad to present it to our patrons.—Alonzo Swenson, Lincoln Theatre, Clay Center, Kan. General patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—Columbia's pictures this year for some reason lack the finish and apt direction that makes for audience pictures. While this picture is a great deal better than most of them that we have had this year they seem to lack that certain something that makes for good reaction at the box office. Most of them have lacked a little restraint in this way. The public does not want the impossible and that has been a glaring fault in a lot of them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—A mighty fine production, the best that Capra has done to date, swell wholesome comedy and a good story, a tribute to any theatre.—Alonzo Swenson, Lincoln Theatre, Clay Center, Kan. General patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—Our patrons liked this picture very much. It had plenty good music and very entertaining throughout. Richman and Rochelle Hudson very good.—Alonzo Swenson, Lincoln Theatre, Clay Center, Kan. General patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—A good picture with plenty of comedy and thrills. Columbia has been very consistent this year and we are glad to have their product.—Alonzo Swenson, Lincoln Theatre, Clay Center, Kan. General patronage.

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise—This is a clever comedy and the audience liked it. There is some very smart dialogue in it. Although it had no action, it went over good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

G MEN, THE: James Cagney, Margaret Lindsay—Played this on a Thursday revival to a good house. There is only one "G Men." Warners stole a march here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—A very good picture of its kind, but won't carry the mail in the small town. Running time, 81 minutes. Played May 24-25.—R. B. Stiert, Star Theatre, Bridger, Mont. Small town and rural patronage.

Franco-American

MARIA CHAPDELAINE: Gaby Triquet—French talkie which may be called wonderful. One of the best French pictures we have played. Enjoyed by all. There were complete English subtitles so that all could understand the picture even though one could not understand the talking as it was in French. The film is taken from the famous novel by Louis Hemon. A picture which was wonderful for children to see as it had not bad scenes in it and all of the children who saw it enjoyed it very much indeed. Several adults came two and three times to see this outstanding cinema of Canada. The entire picture was actually filmed up where the story takes place. It no doubt is a film which has won national and international fame. It won the French cinema prize for one of the best pictures of the year. The stars played their parts remarkably well and showed real power and romantic feeling in every scene that was portrayed. As for the story part of the picture I must say a word for the directing. They did not change the story as most Hollywood people do. They went right to the book and did not put in a single thing extra and did not leave anthing out, not a single detail. I think that this is very wonderful as it is hard to follow a book just as it was written. Another point is that it is another thing to get into the same swing as the author intended his characters in the story to do. However, this was managed and one would think that the story had come to life. Settings were grand, taken right out of doors. Sound was perfect, up to the American recording. Print in A-1 shape. Hope other theatres will play this picture, as we thought it was a great cinema masterpiece. This film will live with such pictures as "La Maternelle," "Thunder Over Mexico," "A Waltz by Strauss," all of which we played and have been proud of. Running time, 77 minutes. Played May 19-21.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. French patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

GB

JACK AHOY: Jack Hulbert—Liked by all. It was a very funny picture which was handled in a clean manner and no slapstick about it. It will do good average business in any American theatre. Of course, we did extra well as it is on a foreign type and we play mostly that type of picture. This was the last picture of our season until next Fall in October. We want to take this time to wish all of the exhibitors who have followed our articles good luck until we open next fall. We also hope that these articles have helped some of you in selecting your pictures. We would like to hear from you at any time. Running time, 74 minutes. Played May 24-25.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Student patronage.

Metro-Goldwyn-Mayer

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—Good picture of its type. Gable again the great lover and he had able support in the glamorous Myrna. The clinches were a little prolonged, but then Myrna was an adequate subject for this kind of thing. The lady certainly wears the gowns to good effect. Mae West has nothing on Myrna. Harlow is getting to be a better actress in every picture. She was very good in this.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Marvelous picture. Ronald Colman is at his best in this picture. Don't be afraid to give this your best playing time. Running time, 126 minutes. Played May 24-25.—J. E. Keegan, Strand Theatre, Grass Valley, Cal. Small town and rural patronage.

Paramount

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Very good. Many good comments. It kept the audience chuckling. Business slightly above average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

COLLEGIATE: Joe Penner, Jack Oakie—This pleased the majority and did a fair business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

ATTENTION SHOWMEN AND INVESTORS!

I am acquiring control of all the important theatres in a prosperous city of 500,000 population. It requires approximately $200,000. I can furnish $100,000 and want an experienced and successful showman to come in and invest other half. Will earn over one hundred per cent on investment. Complete information furnished in confidence. Box 714, Motion Picture Herald.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Very good show in our estimation. Business low on mid-week dates. Good for Sunday. Running time, 8 reels. Played May 19-20.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—Good. Was well liked. Business fair. —A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—Very good. It drew a nice crowd and pleased them all.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney—Played two days to very good business. This one is a natural. Give it your best playing time. Running time, 106 Minutes. Played May 10-11.—J. E. Keegan, Strand Theatre, Grass Valley, Cal. Small town and rural patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Slyvia Sidney—Biggest at box office since silent days. Everybody satisfied. Played April 30-May 1.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—Better than average program feature. Patrons satisfied.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. General patronage.

RKO Radio

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers, Harriet Hilliard—I believe this is the best of the Astaire-Rogers pictures. A wonderful show. Business good on this for a change. Business very dull lately, but was fine on this show. Thanks, RKO. Harriet Hilliard very good in this, as were the other stars.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers, Harriet Hilliard—No worse, no better than rest Astaire-Rogers pictures. Business all right. Patrons satisfied.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. General patronage.

HOT TIP: James Gleason, Zasu Pitts—Our people didn't go for this. We played this to the poorest week-end we ever played to, with good weather, no excuse but the picture, certainly disappointed us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LAST DAYS OF POMPEII, THE: Dorothy Wilson, Preston Foster—A gorgeous production that was just wasted on our audience. Didn't make film rental in three days.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO IN REVOLT: Louise Latimer, John Arledge—A very fine picture. Nothing big, but pleasing to all. This picture can be played on week-end with good results. It is a Horse and Dog story with "Warrior" and "Lightning." Also has Arledge (the boy that made a bit in "Shipmates Forever"). Running time, 7 reels.—Sammie Jackson, Jackson Theatre, Flomanton, Ala. General patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebson—Again Shirley scores as does all of the cast. This has Buddy Ebson that made a hit in "Broadway Melody" and while he is no matinee idol he is plenty good. He still stays by the sweater and pants and when they can go over dressed that way they have to be good. He has that something that the public likes and maybe it is the change from these artists models that are in so many pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CONNECTICUT YANKEE, A (Re-Issue): Will Rogers—Good as ever. Since we were somewhat dubious about playing this one in view of its circumstance: a connection no doubt shared by other exhibitors, however, after playing it, we wish to state: you need not be afraid of this re-issue. The print and sound are plenty good and the draw will keep you ahead of the hounds. Let's have more. Running time, 84 minutes. Played May 21-23.—R. B. Stiert, Star Theatre, Bridger, Mont. Small town and rural patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Wonderful picture. Did not draw so well at box-office, due to too much advertising on Quintuplets. Running time, 95 minutes. Played May 12-14.—J. E. Keegan, Strand Theatre, Grass Valley, Cal. Small town and rural patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Has everything. Big business. Played April 23-24.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. General patronage.

CURLY TOP: Shirley Temple, John Boles, Rochelle Hudson—A well done picture. One of her best, but we played it too late to do any business on it. Running time, 74 minutes. Played May 15-16.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—This is a good musical, but it fell down hard at the box office. Everyone seeing it was pleased. —A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—This was a pleasant surprise for me and also for the patrons.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—A swell show with no business. I guess the soldier title did not appeal to many and they stayed away. Running time, 9 reels. Played May 17-18.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero—A dandy program with a punch and action. Business off. Local conditions bad yet. Running time, 8 reels. Played May 12-13.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—This one pleased. It was a different role for O'Brien, but he handled it perfectly.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

United Artists

MODERN TIMES: Charlies Chaplin, Paulette Goddard—This picture might have gone over fifteen years ago. Our patrons very disappointed and didn't fail to tell us about it. Don't expect too much if you intend to play this picture. Running time, 88 minutes. Played May 26-28.—J. E. Keegan, Strand Theatre, Grass Valley, Cal. Small town and rural patronage.

RED SALUTE: Barbara Stanwyck, Robert Young —An extra good entertaining picture suitable for any situation. Did only normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

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STRIKE ME PINK: Eddie Cantor, Ethel Merman —Average Cantor feature. Average business for Cantor. Played May 4-5.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. General patronage.

Universal

EAST OF JAVA: Charles Bickford, Elizabeth Young—Fair show for Friday and Saturday. Action and suspense. The lions fighting with Bickford very real. Running time, 8 reels. Played May 16.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes —Disappointed in this one. Very much over-rated; no continuity; Tracy mis-cast. Played three days to poor business. Running time, 95 minutes. Played May 5-7.—J. E. Keegan, Strand Theatre, Grass Valley, Cal. Small town and rural patronage.

SWEET SURRENDER: Frank Parker, Tamara—We thought this was a good program picture. Played on bargain night. Business awful! (Thanks to a newly arrived Skating Rink).—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Warner Bros.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—A very good picture. Taken from Sinclair Lewis' novel "Main Street." I sent the wives of local doctors and some out-to-town doctors free tickets to this show. Believe it caused a little bit of good advertisement. If you have this picture bought, book it on the 4th of July. It shows a short scene or two of a July 4th celebration. Several nice comments on this picture. Running time, 9 reels. Played May 28-29.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Short Features

Columbia

SCRAPPY'S BOY SCOUTS: Scrappy Cartoon—An excellent black and white cartoon. Will please the boy scouts and all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

"SPARK PLUG": Barney Google—An out of the ordinary colored cartoon. Very fine.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

BUSTED BLOSSOMS: Paul Terry-Toons—Very clever. The scene takes place in China and tells a story which holds one's attention. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

LADIES LOVE HATS: Star Personality Comedy—A very, very comical mystery comedy with lots of tense situations, but all ends well. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LAST STRAW, THE: Paul Terry-Toons—Cartoon that seems to have a very popular appeal for the adults as well as the youngsters. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

THANKS, MR. CUPID: Musical Comedy—A good musical comedy; good singing and music; plenty of laughs. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TOM, TOM, THE PIPER'S SON: Paul Terry-Toons—Played with the French cinema. Very fitting and well liked by everybody. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. French patronage.

Metro-Goldwyn-Mayer

JONKER DIAMOND: M-G-M Miniatures—Just a novelty filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LIFE HESITATES AT 40: Charley Chase—A good Chase comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patrqonage.

Paramount

MAKING STARS: Betty Boop Cartoon—A dandy cartoon by Betty Boop. In this one she is making stars out of the infant genteel. Running time, 1 reel. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

POPULAR SCIENCE: No. 3—A very fine and interesting colored reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE: No. 4—A fine colored reel. Educational and pleasing.—C. L. Niles, Niles, Theatre, Anamosa, Iowa. General patronage.

SHORTY GOES SOUTH: Paramount Varieties—An ordinary monkey comedy. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

HIT AND RUM: Four Star Comedies Series—Pathetic short subject. RKO never made us a comedy yet.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

FOX NEWS, NO. 59: Fox News can not seem to miss anything that goes on. It has the scope of the world in its grasp. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

FOX NEWS, NO. 62: Still up where other news reels cannot reach. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

FOX NEWS, NO. 63: Still forging ahead as the first news reels in the land. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Michigan. General patronage.

United Artists

MICKEY'S GRAND OPERA: Mickey Mouse—An excellent Mickey Mouse. Will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

SPEEDY JUSTICE: Mentone Musical Comedy No. 2-B—Good enough for any theatre, good music and swell dances by everybody in the cast. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

CARNIVAL DAYS: Henry Armetta, Felix Knight —A very fine colored musical with beautiful scenery and the comedy and acts around a carnival.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OKAY, JOSE: El Brendel—A fine colored musical with El Brendel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STUDY AND UNDERSTUDY: Broadway Brevities—An excellent musical put on as vaudeville acts in a rehearsal. Very fine.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Disney Picks Eight Artists

Eight more graduates from the training school established in New York by Walt Disney for the development of film animators, have left for Hollywood to work on forthcoming Mickey Mouse and Silly Symphony productions. The graduates are John Elliott, Don Nabours, Robert Lennen, Louis Terry, Lester Novros, D. V. Icove and David Rose, all of New York, and Henry Porter of Buffalo.

Cameo Rogers Response High

The Cameo theatre, Hartford, Conn., operating with a combination vaudeville and picture policy, is high up among the list of theatres contributing to the Will Rogers Memorial Fund. The first day's collections at the house was 20 per cent of the box-office gross.

Klein Has "Round Eagle"

Edward L. Klein has acquired world distribution rights, including the United States and Canada, of "Royal Eagle," a new British film which is being distributed in England by Columbia.

U.S. Films Safe From Anzac Quota

American motion pictures are in little danger of losing their dominant position in Australia despite the recent progress of British pictures and the efforts to expand the local motion picture industry, according to a report to the Department of Commerce from Assistant Trade Commissioner W. C. Flake in Sydney.

Of the 481 feature films censored for exhibition in Australia in 1935, the United States supplied 353; the United Kingdom, 123; and other countries, 5. In addition to these, two locally-made feature films were made and shown in the country, the report states.

At the present time, there are approximately 1,300 motion picture theatres in Australia, all of which are wired for sound. Many new theatres have been built in the past two years, some of which compare very favorably with the best in the United States, it was said.

A development of interest in connection with the Commonwealth's motion picture industry was the introduction last year of quota legislation for Australian pictures in the states of New South Wales and Victoria, which together contain two-thirds of the country's total population. It is not expected, however, that this development will have any adverse reaction on imports of American films.

The local producing industry consists of five studios, in which the combined investments amount to approximately $400,000. Pictures produced in Australia are accepted as British quota pictures in England and several have been shown there. The success of these pictures has encouraged Australian producers to obtain the services of oversea stars in order that their productions may appeal in England and elsewhere.

Look for Spread In New Quotas

New quota laws to encourage the development of film production in Australia become effective in New South Wales and Victoria this season and are expected to be duplicated in all other Australian states in the near future, James Thornley, manager of Paramount's Capitol at Melbourne, who is in New York en route to England, said this week.

The quota laws apply to both exhibitors and distributors and are for a five-year duration. The exhibitors' quota, which is closely paralleled by that for distributors, specifies that four per cent of his bookings must be of Australian origin during the first year of the quota, and increase annually up to 15 per cent in the fifth year. The law becomes effective for distributors in the two states next month and for exhibitors in October.

Mr. Thornley related that safeguards have been incorporated in the laws which eliminate many of the obnoxious features of quotas generally. An impartial board is set up to determine whether pictures offered by Australian producers measure up to an accepted production standard. Three of approximately seven Australian-made pictures submitted to this board have been rejected already.

DENMARK JOINS U.S. IN 16mm. FILM STANDARDS

Definite Progress Reported in Adopting 16mm Sound Film Standards Throughout World

Following the lead of other countries, Denmark has adopted the standards of the Society of Motion Picture Engineers pertaining to 16mm. sound film, according to word the Society received this week from the International Standards Association at Geneva.

Following closely upon the decision of Great Britain, also in favor of the SMPE 16mm. standards, the Society said this week that considerable progress is being made toward attainment of a worldwide set of specifications for 16mm. equipment and films, which is a rich but as yet undeveloped field.

The decision of the Danish industry was communicated by the Danish Standardizing Society to the Deutscher Normenausschuss the secretariat for the International Standards Association in polling the preferences of countries with national standards organizations with respect to 16mm. specifications.

The issue was raised last summer at conferences at Paris and Berlin, at which a set of proposals was advanced by the Germans that would put the sound track on the opposite edge of the film from that specified by the SMPE and would also transpose the position of the emulsion with respect to the sound track.

It subsequently was decided that the German unit serve under the International Standards Association in determining the adherence of the industries in various countries affected.

Adopted by Several Nations

Besides the United States and Denmark, the American standards have been adopted by England, Canada, Australia and other British possessions, and Holland.

Hungary, Russia and Switzerland have signified approval of the German standards, but have indicated their willingness to adopt the SMPE specifications. Austria and France are divided in opinion, and no definite statements have been forthcoming from Sweden, Italy, Poland and Czechoslovakia.

It is believed, however, that Italy and the Scandinavian countries will adhere to the standards which gain majority approval. The American standards have been accepted by the countries responsible for the bulk of the 16mm. business, it was said, and the American manufacturers now feel that they can proceed with technical and commercial promotion without fear of being stalemated because of the threatened wide confusion of standards.

Conference August 31st

A conference at which a world standard for 16mm. film will be a major topic has been called by the International Standards Association in Budapest, starting August 31st. American interests will not be represented because they feel that their position was adequately explained at the Paris session last year and because of the expense involved in sending a delegation.

The Germans, however, and those favorable to the German standards will be represented in Budapest, and some tangible developments are expected. It was reported that the German factors might be successful in swinging the Balkan states in its direction.

Meanwhile, as part of its endeavor to have the countries of the world adopt the American standard, the SMPE is revising its 16mm. standards and, without changing the content, will clarify them so as to obviate any possible misunderstanding such as gave rise to the confusion over our specifications in Germany.

The revision will be completed in about two months, when the sttandards will again be certified to the American Standards Association, which has approved the SMPE specifications as standard for the United States.

Peru Imports Are Off; U. S. Product Leading

Imports of films into Peru during 1935 totaled 9,275 kilograms, as compared with 11,099 kilograms during the preceding year, reports Commercial Attaches Julian Greenup from Lima to the Department of Commerce. The decrease, however, is within the limits of normal fluctuation, the report explains.

The portion of the trade falling to the United States has held close to 85 per cent of the total. In 1935, the percentage of imports from various countries was: United States, 85.03; England, 3.55; Germany, 2.98; Japan, 3.06; France, 2.47, and Spain, 1.50.

Lustberg Opening Sound Studio in Argentine

Jack Lustberg, Argentine representative for RCA Victor and distributor of Liberty Pictures, with headquarters in Buenos Aires, is opening a sound studio there under the name of Fotofono Argentina.

Mr. Lustberg is now preparing his first Argentine independent production, with shooting scheduled to start about the end of June. The Argentine industry has an ambitious plan for 30 features next year and a contingent bill is now before the Senate for study.

New Producing Firm in Copenhagen

Assistant Trade Commissioner Paul H. Pearson, Copenhagen, Denmark, says that reports are current to the effect that a new company will be formed for the production of Danish feature and advertising films. It is said that part of the studio equipment will be purchased abroad and part will be delivered by a Danish manufacturer, Bang and Olufsen, Copenhagen.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 27.—(A) Name the important points with regard to commutator brushes. (B) Does an amplifier act to convert weak currents into strong ones? Explain fully. [Note: Does reducing the number of questions to two a week and printing a greater number of individual answers meet your approval? Please advise.]

Answer to Question No. 20

Bluebook School Question No. 20 *was: (A) What is photo-electric metal? (B) What is the effect of oil upon insulation? (C) Upon what various things does a perfect film splice depend?*

The following made acceptable replies to Question No. 20: C. Rau and S. Evans D. Danielson; B. DeVietti; G. E. Doe; H. Edwards; C. L. Loft; P. and L. Felt; J. R. Prater; W. H. Edmonds; T. F. Bochert; W. C. Brown; H. B. Smith; W. Limmroth; J. A. Callahan; A. L. Cooper; C. Champney; M. and J. DeVoy; F. W. Gumbel; C. Lonie; E. Toedte; R. and K. Wells; L. N. Morgan and D. Morgan; H. Catlin; C. Hawkens; T. H. Morton; F. H. and L. Klar; R. E. Jacobson; F I. Daniels, W. B. Maxwell, M. Maden and P. L. Price; H. Winkle and R. R. Robins; G. Johnson and L. R. Spooner; W. V. Cramer; A. L. Leonard; T. G. Gregerson; W. R. Cohn; S. G. Sanders and G. Sargent; L. B. Hardy; D. Emmerson; L. A. Dodson and H T. Todd; S. Morgan and J. N. Logan; J. Jensen and V. Sanders; A. L. Long and J. T. McGuire; G. Thompson; S. Dalbey; D. L. Maxwell; K. B. Samuelson; L. Henderson and K. L. Knight; C. L. Sexton; D. L. Slinger and W. H. Remick; B. R. Shepherd and J. Jones; H. D. Lilly and B. M. Commerford; J. R. Middleton and J. R. Lomax; B. L. Jennings; S. True; E. Baxter; H. J. Abernathy and R. Tompkins; H. D. Zillanger; C. and S. E. Gay; O. L. Daris and F. Simms; W. Morrison and O. Hunt; U. O. Banning; G. E. Doris and J. Turner; J. R. Jacobs and B. B. Hornstein; R. Mills and J. N. Perkins; M. Y. Joy; D. Pollock; G. H. Anderson; H. B. Maulding; N. E. Olliver and D. McGee; F. L. and L. Savlor and G N. Guidotti; S. Davis and H. T. McNeil; L. L. Simms; D. N. Richards and R. T. Tomlinson; W. D. Bannock; R. W. Williams, J. Pracer and B. L. Jennings; H. Snow and L. B. Smith; T. R. Schwartz and F. L. Ross.

(A) W. C. Brown says, "Photo-electric metal is a metal that increases or decreases its emission of negatrons in accordance with the amount of light incident upon it. The cathode of a photoelectric cell is coated with this type of metal, usually caesium, though potassium is sometimes used."

C. Hawkens says, "All metals discharge or emit negatrons when exposed to light, but certain ones, caesium and potassium, for example, are very sensitive to light action in this respect and are known as photo-electric metals. When exposed to strong light they send out clouds of them, the emission being exactly proportional to the light contacting their surfaces."

(B) B. DiVietti says, "Oil is injurious to insulation for the reason that rubber softens under its action. It also causes the rubber to swell."

C. Rau and S. Evans reply, "The action of oil upon insulation is harmful. As regards rubber-covered wire, it penetrates and destroys the rubber. As to armature insulation, oil will soften the insulation, and while the oil itself acts as in insulator, oil-soaked insulation tends to collect dust and grit that may and probably will, in time, cause short circuits."

M. and J. DeVoy say, "Contact with oil tends to soften and destroy rubber, hence it is injurious to all insulation of which rubber forms a part."

(C) G. E. Doe says, "The important points in the making of a good splice in film are (a) good cement, (b) film cut perfectly square, (c) stub end of proper length (concerning which there is honest difference of opinion; personally, I hold that what we call the *two-hole* splice gives best general results in theatre projection rooms), (d) all emulsion scraped off stub end (with celluloid left clean, roughened and bare; celluloid side of other film end scraped to remove all dirt and oil and to slightly roughen the surface), (f) all surface of stud end covered with cement with only one stroke of the brush, (g) enough cement to cover (but as little surplus as possible, as it will squeeze out and may adhere to face of tension shoes if there be excessive tension, as is too often the case), (h) a film splicer that will insure perfect sprocket hole matching and apply heavy, evenly distributed tension."

There, gentlemen, that seems to be a most excellent and very complete reply. I shall publish several other answers, some of them by good men, too, but without names because I merely wish to illustrate how far from complete they are, though correct so far as they go.

"A perfect film splice depends upon care in its making. There must be good cement and good tools. A well adjusted film splicer must be used, since though it is possible to make a fairly good splice by hand, there will always be the tendency to not match sprocket holes perfectly; also, there is the possibility of lengthening or shortening the combined length of the two frames involved, viewed as a whole, which cannot happen if a good splicer in good condition be used. Then, too, a splicer applies even pressure, which the fingers cannot possibly do, hence the hand-made splice does not weld evenly all over its surface."

Here is one that in fact covers most points and has the virtue of brevity: "A perfect film splice is dependent upon a true cut, so that the frame ends match perfectly, sufficient splice width to provide strength, clean scraping to remove all emulsion and oil, but not too much of the celluloid, a good grade of cement applied sparingly and rapidly and pressure applied evenly over the entire splice."

"Careful, intelligent work, a good splicing machine or block, which must be kept in good mechanical condition, and a good film cement are essential to the making of a good film splice," which is all correct, but leaves out quite a few details.

"A perfect film splice depends upon three factors; namely, careful work, good cement and proper splicing equipment," which, again, leaves out many highly essential details.

This, gentlemen, is a *school*, hence you are asked to devote some thought to your answers, making them concise, but at the same time including all essential details.

Brother Doe's answer is correct and about as short as it could be, and at the same time be regarded as a complete answer to the question. Carlyle Lonie, an Indiana man and a new "student," made the next best answer. He briefly named about all the essentials, as also did D. Danelson, B. DeVietti and J. R. Prater.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 6, 1936, from 103 theatres in 18 major cities of the country was $1,025,666, an increase of $136,666 over the total for the preceding week ended May 30, 1936, when 98 theatres in 17 large cities aggregated $889,000.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"Dracula's Daughter" (Univ.) and "Nobody's Fool" (Univ.) (8 days)	7,000	"Fang and Claw" (Radio) and "Bridge of Sighs" (Invincible) (6 days)	4,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Brides Are Like That" (F.N.) and "The Country Beyond" (20th Cent.-Fox)	4,500	"A Connecticut Yankee" (20th Cent.-Fox) and "Forgotten Faces" (Para.)	3,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Show Boat" (Univ.) (2nd week)	14,000	"Show Boat" (Univ.) (1st week)	20,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"The King Steps Out" (Col.) and "Roaming Lady" (Col.)	13,000	"One Rainy Afternoon" (U.A.) and "Don't Gamble with Love" (Col.)	11,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 5-16-36 "A Message to Garcia" and "Tough Guy" 10,500
Loew's State	3,537	25c-55c	"The King Steps Out" (Col.) and "Roaming Lady" (Col.)	12,000	"One Rainy Afternoon" (U.A.) and "Don't Gamble with Love" (Col.)	9,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Princess Comes Across" (Para.) (on stage: Cliff Edwards)	19,500	"Sons O' Guns" (W.B.) (plus stage show) (8 days) (25c-65c)	20,000	High 4-6 "Private Worlds" (plus stage show) 56,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Brides Are Like That" (F.N.) and "The Country Beyond" (20th Cent.-Fox)	7,000	"A Connecticut Yankee" (20th Cent.-Fox) and "Forgotten Faces" (Para.)	4,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Trouble for Two" (MGM)	8,500	"The Ex-Mrs. Bradford" (Radio)	10,800	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Speed" (MGM) and "Boulder Dam" (W.B.)	6,600	"Moonlight Murder" (MGM) and "Drift Fence" (Para.)	5,700	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Bullets or Ballots" (F.N.)	11,400	"Things to Come" (U.A.)	7,500	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"Dancing Pirate" (Radio) and "Absolute Quiet" (MGM)	4,600	"The Golden Arrow" (F.N.) and "Times Square Playboy" (W.B.)	6,900	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"The King Steps Out" (Col.)	9,500	"Show Boat" (Univ.)	8,200	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"The Golden Arrow" (F.N.)	6,600	"The Unguarded Hour" (MGM) (2nd week)	4,400	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Private Number" (20th Cent.-Fox) (on stage: Ramon Novarro and revue)	33,000	"Under Two Flags" (20th Cent.-Fox) (plus stage show) (2nd week)	22,000	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM) (8th week)	9,500	"The Great Ziegfeld" (MGM) (6th week)	9,800	....
Garrick	900	30c-60c	"Exclusive Story" (MGM)	6,100	"The Case Against Mrs. Ames" (Para.)	6,200	High 1-4-36 The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Big Brown Eyes" (Para.) (plus stage show)	15,400	"Charlie Chan at the Circus" (20th Cent.-Fox) (on stage: Buddy Rogers and Band)	17,400	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Dancing Pirate" (Radio) (on stage: Ed Sullivan and revue) (5 days)	11,000	"Murder on the Bridle Path" (Radio) (on stage: Eddie Cantor and Radio Show) (25c-60c)	35,200	High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show) 35,200 Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"Bullets or Ballots" (F.N.)	17,700	"The Robin Hood of El Dorado" (MGM) (5 days - 2nd week)	6,000	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"House of a Thousand Candles" (Republic) (on stage: Yacht Club Boys and revue)	13,200	"Snowed Under" (F.N.) (plus stage show)	13,300	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"The Princess Comes Across" (Para.) (2nd week)	10,000	"The Princess Comes Across" (Para.) (1st week)	18,000	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Sutter's Gold" (Univ.)	3,000	"Rhodes, the Diamond Master" (G.B.) (4 days) "Everybody's Old Man" (20th Cent.-Fox) (3 days)	2,200 800	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Bullets or Ballots" (F.N.)	15,500	"Sons O' Guns" (W.B.)	7,000	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Let's Sing Again" (Radio) (on stage: Block and Sully)	15,000	"The Golden Arrow" (F.N.) (on stage: Jimmy Savo)	11,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Trouble for Two" (MGM)	13,000	"The Unguarded Hour" (MGM)	10,500	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Till We Meet Again" (Para.) (25c-35c)	3,200	"Small Town Girl" (MGM)	7,000	High 2-9 "David Copperfield" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"The King Steps Out" (Col.)	4,500	"Rhodes, the Diamond Master" (GB)	3,500	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Show Boat" (Univ.)	2,000	"Mr. Deeds Goes to Town" (Col.)	1,500	High 5-16-36 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28 "Unfinished Symphony" 300
Denham	1,500	25c-50c	"The Princess Comes Across" (Para.) (25c-40c)	6,000	"Fatal Lady" (Para.)	7,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"A Message to Garcia" (20th Cent.-Fox) (plus stage band)	7,500	'The King Steps Out" (Col.) (plus stage band)	9,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Trouble for Two" (MGM) and "Speed" (MGM)	5,000	"Dancing Pirate" (Radio) and "Three Wise Guys" (MGM) (25c-50c)	4,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Devil's Squadron" (Col.) and "Champagne Charlie" (20th Cent.-Fox)	3,500	"Show Boat" (Univ.)	5,500	High 5-11 "Bride of Frankenstein 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Trouble for Two" (MGM) and "Little Miss Nobody" (20th Cent.-Fox)	8,166	'Under Two Flags" (20th Cent.-Fox) (2nd week)	7,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Show Boat" (Univ.) (3rd week)	5,300	"Show Boat" (Univ.) (2nd week)	8,000	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Bullets or Ballots" (F.N.)	12,700	"Sons O' Guns" (W.B.)	10,600	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Bullets or Ballots" (F.N.)	3,800	'Under Two Flags" (20th Cent.-Fox) (3rd week)	3,400	High 3-14-36 "The Country Doctor" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Florida Special" (Para.) and "Forgotten Faces" (Para.)	3,500	"The Princess Comes Across" (Para.) and "The Case Against Mrs. Ames" (Para.)	4,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"The King Steps Out" (Col.) and "Speed" (MGM)	8,000	'One Rainy Afternoon" (U.A.) and "Panic on the Air" (Col.)	4,500	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Sons O' Guns" (W.B.) (on stage: Barney Rapp and Orchestra)	10,500	"The Golden Arrow" (F.N.) (plus stage show)	6,800	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid" 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"Let's Sing Again" (Radio)	4,600	"The Golden Arrow" (F.N.) (on stage: Major Bowes' Amateurs, Unit No. 1) (25c-50c)	9,200	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Trouble for Two" (MGM)	8,100	"One Rainy Afternoon" (U.A.)	6,500	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Sons O' Guns" (W.B.)	6,800	"The Princess Comes Across" (Para.) (9 days)	9,100	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"The King Steps Out" (Col.) (plus stage show) (8 days)	10,000	"And So They Were Married" (plus stage show) (6 days)	4,800	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Rhodes, the Diamond Master" (GB) and "Laughing Irish Eyes" (Republic) (5 days)	2,500	"Show Boat" (Univ.) (2nd week)	5,000	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (7th week)	12,600	"The Great Ziegfeld" (MGM) (6th week)	12,700	……
Four Star	900	30c-55c	"One Rainy Afternoon" (U.A.) (2nd week)	3,600	"One Rainy Afternoon" (U.A.) (1st week)	5,400	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Hillstreet	2,700	25c-40c	"Show Boat" (Univ.) (3rd week)	5,700	"Show Boat" (Univ.) (2nd week)	8,000	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Trouble for Two" (MGM) and "Little Miss Nobody" (20th Cent.-Fox)	9,900	"Under Two Flags" (20th Cent.-Fox) (2nd week)	8,500	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The Moon's Our Home" (Para.) (plus stage show)	12,600	"And So They Were Married" (Col.) and "Devil's Squadron" (Col.) (on stage: Pinky Tomlin)	13,500	High 8-10 "Paris in Spring" 32,000 Low 5-16-36 "Big Brown Eyes" and "Sky Parade" 10,800 (on stage: Jimmie Allen)
W. B. Downtown	3,400	25c-40c	Bullets or Ballots" (F.N.)	14,100	"Sons O' Guns" (W.B.)	10,700	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Minnesota	4,000	25c-55c	"The Princess Comes Across" (Para.)	10,000	"Small Town Girl" (MGM)	10,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	35c-55c	"Dancing Pirate" (Radio) (plus Blackstone, the Magician on stage)	6,000	'Murder on the Bridle Path" (Radio) (plus stage show)	5,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"The Case Against Mrs. Ames" (Para.)	6,500	"The Unguarded Hour" (MGM)	5,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-30-36 "The Unguarded Hour" 5,000
World	400	25c-35c	"Things to Come" (U.A.)	2,500	"The Amateur Gentleman" (U.A.)	3,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"The Golden Arrow" (F.N.) and "Sons O' Guns" (W.B.)	9,000	"The Unguarded Hour" (MGM) "Brides Are Like That" (F.N.)	8,500	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-50c	"The Garden Murder Case" (MGM) and "The First Baby" (20th Cent.-Fox) (plus stage show)	10,000	"Big Brown Eyes" (Para.) and "Too Many Parents" (Para.) (plus stage show)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Show Boat" (Univ.)	13,500	"Small Town Girl" (MGM) and "Absolute Quiet" (MGM)	11,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The King Steps Out" (Col.) and "Dangerous Intrigue" (Col.)	9,000	"Peg of Old Drury" (B. and D.) and "Come Out of the Pantry" (B. and D.)	6,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (9th week)	16,100	"The Great Ziegfeld" (MGM) (8th week)	17,200	……
Capitol	4,700	85c-85c	"Trouble for Two" (MGM)	11,000	"Three Wise Guys" (MGM)	7,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"The Golden Arrow" (F.N.) and "Half Angel" (20th Cent.-Fox)	6,000	"Under Two Flags" (20th Cent.-Fox) and "The First Baby" (20th Cent.-Fox)	7,000	High 10-5 "Top Hat" 15,000 Low 5-23-36 "Champagne Charlie" and "Human Cargo" 5,000
Paramount	3,700	35c-99c	"The Case Against Mrs. Ames" (Para.) (on stage: Louis Armstrong and Orch.)	22,000	"The Moon's Our Home" (Para.) (on stage: Ray Noble and Orch.) (2nd week)	20,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Florida Special" (Para.)	6,000	"Dracula's Daughter" (Univ.) (5 days—2nd week)	4,200	……
Rivoli	2,200	40c-99c	"The Ex-Mrs. Bradford" (Radio)	31,000	"One Rainy Afternoon" (U.A.) (2nd week)	12,700	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The King Steps Out" (Col.) (plus stage show)	95,000	"Show Boat" (Univ.) (plus stage show) (2nd week)	71,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"It's Love Again" (GB) (plus stage show)	30,600	"It's Love Again" (GB) (plus stage show)	32,000	High 1-4-36 "If You Could Only Cook 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Bullets or Ballots" (F.N.)	32,000	"Taxi" (W.B.) (6 days)	8,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"The Case Against Mrs. Ames" (Para.) (6 days)	1,400	"The Great Ziegfeld" (MGM) (55c-$1.50)	4,500	High 3-9 "Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Private Number" (20th Cent-Fox)	5,000	"The Princess Comes Across" (Para.)	3,800	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"The Garden Murder Case" (MGM) (plus stage show) (4 days) "Everybody's Old Man" (20th Cent.-Fox) (3 days) (10c-36c)	2,300 700	"Road Gang" (F.N.) (4 days) (plus vaudeville) "Gentle Julia" (20th Cent.-Fox) (3 days) (10c-36c)	2,700 800	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Trouble for Two" (MGM)	3,200	"Show Boat" (Univ.) (8 days)	4,900	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Dancing Pirate" (Radio) and "Murder on the Bridle Path" (Radio)	2,600	"The Golden Arrow" (F.N.) and "Roaming Lady" (Col.)	3,700	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Sons O' Guns" (W.B.) and "Florida Special" (Para.)	5,100	"Show Boat" (Univ.) (9 days)	8,100	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"These Three" (U.A.) (on stage: Major Bowes' Amateurs) (35c-55c)	14,800	"The Unguarded Hour" (MGM) and "The Voice of Bugle Ann" (MGM)	7,500	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Kueen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"It's Love Again" (GB) (6 days)	3,500	"One Rainy Afternoon" (U.A.) (2nd week)	5,000	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"The King Steps Out" (Col.)	13,500	"The Princess Comes Across" (Para.)	12,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,500	55c-$1.65	"The Great Ziegfeld" (MGM) (8th week)	6,500	"The Great Ziegfeld" (MGM) (7th week)	7,000	....
Earle	2,000	25c-55c	"The Law in Her Hands" (F.N.) (on stage: N.T.G. and revue) (6 days)	12,000	"Absolute Quiet" (MGM) (on stage: Jackie Coogan, Betty Grable, Wini Shaw) (6 days)	13,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Private Number" (20th Cent.-Fox) (on stage: Vincent Lopez and Orch.)	23,000	"The Country Beyond" (20th Cent.-Fox) (on stage: Jean Sargent and Revue)	13,000	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Private Life of Henry VIII" (U.A.) (re-issue)	4,200	"The Golden Arrow" (F.N.)	2,200	High 10-5 "Toy Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Show Boat" (Univ.)	3,500	"The Ex-Mrs. Bradford" (Radio)	3,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Bullets or Ballots" (F.N.)	14,000	"Show Boat" (Univ.) (2nd week)	15,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Three Wise Guys" (MGM)	5,200	"Dracula's Daughter" (Univ.)	6,200	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	20c-50c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (3rd week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (2nd week)	2,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Fury" (MGM) and "Nobody's Fool" (Univ.)	5,000	"Trouble for Two" (MGM)	6,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Laughing Irish Eyes" (Republic) and "Desert Gold" (Para.)	4,000	"Three Godfathers" (MGM) and "Boulder Dam" (W.B.)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"The Ex-Mrs. Bradford" (Radio) and "The First Baby" (20th Cent.-Fox) (2nd week)	6,000	"The Ex-Mrs. Bradford" (Radio) and "The First Baby" (20th Cent.-Fox) (1st week)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Show Boat" (Univ.) (2nd week)	9,000	"Show Boat" (Univ.) (1st week)	9,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Bullets or Ballots" (F.N.)	6,000	"Things to Come" (U.A.)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	15c-35c	"The House of a Thousand Candles" (Republic) and "The Last Mile" (Tiffany)	4,000	"The Fire Trap" (Empire) and "The Last Journey" (Atlantic)	2,500	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"The Revolt of the Zombies" (Academy) and "The First Baby" (20th Cent.-Fox)	4,000	"Times Square Playboy" (W.B.) and "Three on the Trail" (Para.)	5,800	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-40c	"The Ex-Mrs. Bradford" (Radio) (plus stage band) (2nd week)	12,000	"The Ex-Mrs. Bradford" (Radio) (plus stage band) (1st week)	16,000	High 3-28-36 "The Leathernecks Have Landed" 29,000 (on stage: Burns and Allen) Low 5-23-36 "Dancing Pirate" 9,000 (plus stage band)
Orpheum	2,440	15c-40c	"Show Boat" (Univ.) (3rd week)	6,000	"Show Boat" (Univ.) (2nd week)	7,800	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Bullets or Ballots" (F.N.) and "Palm Springs" (Para.)	18,000	"The Golden Arrow" (F.N.) and "Half Angel" (20th Cent.-Fox)	11,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Under Two Flags" (20th Cent.-Fox) (2nd week)	6,000	"Under Two Flags" (20th Cent.-Fox) (1st week)	7,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Little Lord Fauntleroy" (U.A.) (2nd week)	5,000	"Little Lord Fauntleroy" (U.A.) (1st week)	6,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"The Moon's Our Home" (Para.) and "Big Brown Eyes" (Para.)	14,000	"I Married a Doctor" (W.B.) and "Florida Special" (Para.) (15c-55c)	15,000	High 10-5 "I Live My Life" 35,000 (plus stage show) Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Moon's Our Home" (Para.) and "I Married a Doctor" (W.B.)	6,100	"The Ex-Mrs. Bradford" (Radio)	3,800	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"The Princess Comes Across" (Para.)	7,600	"Show Boat" (Univ.)	8,700	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.) (8th week) (15c-40c)	4,250	"Mr. Deeds Goes to Town" (Col.) (7th week)	3,750	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Hall	950	25c-55c	"Show Boat" (Univ.)	3,700	"Under Two Flags" (20th Cent.-Fox)	3,200	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Sons O' Guns" (W.B.) and "The Country Beyond" (20th Cent.-Fox)	5,300	"The Moon's Our Home" (Para.) and "I Married a Doctor" (W.B.)	5,350	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Till We Meet Again" (Para) and "Times Square Playboy" (W.B.) (15c-30c)	3,250	"Moonlight Murder" (MGM) and "Desert Gold" (Para.) (on stage: Jay Clarke, mentalist)	4,600	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and "Times Square Playboy" 3,250

CONCERTED FIGHT LOOMS ON B & K GRIP ON PRODUCT IN CHICAGO AREA

Granting of Week's Clearance on "C" Pictures Found More Complicated Problem Than When First Broached Last Fall

Allied and Essaness Coalition Strengthens Opposition; Jack Miller Called Possible Recruit with Resignation as Assn. Head

by BILL CROUCH
in Chicago

Chicago exhibitors are on edge. Anxiously they await the results of the selling season of next year's film product. The reason is that in the deals to be made there are numerous difficulties that will have to be ironed out before exhibitors, both independent and circuit, will be satisfied with the results.

Perhaps the most difficult problem to be worked out first will be the "C" week clearance situation. Last year B & K made a strong fight for this extra seven days' clearance between "C" week and the first week of release. They did not get it at that time but they did get a promise from the distributors that it would be given them this year.

Since the time this promise was made the local theatre setup has been undergoing what many think is a revolutionary change. The result is that many Film Row persons believe that the granting of the clearance to B & K will not be as simple a thing as it was considered late last fall.

The reasons, many of them possible but not too probable, are these: First, the Chicago Exhibitors Association with the withdrawal of the Essaness Theatres and the resignation of Jack Miller, guiding genius of the group, has become of comparatively little importance. In fact it is the general belief that it will cease to exist after July 1, when the Miller term of office comes to an end.

Another reason advanced why B & K will have to fight for the clearance is the Allied Theatre group. With the joining of Essaness theatres to this group it now assumes major importance on the local theatre battlefront. Besides Allied's independent groups the Essaness, Jones, Linick and Schaeffer concern and many smaller circuits are now in the Allied fold and ready to put up a united front for what they consider right.

Jack Miller, now out of the Exhibitor Association setup, is expected to be against the granting of clearance to B & K as it will seriously affect several theatres which he operates, if the clearance is granted the major circuit. To have him on the opposition would not be very pleasant for those opposed, as his influence in theatrical circles here is well known.

UA Sells Away from B & K

Brought out for consideration by those who are taking a major interest in Chicago's theatre situation are the results of United Artists selling their product away from B & K this year. For the first time in years this major company released its product in the neighborhoods through independent theatres rather than through B & K. The results of this move, from a revenue angle, are said to be very gratifying and it is known that other major companies have been giving the matter serious consideration. B & K's domination in the film buying field for years has been so strong that distributors have given them first choice on all product for showing outside the loop and for the most part in the loop. But when a big company sells away from B & K and presumably gets as much or more revenue, those who make the plans stop and do a little figuring. In fact the coming selling season may see one or two more major distributors seriously consider pulling away from B & K if they do not make deals that satisfy them.

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12 GALLON TEXAS HAT TOO MUCH FOR YATES

Herbert J. Yates, of Consolidated Film Laboratories, who attended the Republic convention in Chicago last week, left Chicago suffering from "tired ears." The last day of the meeting Claude Ezell, Texas exhibitor and an emissary from his excellency the governor of Texas, presented Yates with a commission in the Texas Rangers and a twelve gallon hat. The skypiece was a size eight and that was too much for Mr. Yates, whose 6 and ⅞'s wasn't suitable in keeping the sombrero off his ears.

Theatre Availability

And getting down to theatres that are or may be available for the opposition groups these ideas come to mind. With Essaness on the independent side a group of some twenty houses on the north and west sides enter in. On the south Warners and several smaller circuits have important houses. Jones, Linick and Schaeffer with the Tower, now operated by B & K under 10-year lease, the State-Lake and possibly the McVickers in the loop and with a chance that the Granada and Marbro may come under their control, the possibilities for very strong opposition to B & K are many.

In the loop the United Artists theatre is a possible center of contention. Metro is known to be after the house and may make a deal for it when the theatre is available which is not far distant. With the MGM franchise for film running out in about a year the film firm is understood to be more than anxious to get control of this theatre which is owned by United Artists and which could be operated on a mutually agreeable basis.

One can look for fireworks along the lake front almost any day now.

▽

The latest double bill comments are those regarding the poll Warner Bros. are taking locally and nationally as well. In order to get public sentiment on the matter they are having women canvassers in this territory address church and school groups to find out how many people prefer the double-feature plan—how many times a week they go to the show, and so on. The national results will be announced in a few weeks after a canvassing directed toward 8,000,000 persons.

▽

Eddie Levine, B & K p.a., is off on the high seas bound for Europe. He will ride the *American Shipper* to England and on his return, in three weeks, will take the new *Queen Mary* for New York. Eddie says if she doesn't break a record on his trip he'll ask for a refund.

▽

In preparation for the sales convention held at the Blackstone, the Warner projection room was given a thorough overhauling. New seats, wall decorations, lights and acoustical treatment were a part of the modernization. Even the projection equipment was remodeled and made ready for the showing of the big super-specials that were previewed for the visiting delegates.

▽

Miss Emma Abplanalp, local film board-of-trade secretary, was in Cleveland assisting the Republicans in selecting a presidential candidate. While she was away Miss Ruth Doyle, secretary of the Portland office, took her place here.

▽

John Joseph has been spending a few days traveling over the midwest attending to RKO theatre engagements. He visited Minneapolis, Kansas City and other key cities.

▽

Tickets for the Jack Miller testimonial dinner went on sale this week. Invitations were issued several days ago. The dinner, a stag affair, will be held at the Palmer House Friday evening, June 26th, and is expected to be one of the largest theatrical gatherings ever held in this part of the country, with more than 600 attending.

▽

Harry Turrell and Herb Wheeler of Warner theatres have departed westward with their wives on a 6,500-mile auto trip which will take them to the Pacific coast and other attractive spots.

▽

Kit Klein, world and Olympic champion speed skater, turned professional and was immediately besieged with film offers.

▽

Al Adams, Republic Pictures p.a., deserves a lot of credit. At the convention of his company's sales force here at the Drake Hotel he proceeded to get loads of copy planted in the local papers daily. Not only did he get the stories planted but he gave the new company the type of news break heretofore granted only to few concerns.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BEFORE CHRISTOPHER COLUMBUS

Of interest of course but not greatly surprising is the assertion of Phil Reisman, Radio Pictures foreign head, and other of his associates, that high-power exploitation methods found so effective on this side are in favor across the water. These opinions, set down in articles on following pages and confirmed in the accounts of exploitations in other lands, are the contributions of Radio-ites which make up this Round Table's Guest Section.

Spectacle, color, thrills, pageantry and divers ingredients compounded so imaginatively by American exploiteers are familiar enough to Europe and the Far East. Now well-seasoned by new world speed and audacity, these attributes to exploitation are reclaimed by our brother-showmen over the water.

And expertly indeed do they handle the bally to intrigue their public as did the masters of magic in ye olden times, long, long before Christopher Columbus gnawed on his first teething ring.

△ △ △

SERIOUS OMISSION

In Cleveland last week gathered some hundreds of independent exhibitors, distributors, legislators and others to take part in the Allied convention. Many industry classifications were represented—but no managers.

Almost every possible subject was discussed, most every slant that had to do at all with exhibition was taken apart and put together. That is, most every slant — except advertising and exploitation.

Producers announce fat exploitation angles in the new product, circuit executives spotlight drives for better business at the boxoffice, home office advertising departments bang the drum with exploitation contests. The air is filled with projects that depend for success upon the participation, the ingenuity, the talents and enthusiasm of the theatre manager, but at the Allied convention there was nothing on the printed program that had to do with the manager or the part he plays in keeping the theatre out of the red.

Reduction of operating expense, fighting new taxes and reform movements, equitable playdates, and what have you were all featured in the three-day meet, but nary a nod to what should be done to get the most out of the product after it was bought.

Relegation of theatre exploitation to the outer darkness at exhibitor conventions is a serious omission. The business of selling the picture at the boxoffice should concern theatremen in convention as much as the buying of product.

DO A GOOD JOB OF WELDING

Your Round Table is pleased to indicate an extra bow in the direction of Senn Lawler, editor of Fox Midwest Theatres managers' circuit organ, "Contact"—a four-page weekly now concerned among other things with the publicizing of the Spring contest for bigger 'n' better grosses. The "other things" it aims to do, and ably, include serving all department heads as means of general communication, acting as an idea exchange between managers, throwing bouquets to the talented, conveying unified ad campaigns.

There should be more of these well-printed and interesting house organs in circulation. They accomplish a whale of a lot in keeping manager-morale high and in welding widely scattered organization branches closer together.

▽ ▽ ▽

POOR OLE JOE

Socked again—and Joe Doakes is out. Yesshuh, poor Joe just lost his job and it was so promising, too. Came well recommended, started off swell, and the future looked rosy. Folks did say he was sure an up-and-coming manager and the boss even promised him a day off regularly as soon as the score charge was reduced.

But overnight it happened—grief and misery on a double-bill. Joe tried to learn the reason but only silence met his frenzied queries. His friends turned away—all but one. That pal, white to the lips, finally blurted out the horrible truth.

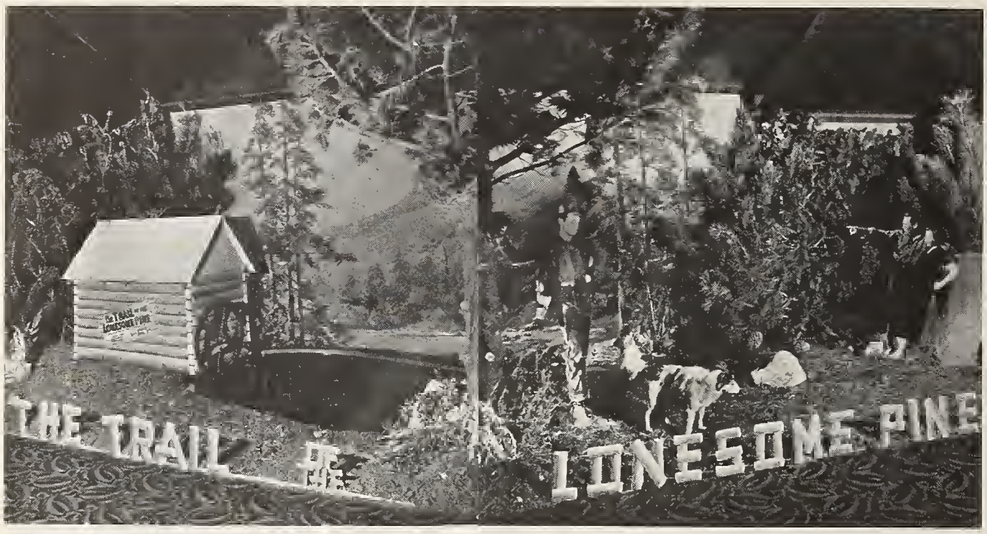
The week before Doakes had forgotten to rubber-stamp the paper bags at the corner grocery.

▽ ▽ ▽

A New York magistrate, fining a group of sidewalk photographers, pointed out complications that might arise from the candid-cameraing. "Suppose you took a picture of a married man and some woman not his wife, or a married woman and a man. You might not mean to but you might get them into trouble."

No doubt the photographers complained that the judge was hardly "doing justice" to their pictures.

A-Mike Vogel



RICORD'S NATURAL SETTING FOR "PINE" LOBBY

Art Murch Installs New Mailing List

Started only a short time, the installation of a new mailing list idea has already begun to function says Manager Art Murch, of the M. & P. North Shore, in Gloucester, Mass. Trailer is run inviting patrons to place their names on the new list and to fill out cards in the lobby. Cards include the line, "permanent or summer resident" which helps to keep the list most effective at all times of the year.

After patrons fill out card, left with ushers or cashiers, personal letter under the manager's signature is sent out the next day carrying assurances of excellent service, good entertainment and also calling attention to the free parking space. From then on, patron gets a printed postcard each week, with all details of the following seven day's programs plus a few lines policy plugging,

The personal letter slant as employed by this Round Tabler is a very good talking point and takes the entire transaction away from the usually conventional procedure of obtaining patrons names for mailing.

"Have You Contributed Lately?"

Foresman's "Fever" Warning

For "Petticoat Fever" Frank Foresman at the Ritz in West Point, Miss., distributed small cards printed in red on yellow stock, copy reading: "Beware of Petticoat Fever." In order that you may protect yourself from this aggravating malady, see Robert Montgomery, the victim of this disease, and Myrna Loy, the cure for it, at the Ritz Theatre." Frank reports he wrote the copy and the cards were grabbed up.

JUNE DEADLINE; JUNE JUDGES

Midnight of Tuesday, July 7, is the deadline date for entries in the Quigley June Awards. So, please, have those campaigns at headquarters by that time.

The June judges are as follows: Neil F. Agnew, Paramount Pictures, Inc.; Mort Blumenstock, Warner Bros. Theatres, and J. R. Vogel, Loew's, Inc.

Pollock Goes Blotto On "Small Town" Contest

Les Pollock at Loew's Rochester, Rochester, N. Y., has undoubtedly done much to increase the sales of pumice up his way, what with the "Blotto" contest he put over on "Small Town Girl." Through cooperating newspaper, Les offered cash prizes and tickets to folks turning in best samples of blotto signatures. And this is the way it's done:

Take a sheet of paper, fold it in half and directly thru the crease with the ink write your name. Without blotting the signature, refold the paper and press finger across it. Result? Well, Les forwards substantiating evidence that one signature turned out to be a Javanese dancer.

On "Mr. Deeds," Les planted another contest in newspaper offering tickets and cash to those submitting best letters on "What I would do if I were to inherit $20,000,000?" Serialization was run and reviewers treated picture extravagantly.

"Have You Contributed Lately?"

DiPesa Garners Fine Publicity On "Afternoon"

What he reports an unusual amount of publicity space was obtained by Joe DiPesa for his campaign on "One Rainy Afternoon" at Loew's State and Orpheum Theatres, Boston. The *Evening Globe* ran a five day illustrated serialization tying in fact that Donald Meek, originally from Boston, was in the cast. Paver also runs feature strip of New Englanders in Hollywood and Joe arranged to have Meek spotted prominently in both morning and evening editions.

Inquiring Reporter of the Record gave picture additional publicity with his question, "What do you consider the best way to spend One Rainy Afternoon?" Six co-op ads were secured from prominent department and specialty stores which he supplemented with 41 complete window displays.

"Have You Contributed Lately?"

Warren's Covered Wagon

For the reissue of "Wagon Wheels" Nick Warren, Criterion Theatre, Anderson, S. C., used on old-fashioned covered wagon, bannered on either side with picture and playdates. Nick reports this bally served as a fine attraction getter.

Builds 12-Foot Tank For "Pine" Lobby Set

The spacious inner lobby of the Stadium Theatre, Los Angeles, gives Manager W. C. Ricord, plenty of latitude for his talent in creating unusual displays on his top attractions. Latest instance is the outstanding flash on "Lonesome Pine" illustrated to left, in which one of the features was a 12-foot tank that served as a lake. Ricord details the construction of the display as follows:

Back drop in the display was painted in natural colors, comprising a mountain scene with lake and pine trees in the foreground. Trees in the display are all pines, cut and brought to the theatre by the staff at no cost. Sixty-five sacks of soil were used for the floor and the lake in the center was made of a tank, 12 feet long by eight wide and six inches deep. Tank was filled with water into which was poured bluing to give a natural color. Wheel on the side of house was rotated by small motor churning the water.

Boulders also were brought by the ushers and the figures, life-like cutouts of the stars. Stuffed dog was borrowed from taxidermist and used too.

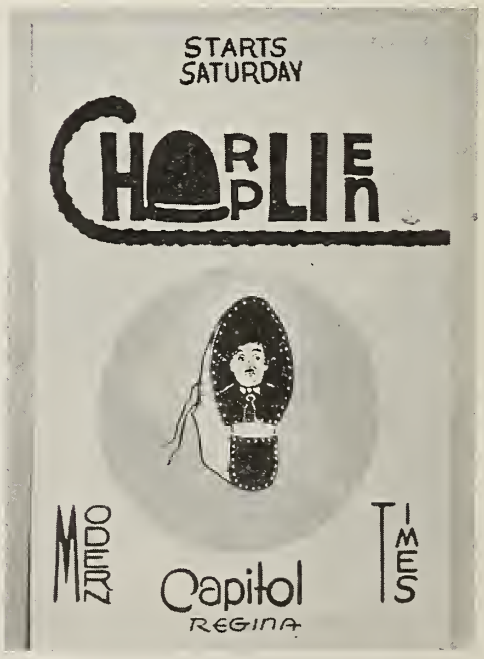
Over entire display was focused varicolored spots to emphasize the natural color and behind the scene loud speaker carried the theme songs played by portable victrola. Installation of the display took 16 hours in which Ricord credits assistance of his staff for the smart effect.

"Have You Contributed Lately?"

McBride Cops Prize

Edward McBride, Loew's State, Syracuse, N. Y., is the winner of the nationwide contest conducted by United Artists for the best exploitation campaign on "Strike Me Pink" according to the announcement from U. A. advertising department. Ed took down a prize of $100.

"Have You Contributed Lately?"



UNIQUE WINDOW CARDS. To the fore again comes Walt Davis, Capitol, Regina, with originally designed window cards on "Times". Note use of cane and derby in spelling name.

Ties "Bullets" Date to Primary Election

Over in New Jersey, few weeks back, there was quite a lot of excitement over the primary elections and the phrase "bullet balloting" was all over the front pages. The slant gave Rudy Kuehn and Bob Deitch, over at the Stanley, in Jersey City, just what they wanted on their advance for "Bullets or Ballots" and immediately covered a lot of stands throughout the county with the teasers illustrated below.

Then three days ahead, posters were sniped with the date, stars, theatre and rest of the show, the result to the showmen being quite satisfactory. "Just another stunt where we took advantage of the local headlines," says Deitch.

"Have You Contributed Lately?"

Novel Ad Ideas Help Fred Reeths

Different and attention-holding are the novelty herald and other program ideas forwarded by Fred Reeths, Jr., of the Sheboygan Theatre, Sheboygan, Wis. For instance, an effective medium is what Reeths calls his "Confidential Five," a two-fold program, two inches wide by six deep, just big enough to fit into the vest pocket. Copy on front reads: "Confidential Guide to the Big Five, coming to your Sheboygan. Keep for vest-pocket information." Three spaces on inside and back cover carry the week's program, and Fred says that very few are thrown away.

Another herald that clicked carried front cover copy: "Advice to Back Seat Drivers" with inside copy: "If you don't like the way I drive, get out and walk. But I'll let you off to see, etc., etc."

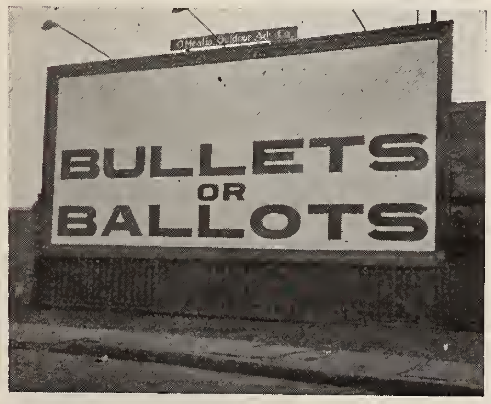
Die-cut diamond shaped novelty to plug a November Harvest of Hits flipped up when opened to display Fred's photo and copy: "Imagine that I am talking to you personally" with the rest of the spread given over to the coming attractions.

"Have You Contributed Lately?"

Danger Cards Distributed By Hinks on "Solomon"

With a view to word of mouth publicity, W. Hinks, Alex Cinema, Paisley, England, for "King Solomon of Broadway" distributed small cards with the following copy, "STOP worrying, it isn't worth it, LOOK, we offer a cure AND LISTEN to the finest talkie to date." Reverse side carried little spiel on the futility of worrying.

"Have You Contributed Lately?"



Kuehn-Deitch "Bullets" Billboard Teaser

WATERSON, STALLMAN VOTED MAY AWARDS

Indiana Showman Is Awarded Silver Plaque; Bronze Goes to Bethlehem, Pa., Manager

by A-MIKE VOGEL

In what has been one of the closest runs in the history of the Quigley Awards, the votes of the judges send the Quigley May plaques to two first-timers. R. W. Waterson of the Hoosier Theatre, Whiting, Indiana, receives the Silver for his excellent campaign on "Klondike Annie" and finishing right behind Waterson in this neck to neck race comes J. Lester Stallman of the College Theatre, Bethlehem, Penna., who was awarded the May Bronze for outstanding exploitation on "Mr. Deeds Goes to Town."

Waterson is the second Indiana-Illinois Theatres manager to come through as a 1936 winner of one of the coveted Quigley plaques, Sid Holland, Elco Theatre, Elkhart, Ind., copping the Silver in March for "Music Goes Round."

And right up at the top of the First Mentions list comes Sid Blumenstock, publicist for Warner's Atlantic City theatres with a bang-up job for the one-day engagement of "Midsummer Night's Dream," followed closely by an overseas showman, Tony Reddin, at the Paramount Theatre in Liverpool, England.

The battle for May was close enough to bring several entrants to the finish together, which necessitated the awarding this month of four First Mentions. In addition to Blumenstock and Reddin, Certificates go to Matt Saunders of the Poli in Bridgeport, who put over the premiere of "Ziegfeld Follies" at the Majestic Theatre there while Morris Rosenthal was vacationing, and Paul Allender at the Boyd in Bethlehem, Penna., for "Captain January."

Among the nineteen Honorable Mentions, it is interesting to note that nine have clicked with their first entries in the competition. Canadian and overseas houses were again represented, as were subsequent neighborhood theatres competing successfully with de luxe and other first runs.

Listing of the First and Honorable Mentions will be found in column to the right. Their Sheepskin Certificates go forth shortly.

Judging the Awards this month were: Hy Daab, Columbia Pictures Corporation; Albert Deane, Paramount Distributing Corp., and Charles Leonard, Universal Pictures Corp.

"Have You Contributed Lately?"

Charninsky Receives New Assignment

Our good friend, Louie Charninsky, manager of the Capitol Theatre in Dallas, Texas, for the Interstate Circuit, has been made managing director of the Rialto, newest and finest downtown house, in addition to his present job.

Louie credits his activities in the pages of the Managers' Round Table with having landed him the new assignment.

First Mentions

PAUL ALLENDER, Manager, Boyd, Bethlehem, Pa. "Capt. January"

SID BLUMENSTOCK, Publicist, Warner's Theatres, Atlantic City, N. J. "Dream"

TONY REDDIN, Manager, Paramount, Liverpool, England, "Milky Way"

MATT SAUNDERS, Manager, Majestic, Bridgeport, Conn. "Ziegfeld Follies"

Honorable Mentions

STAN BARR, Manager, Capitol, Winchester, Va. "Petticoat Fever"

GIL BROWN, City Mgr., Irvin, Bloomington, Ill. "Mr. Deeds"

JOHN F. BURHORN, Manager, Gayety, Chicago, Ill. "Leathernecks"

BILL DECKER, Manager, CHARLES SCHIFFAUER, Publicist, Warner's Cambria, Johnstown, Pa. "Under Two Flags"

RUDY KUEHN, Manager, BOB DEITCH, Publicist, Stanley, Jersey City, N. J. "Deeds"

EUGENE LAVOY, Manager, Dakota, Grand Forks, N. D. "Deeds"

JACK LYKES, Loew's Stillman, Cleveland, O. "Sky Parade"

KEN C. MEAD, Manager, Main, Pueblo, Colo. "Capt. January"

HARRY MURRAY, Manager, Paramount, Manchester, Eng. "Milky Way"

BILL NOVAK, Manager, F-P Canadian Gaiety, Winnipeg, Can. "Rose Marie"

ERNIE PETCH, Manager, F-P Canadian Strand, Brandon, Can. "Rhodes"

W. W. RISLEY, Manager, RKO Palace, Rochester, N. Y. "Show Boat"

GEORGE ROTSKY, Manager, F-P Canadian Palace, Montreal, Can. "Under Two Flags"

CHUCK SHANNON, Manager, Warner's Belmar, Pittsburgh, Pa. "Anything Goes"

JERRY SHINBACH, Manager, Granada, South Bend, Ind. "Things to Come"

JIMMY THAMES, Manager, Ritz, Corpus Christi, Tex. "Mr. Deeds"

C. R. YOUNG, Manager, Paramount, Glasgow, Scotland. "Milky Way"

Anniversary Celebration Sold with Co-op Ad

With the Hollywood Theatre, Buchanan, Mich., celebrating its first birthday on "Dangerous," Assistant Earl Hoffman promoted merchants for a co-op page. Each ad contained tiein copy on pictures to be shown at the theatre, such as druggist using "it's Dangerous to use cheap cosmetics."

Exploitation-minded, indeed, are the overseas film men of the far-flung RKO Radio Pictures organization whose activities are supervised by able Phil Reisman; and in line with the policy of stressing these foreign activities, your Round Table is pleased to present in the following pages various accounts and photos of what these showmen in foreign countries are doing for the boxoffice.

Articles on different phases of publicity and exploitation are incorporated, all in all making up a cross-section of the situation in Continental Europe and the Far East. The countries represented include the United Kingdom, Brazil, Peru, Costa Rica, Australia, India, Austria, Hungary, Sweden, Poland, Japan, Mexico, Egypt, Spain, Panama and Cuba.

To Michael Hoffay, RKO Radio's foreign publicity manager, an extra bow for his enthusiastic co-operation in gathering and preparing this material from all corners of the globe.

Reginald Armour
(above)
Far Eastern
General Manager
India

John Armstrong
Dir. Pub. & Exp.
United Kingdom

Ralph R. Doyle
Managing Director
Australia and
New Zealand

C. Goldstein
(below)
Managing Director
Poland

Fred S. Gulbransen
Central American
Branch Manager
Panama

Ralph Hanbury
Chairman of the
Board and Managing
Director
United Kingdom

PHIL REISMAN

Michael Havas
Representative for
Central America
Austria

Frank Kennedy
Managing Director
Japan

Nat Liebeskind
(above)
Managing Director
Brazil

Harry W. Leasim
Genl. Sales Manager
Continental Europe
London

Luis Lezama
Managing Director
Mexico

D. Lotherington
Sales Manager
Sydney

Emile Lucas
Director of Publicity
Continental Europe
London

Eugen Sharin
(below)
Exploitation Manager
Continental Europe
London

Roberto Trillo
Managing Director
Spain

Carl-Gerhard
Wallman
Rep. for Scandinavia
Sweden

EXPLOITATION STRESSED IN HANBURY TERRITORY

Proper emphasis is laid upon effective exploitation in the home offices and exchanges of Radio Pictures, Ltd., says Ralph Hanbury, chairman of the Board and Managing Director, in the following:

"Exploitation always plays a big part in our activities. Fan magazines, newspapers and periodcals are regularly serviced by our publicity department with interesting material. Shop window displays in connection with the premiere or general release of a film is a form of exploitation we go in for extensively. . . .

"Radio broadcasts are being successfully used by us particularly in publicising films of a musical type, as naturally radio lends itself to musicals."

Operations of Radio Pictures in the United Kingdom cover nine exchanges, servicing England, Ireland, Scotland and Wales, and as far off as Malta and Gibraltar.

Britton Circularizes Harmonica Players

Cashing in on the unusual popularity that harmonicas enjoy in Shanghai, Leon Britton, Peacock Motion Picture Company, for "Follow the Fleet" conceived the brilliant idea of getting harmonica musical scores printed free of charge. These, with the lyrics in English and bound with covers containing harmonica dealers' and other ads all printed in the Chinese vernacular were distributed.

"Have You Contributed Lately?"

Constructs New Front For "Becky Sharp"

An effective theatre front was constructed for "Becky Sharp" by A. Herman, publicity and exploitation manager for RKO Radio Films in Poland, aided by Igo Kron, manager of the Apollo Theatre.

Giant display (see photo) covered the upper two stories of building and every color in the rainbow was used to handpaint the letters of the title, each letter measuring seven feet in height. The head of Miriam Hopkins measured 12 feet and was also beautifully colored.

PIERWSZY FILM W BARWACH NATURALNYCH
HOTEL
PRECIOSA

Polish Rainbow Front on "Becky Sharp"

GETTING BEHIND THE SHOW

Managers of Foreign Branches Are Publicity and Advertising Minded; Use American Methods

by PHIL REISMAN

Vice-President and General Manager, Radio Export Corporation

If it is true that the success of a big picture can be made still greater by exploiting it along progressive and effective methods, the same holds true to a greater degree in most foreign territories, where exploitation of RKO Radio pictures is actively carried on according to their particular requirements.

This does not mean of course that exploitation should be confined exclusively to super-specials, as the contrary seems to be the rule rather than the exception in all of the territories under my control.

The very same complexity of problems that are present in the world-wide distribution of pictures go hand in hand with the variety of exploitation and publicity methods in the same territories. We are fortunate indeed to have the service of seasoned exploitation men at the head of our various foreign branch offices, real showmen who know the tricks of the trade and who work very closely with the foreign sales managers so that the formulation of a sales policy may be taken full advantage of by the Publicity and Exploitation Departments.

It is hardly possible to strike up a formula for successful publicity and exploitation that will work out uniformly throughout the world with as many lingual, racial and geographic differences as there are countries.

Advocates Plugging All Pictures

On two single points the entire world seems to be of an accord—i.e., action and star values. When the picture moves at a rapid pace to convey the meaning of the story to the spectator, with a minimum of spoken words, that picture stands a better than average chance, and when a player becomes sufficiently and favorably known in any given country, whether it be India, Brazil or the United Kingdom, he or she has definite star value and half the battle is won for the publicity and exploitation men, but there is no question of a doubt that a judicious amount of exploitation should be carried on all program pictures and in a much larger scale on super-specials, although there seems to be a misguided idea that a real super-super needs no greater exploitation than the average production because of the fallacious belief that its own star and spectacular values will, in themselves, carry it over the top.

Other factors affect exploitation to quite a degree. Take the picture "She," for instance. Certain countries would not swallow the story as a whole, but in a good many, the spectators took it to their bosom with delight. The story appealed to their imaginations and their appetite for this kind of spectacular production was properly whetted by the exploitation men in the field with elaborate campaigns.

"King Kong" is another case in point. It gave the exploitation men unlimited fields to work upon and all countries of the world shivered in delight at the exploits of the giant gorilla, which became so famous as to serve as a newly coined by-word in the vernacular of the day.

These examples apply, of course, to "freak" pictures and are only meant to convey the opportunity they afford exploitation men to go the limit in their efforts. The success of regular productions based strictly on star values depend as much on the production value of the picture itself as on the advance publicity that the star may have received on that or any other pictures previously released.

All Heads Publicity-Minded

I am happy to say, however, that all of our foreign Branch Managers are publicity and exploitation minded to the nth degree and that great thought and care are given to the preparation of each and every campaign, as I have been able to verify in my various trips overseas and as I know to be a fact in all those other countries that I have as yet not had the opportunity of visiting personally. In the United Kingdom, of course, exploitation campaigns are carried on vigorously through the press, radio broadcasting, poster displays and merchandising tieups, with as much intensity as in the United States. Other countries have their own particular forms of exploitation: Central Europe, for instance, promotes poster displays on specially built street kiosks, also street car advertising is favored and the use of any sort of street posts is taken advantage of, the reason being that most power lines are still carried on poles overhead. In the Far East there are as many restrictions as there are separate countries, but in the Latin American countries, there are practically no restrictions at all, outside of those that fall within the jurisdiction of the censors.

American Methods Followed

High pressure exploitation methods, as usually practised in America are slowly but surely creeping up throughout all foreign countries where their use has been looked upon so far with disfavor, the only disadvantage being that in a good many territories the local authorities when in need of additional revenue always seem to grasp any good exploitation idea that through its own merits becomes extremely popular in the public's mind, and as fast as exploitation men create new methods, additional sources of revenue find their way into public treasuries.

However, this is not a deterrent to enterprising exploitation minded managers and showmen whose efforts in foreign territories are highly contributive towards the phenomenal growth which RKO Radio pictures are registering throughout the world and I take advantage of this medium to convey to our personnel and distributing outlets our heartiest thanks for their unflagging energy and enterprise.

CREATING COMPLICATIONS

Some Exploitation "Musts" and "Must Nots" In Various Sectors Are Detailed by Radio Exploiteer

by EUGEN SCHARIN

Continental Europe Exploitation Manager

Maybe it were better to headline this article: "How to get into trouble?" On second thought, however, I may as well let it go as it is, for it would hardly be news to anybody for me to tell them that an exploitation man is bound to get into trouble, not that it matters, for he'll wriggle himself out of it again; that's just why he became an exploitation man—am I right, boys?

Chorus of all the little Houdinis: And how!

Well, there are probably more widely different traps in Europe than anywhere else on the globe. Parts of Europe, relatively speaking, have only recently become publicity or even exploitation conscious and greater parts of the continent are not awakened to it yet, at least not in the sense we would welcome. To very many governments, city authorities, etc., publicity is just one thing more to be regulated and milked at one and the same time. For, a man who wants to do some publicity must certainly be a rich man—would he otherwise want to spend his money on silly posters or crazy stunts? And if he is a rich man he ought to be taxed, here and there and everywhere. Isn't that as clear as the sky on a rainy day?

The "You-Can'ts and Don'ts"

First, there are the "You-Can't-Boys." This is not a new dance team or something but merely the local lads who tell the poor traveling exploitation man "you can't do *this* here" and "of course, *that* you can't do here, either!" The chant-leader is the exhibitor who dislikes stunts as most often they'll get him into trouble with the authorities, the tax people or his girl friend. Now, don't think that this is the wrong article, there will be lots of other things you wouldn't believe!

After the "You-Can't-Boys" have done their stuff, the show really starts. Next you are confronted with the "Don't Fellows," or you've got it by now, I'm sure, the authorities themselves, taking your money first for receiving the information, then for considering your ideas and filing them away correctly and finally for turning them down. The "Don'ts" are as numerous as they are dumb, but you still have to obey them except in one Eastern European capital where thumbs down you get information about how much you will have to pay for violation of rules. For this bit of nicety you pay a little extra tax and is everyone happy? You can bet your last couple of passes everybody is.

In Stockholm things are simpler. It says: "Don't" (or: "You can't") do anything on the streets. No banners, no lamp-posts, no extra signs, no parades, no street stunts, no ballyhoo, nothing. There are a few poster columns or pillars, and there it ends. (On the other hand, the press in Stockholm gives you a big hand, but that's another story.)

Now in Paris it gets more tricky. The French mind, you know. There, as a matter of fact, you can do everything. Except advertise by means of cars with posters on them or banners or such like because it would slow down the traffic. You can't quite see why or even how traffic could be impeded thereby, but the wise old books of the Paris Traffic Commission say it would, and you must take it that they know. But, as I said, you can still do lots of things, practically everything. You can mount a colossal Fred Astaire in a dancing pose on a truck and have him make the folks happy in the streets. You can do it. But, first, you have to convince several fast talking fellows that Fred won't tumble on the sidewalk and that his stick won't be dangerous to passers-by. Maybe you can manage that much. But then you have to convince them that the whole colossal figure will not fall apart and Fred's, let's say nose, will not hurt a peaceful citizen. And you not only have to tell them that nothing of the sort can happen, you have to prove it. And this is the point where you give up. But otherwise you can do any old thing and the streets of Paris are yours. Or almost yours—for a walk.

In Warsaw it's a pleasure. You can do anything as long as it attracts no attention. You are not nuts and you still think exploitation *should* attract attention and lots of it, but who are you to tell the fathers of the city of Warsaw? With all due respect to the law you look into a press-sheet and find that a walking top hat couldn't but please the Warsawers. Thereupon, an artist is shown in and a sketch made. The plans are submitted to the Building Commission or maybe the Children's Court, measurements are taken of the man who will be inside the hat, the paint you are going to use is tested, the guards are called and ready and finally, your idea is approved. You take the boys and treat them to some champagne and, on the morrow, why . . . two big top hats are actually walking the streets of Warsaw! Boy! You shake hands everywhere, you propose a rise for the local publicity man (which is turned down in due course), you send an enthused report to Headquarters, you are congratulated, buy a present for your girl and as soon as all this is done, the police arrest your "streetwalkers," top hats and everything, and you pay a fine for "attracting attention in public streets."

IRVING BERLIN
TOP HAT
ODEON
EUROPA
FRED ASTAIRE
GINGER ROGERS
TOP HAT
RKO RADIO
EUROPA

"Top Hat" Boys in Warsaw

Here comes the strange interlude and no joke, please: you may take off your top hat or any other hat you wish to the great and beautiful city of Copenhagen. There the streets really are yours. They are old and they are narrow, but they are prosperous, and you wonder if broadmindedness toward publicity stunts has anything to do with the fact. You can make "walking top hats," you can arrange band parades and you can stop all the traffic there is, and that's something! In the end, the pastry cook from across the street gets so enthused about your picture and your publicity that he makes some good looking and still better tasting chocolate top hats and sends them to you with his best wishes and no charges, and a cup of coffee to go with it!

And how about the big, brutal, bellowing press? As aforementioned Stockholm gets the prize for understanding and co-operation. In Turkey, they are less considerate. Anything that resembles a beauty contest and you're clapped in gaol—you white-slave dealer, you! In Budapest, they'll print everything and their headlines are prize beauties but you have to make sure how to secure the "local interest." You just put on your magician's coat, ignore facts and give them Ginger Rogers of Hungarian ancestry, Hepburn in love with a gipsy musician, and Charles Boyer born in Kiskunfélegyhaza which is to Budapest what Yonkers, N. Y., is to New York, only you can't pronounce it! So let's call it a day!

PUTTING OVER STARS REQUIRES MUCH WORK

The exhibition and publicity problems occasioned by the differences in the 28 countries under his jurisdiction and the fact that few of these countries are "exploitation-minded" requires a lot of thought and effort in selling the stars at the boxoffice, says Harry Leasim, Radio Pictures International, General Sales Manager for Continental Europe.

"While the demand for boxoffice names in Europe is as great as it is in America, the putting over of a star requires much more time and work than it does in America, because most of the European countries are not 'publicity-exploitation-minded.' RKO has done a lot of missionary work in this connection and more still remains to be done, but most spectacular results have been obtained in several countries during the last 12 months."

The countries in Mr. Leasim's territory are as follows: France, Greece, Holland, Turkey, Palestine, Germany, Latvia, Hungary, Denmark, Persia, Egypt, Russia, Czechoslovakia, Bulgaria, Poland, Roumania, Iraq, Syria, Sweden, Esthonia, Norway, Belgium, Austria, Switzerland, Italy, Jugoslavia, Lithuania and Finland.

AUSTIN
PYJAMAS
Lily Pons
CARLTON

London Pons Pajama Window

Stresses Need of Coupling Sales With Publicity

by JOHN ARMSTRONG

Publicity Director, Radio Pictures Ltd.

How all too often the Publicity department is regarded as a necessary evil, something which supposedly is to be tolerated because everybody else has got one. By the average sales department (and accounts department!) the publicity boys are looked upon as a bunch of crazy, irresponsible guys, devoid of all ideas of business who spend a lot of money and never get any back. As for discussing sales problems with us—'mm—just a waste of time. How could the nitwits be expected to understand? Let 'em alone, and if they do shoot out an ad or two, or an occasional colored throw-away, or run a street parade of elephants, it cannot do much harm. And anyway, everybody else is doing it.

Sad, gentlemen, but you know all too well that this state of affairs does exist and that invariably the sales and publicity departments are poles apart.

But the sales and publicity here are as man and wife, so closely do they work together.

Advertisements and printed literature are not produced on the *chance* that the best points of a picture have been exploited in the interests of sales. We in publicity know from the start that the best angles have been incorporated for the sales appeal of the film in question has been analyzed beforehand with the sales department.

Then again, from this constant close contact with sales needs, we know what methods of approach to use and when to use them. Whether to appeal to the potential exhibitor through the medium of the trade press or by means of a mail campaign. It has even been made possible, through this sales and publicity unison, to specialize in sales promotion methods and to differentiate between the publicity approach to exhibitors in towns where it is known that certain stars are not particularly popular and that adopted towards exhibitors in areas where the appeal of the same stars are greater.

Yes, gentlemen, our sales and publicity departments are married all right. A happy and intelligent state of affairs—it spells "big business."

"TELL THE TRUTH IN SWEDEN"

Exploitation Angles Are Limited Due to the Restrictions Against Many Forms of Ballyhoo Selling

by CARL GERHARD WALLMAN

General Manager, RKO Radio Films, Sweden

In spite of our young status as a branch in the RKO Radio family of nations, events since our inauguration last January certainly warrant the fondest of expectations for the success of our pictures in Sweden.

My opening statement, to anyone acquainted with conditions in the Swedish market today, would at first sight seem rash, when you consider that most producers are distributing their films direct in this market and that, coupled with a season of only forty weeks and with a maximum of possibilities for outstanding pictures of not more than 300, the field is a most difficult one to compete with regardless of the native production of nearly forty films a year, which, by itself, constitutes the most serious factor. Our confidence in RKO Radio productions is unshakable and the success registered by "Top Hat" and several other pictures will bear us out.

The exploitation angles in Sweden are limited. First of all this is due to the fact that Sweden is a very conservative country and extremely difficult to impress by what is called in USA a "ballyhoo" and "gigantic selling" of a picture by the use of superlative expressions. The Swedes shy at any exaggeration and are extremely distrustful of any obtrusive publicity. Furthermore, you cannot really paint the town red with posters, etc., as Sweden has a beauty-council which forbids a landlord to sell any space of his housefront, etc., if the decoration is not up to what is considered as esthetic and ethical standard. The law also forbids the theatres and newspapers to start any prize contests enticing people to patronize a certain theatre or buy a certain newspaper. There also exists an ominous paragraph in the law, forbidding exhibitors to have any stage-show or any other special attraction in connection with a motion picture performance.

All these difficulties we had to face in regard to the exploitation of "Top Hat." After careful checking up all the rules and regulations, we still succeeded in doing something—and what we did is this:

First Time Gala Opening

For the very first time in Swedish film history we had a real gala opening, and on the invitation we bravely wrote: "Evening dress desirable." This stirred up everybody; 50 per cent of the people were strongly against going to such trouble just to see a movie, but we got the whole town talking and—everybody came. Now the opening of "Top Hat" under such circumstances was considered to be such a distinguished social event, that we got a special permit from the police to have an orchestra play the hit-tunes on the stage before the picture.

Two weeks in advance we announced our intention to have a number of "Top Hat" balls with prizes given away to couples chosen by a jury. This was also something quite novel and all the restaurants of Stockholm vied with each other to be the sponsors of such a ball.

100,000 of Fred Astaire's visiting cards were delivered in the homes of Stockholm. On the back of these cards was jotted down in handwriting: "I have called on you and Swedish custom requires you to repay my visit. I will meet you in 'Top Hat' every evening at the China Theatre." In all the big windows of the music shops we had wonderful displays featuring the song and dance music, enlargements from the picture, etc.

We succeeded with another contest, too. In connection with the Ginger Rogers picture, "In Person," we had twenty of the foremost hairdressers of Stockholm competing in making the best Ginger Rogers coiffure on beautiful young ladies. At an afternoon performance in the theatre the coiffures were shown and prizes awarded. No entrance fee was required, but a few small advance ads brought in a full house —in fact, the house was "sold out" in a few hours. And after that, the hairdressers of the town were kept busy twisting the blond, dark or red curls of hundreds of girls who wanted to capture some of Ginger Rogers' charm (see photo).

An effective advertising in the daily papers is one of the most important selling points. For every release we have tried to get something original and away from the beaten track.

"Have You Contributed Lately?"

Promotes Zoo For "Claw" Date

Bert Reisman, RKO home office representative in Cuba, discovered when he started exploitation for "Fang and Claw" there that of all things, Havana couldn't boast of a zoo. Then and there things started to happen. Bert got in touch with Frank Buck to contact the Playgrounds Department and negotiations were opened for a contemplated Municipal Zoo.

This display of civic enterprise, needless to say, was given prominent space in all dailies and the consequent publicity helped the picture no end.

"Have You Contributed Lately?"

Ginger Rogers' Hairdress Contest

Says High Power Advertising Aids Spain Campaigns

by ROBERTO TRILLO

Managing Director, Radio Films, S.A.E.

Disturbances may come and disturbances may go, but entertainment holds sway over the people's minds regardless of whether the locale is Bagdad, Indo-China or Spain. Each country enjoys their own particular type of entertainment and nothing deters the man who wants a few hours of relaxation.

Up to a comparatively short while back, bullfighting was the acme of amusement for the Spanish people—the arenas were filled to overflowing with enthusiastic spectators who paid their pesetas to sit in the bleachers and holler "bravos" to their favorite "matadores."

This same enthusiasm has been transferred today to the interior of darkened cinemas, where the same spectator still pays the same price of admission but this time, he roots for his favorite actor or actress.

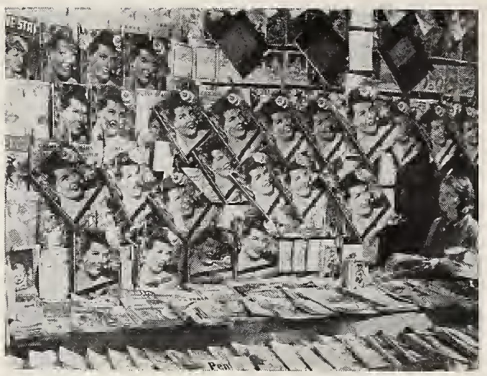
My statement is substantiated by the fact that in the period of over two years since Radio Films, S. A. E., was organized, we have established offices in Madrid, Valencia, Sevilla, Bilbao and very recently, on May 29, Palma de Mallorca, and also to the fact that the Spanish cinemagoers have been educated to respond to American exploitation methods adapted to their own particular requirements.

States Specific Instances

"The Little Minister" is another picture in point. Katharine Hepburn's popularity was rather limited as she had only been seen so far in "Little Women," but knowing that the Spaniards go heavy for the gypsy stuff, we decided to give la Hepburn as much of a gypsy exploitation as possible. We played up the mysterious, the unfathomable and the spiritual angles and when the picture opened I was happy to see the efforts of our Publicity and Exploitation Departments, headed by Mr. J. Gallego, favorably reflected at the boxoffice. Our campaign on Becky Sharp is explained in the next column.

With "Top Hat," all we needed was to make a big picture still bigger. With the tremendous success that "Carioca" acquired as a musical number—its popularity going as far as to having a "grippe" epidemic called "Carioca," it was that catchy—our efforts were concentrated upon popularizing "El Piccolino" and I want to tell you that it was a knockout at the box office.

With the cooperation of Antonio Blanco and René Beja, Sales Manager and Assistant Sales Manager, respectively, we sell Radio pictures in groups with the best possible selection, according to the way the Spanish season runs, and judging from the enthusiasm and results shown so far, I can truly say that Radio Films, S. A. E., a one hundred per cent Spanish organization, rates second to none in prestige and efficiency as compared with other enterprises of much longer standing.



Barcelona Hepburn Book Window

Barcelona Prominents Sponsor "Sharp" Premiere

Built up with an advance publicity campaign starting three months ahead, the climax of the drive on "Becky Sharp" at the Astoria Theatre, Barcelona, Spain, featured a special showing before the local "Circulo Artistico," leading society of painters, sculptors, writers, musicians, advises Robert Trillo, RKO Radio chief in Spain. Endorsements from these celebrities were used in the advertising to good effect during run of picture.

Five days ahead, top radio stations were employed to further spread the word, including a special program in which the cannonading sequence at Waterloo, taken from the trailer, was included. At the premiere, broadcast was made from lobby during which leading Barcelonans in attendance praised the picture. Most powerful station in Spain was used for this with much coverage obtained.

Arousing interest was a card carrying photo of Miriam Hopkins and picture copy, placed in plain envelope on which was printed "Para Ti, Mujer" ("For You, Madame"), distributed around town and house to house. Other cards were mailed to engineers, doctors, etc., and heralds given out at football games and downtown districts.

"Have You Contributed Lately?"

METROPOLE
CINEMA
MIRIAM HOPKINS
BECKY SHARP

"Becky Sharp" Window in Cairo

Egypt Responsive to Exploitation of Picture Dates

by DIMITRI RAISSI

Ideal Motion Pictures

Egypt, where more than 10 different languages are spoken, an utterly cosmopolitan country, is fertile territory for the exploitation of the talking pictures. Despite the difficulty encountered to find one language for a public composed of audiences of different nationalities, we are obtaining encouraging results, and even resounding successes.

Once we overcome the language barrier, our biggest enemy, we have noticed the favor with which spectators accept RKO films. Our principal publicity efforts consist of advertising the story of the film, well in advance of its premiere, as well as during its run.

Explains Advertising Approach

The advance publicity is done through the medium of publications wherein we insert explicatory articles, and pressing quite heavy upon the highlights. For really important films, we make up a "herald" profusely illustrated and edited in the languages of the different countries. These are distributed among the consulates and other governmental offices, which are the real bulk of moviegoers, as well as to schools, cafes, and other spots of a similar nature. Our efforts to make the picture thoroughly understandable even continue into the cinema itself, by having subtitles placed alongside those it already contains in Italian, Arabic, Greek, etcetera.

By our experience, we would say that the films which are apt to find the most favor with the public are those of very much action, and which are very spectacular—i.e., "She," "Last Days of Pompeii," and "King Kong"; also those of a novel nature with hairraising themes—such as "Bring 'Em Back Alive," "Bird of Paradise." In other words, all those pictures which present something different to the ordinary run of movies such as "Carioca," "Gay Divorcee" because of their original dance routines and different music.

Contend with Different Languages

The Egyptian people have as varied taste as the languages which compose this aggregation. It is therefore quite difficult to define a strict formula of what a picture would consist that would satisfy them utterly. The films we cite above give a rather rounded idea of this. Another point which is worthy of stressing is that aside of liking a spectacular production, it must be understood. Therefore we give particular attention to this in our publicity campaigns.

Now comes another enemy of motion picture exploitation—and that is the censor. Egyptian censors, however, are quite lenient. But they only look out for question of politics and morals, and the adherence to this is necessary for the successful exploitation of motion pictures in Egypt.

Window Displays Now Accepted by Indian Merchants

by REGINALD ARMOUR

Far Eastern General Manager, RKO Radio

Exploitation in India is strictly limited owing to municipal, police and governmental regulations. Marquees, lobby or street displays as we know them in America are tabu. American advertising copy is not understood and most of it has to be rewritten to suit local requirements. RKO Radio publishes each month a magazine for exhibitors called "Flash." It is the only periodical of its kind in the territory and has the signal honor of being read from cover to cover by most exhibitors. It is printed in English and two dialects—Hindi and Urdu. Despite red tape RKO Radio have by patient, persistent perseverance overcome resistance to its advertising efforts. For instance by securing the permission of *five* authorities RKO managed to have an illuminated "Top Hat" sign with letters seven feet high strung across the Chowringhee—Calcutta's Times Square section.

RKO Radio has made Indian shopkeepers "movie minded." RKO Radio window displays, planned by an artistic window dresser, are one of RKO Radio's most appreciated picture selling helps. RKO operates its own theatre in Calcutta—the RKO Elphinstone. The company's product appeals alike to both Indian and European patrons. For instance Ginger Rogers and Fred Astaire are as big a hit in Delhi as they are in Detroit.

"Have You Contributed Lately?"

Martin's Fast Thinking Lands Page One Breaks

It seems that when the recent insurrection broke out in Japan, Dave Martin, at the Liberty, in Sydney, Australia, was playing the "March of Time" issue which contained an item including some of the prominent statesmen involved.

Papers broke the cabled story but had no photos to go with it. Martin helped out by selecting clips from the "Time" reel, had photos made and rushed them over to the Sydney *Labor Daily*. Shots were run on page one with caption linking them to the showing at the theatre.

"Have You Contributed Lately?"

Vesuvius Atop Car Plugs "Last Days"

A realistic reproduction of Vesuvius was built on a street car which covered the main streets of Warsaw, Poland, to exploit "Last Days of Pompeii." This stunt was engineered by Manager Christophe Goldstein, who also worked out an arrangement whereby the display was illuminated at night.

Kiosks located at strategic points about city were covered with posters of various sizes and instead of the usual 24-sheets, Goldstein had hand-painted posters made and planted on balconies, fences and walls throughout city.

RENDEZTE MAMOULIAN
HIUSAG VASARA

Effective Theatre Front in Hungary

Katharine Hepburn Face Painted on Cushions

Gala premieres for Hepburn pictures are quite in order in Budapest, reports Mano Guttman, RKO Radio distributor in Hungary, with the carriage trade much in evidence. For the advance on "Alice Adams," the star's face was hand-painted on cushion covers which were raffled among the audience.

For exploitation on "Becky Sharp" a six-color painter's palette, beautifully painted, was used and accompanying photo shows specially illuminated front at the Radius Theatre for the display on this engagement.

"Have You Contributed Lately?"

Monicker Contest Put Over in China

A six-day contest tying in with "Follow the Fleet" was put over by Leon Britton of the Peacock Motion Picture Co., Shanghai. The contest, which was widely publicized, comprised fifty boxing nicknames for which the contestants had to turn in real names in order to win seats for the picture. The monickers were run in paper as follows: "The Toy Bulldog," "Satchel Feet," "Ruby Rob," etc., etc.

"Have You Contributed Lately?"

60-Foot "Pompeii" Front Is Bombay Stopper

They never saw anything like it in Bombay, says Mike Hoffay, in reporting the front at the Wellington Theatre, Bombay, India (see photo) on "Pompeii." Display measured 60 feet long by 22 feet high, was hand-painted on canvass and covered entire facade of building. Special night illumination was supplied by powerful spotlight.

Front was effected by exhibitor Rustomji Dorobji working with J. Remi Crasto, Bombay RKO Radio exploitation manager and member of the Round Table.

LAST DAYS OF POMPEII
WELLINGTON

Giant Canvas Painting in Bombay

Advance Campaign On Pons Started 16 Weeks Ahead

by RALPH R. DOYLE

Managing Director, RKO Radio, Australia and New Zealand

RKO distribution in Australia closely follows the domestic plan that operates so successfully in the United States. The head office of the Australasian distributing organization is situated in Sydney and is departmentalized in such manner as to give maximum service to the six branches located in the main city in each of the Australian states and in Wellington, New Zealand. Great distances lie between branches, the furthest from headquarters being Perth—2,300 miles away. The main head office executives consist of the Managing Director, General Sales Manager, Director of Publicity, and Controller or Secretary, as he is called. Duties are carefully allocated to avoid overlapping, but coordination is secured by medium of a weekly executive meeting. Particular attention is given to exploitation activities, a phase of the general operation scheme that is most important in Australia.

Distributor Puts Over Advance

First run theatres as a rule work to a hard and fast publicity allocation, and if a big picture is to be adequately launched on its career the distributing organization has to do all the preliminary work. This pre-release publicity and exploitation campaign starts as early as three months prior to the date set for first release, the latter by the way, always taking place in Sydney. In the case of Lily Pons' first picture, "I Dream Too Much," the exchange publicity campaign to launch this new star commenced sixteen weeks ahead of first run.

We follow two guiding principles in deciding on the amount of cash to be spent on a big picture by way of preliminary advertising, the first being that the bigger the picture the more noise should be made about it, and the second, that the public can't be fooled by big publicity into accepting a mediocre attraction as a big one. The Australian public has an uncanny knack of smelling out the "big ones" and it is just pouring money down a sink to do an "A" campaign on an "ordinary."

Because our theatres generally have large capacities, however, a smashing campaign on a sure fire hit pays dividends by increasing the pressure of business during at least the first two weeks on a picture like "Top Hat" or "Follow the Fleet" to capacity business for each of the four sessions daily. "Top Hat," incidentally, ran for six weeks, four sessions a day, at Sydney's State Theatre—capacity, 2,700 seats.

Special exploitation is not only confined to pictures playing extended runs, as when a weekly change picture with certain special features in it comes along it is possible to boost business at our weekly change first release house, "The Capitol," to such an extent that provides a satisfactory investment plus making the picture concerned more valuable to the subsequent run situations.

ASTAIRE ROGERS

Rio de Janeiro "Top Hat" Fronts

Double Openings in Rio On Radio Pictures

Other countries may have double features, but Brazil has double openings, says Nat Liebeskind, managing director, RKO Radio in Brazil, in reporting the simultaneous premieres on "Pompeii" and "Top Hat" at two houses, the former at the Gloria and Broadway, the latter at the Odeon and Imperio, all in Rio de Janeiro. Accompanying photo shows the fronts of the theatres on the Astaire-Rogers feature.

Leibeskind writes that the Brazilian press cooperates admirably with the publicity department, headed by Barros Vidal, with one month's total of free space in Rio running to 128 articles and 200 photos.

"Have You Contributed Lately?"

Heads Attend Preview

For advance interest on his showing of "We're Only Human," Manager Heliodoro Garcia, Nacional Theatre, Havana, Cuba, invited chiefs of Cuban army, police and secret police to attend special screening. Showings were also arranged for Navy heads and other prominents. Parade of uniformed forces to theatre built up to good returns.

"Have You Contributed Lately?"

Mounted Street Bally Clicks on "Musketeers"

Among the many smart exploitations put on recently in Peru, of interest was the campaign in the city of Lima on "Three Musketeers" and reported by distributor J. Calero Paz.

Mounted on thoroughbred horses, three costumed "musketeers" back-bannered (see photo) circulated around the city, stopping every now and then to dismount, draw swords, blow trumpets and calling aloud a proclamation announcing the opening.

LOS
LOS TRES
LOS TRES

"Three Musketeer" Horsemen in Peru

Panama Exploitation Is Two-Sided

In the Canal Zone of Panama, no exploitation is needed, says F. S. Gulbransen, Radio Pictures Panama head, this due to the Army motion picture service and Bureau of Playgrounds catering to civilian employees and military personnel, both having well-organized circuits with a definite attendance. Plugging, however, is called for when the picture is released to the general public through the Barrios circuit.

All material prepared for local use by A. R. Irigoyen, publicity director, is circulated in the various countries serviced by the Panama branch. Theatre fronts throughout the territory are standouts, with excellent displays, for instance, from Guatemala by Maximo Stahl & Cia at the Capitol, reproductions of which have been run in the Round Table.

Gulbransen reports a recent contest on "Roberta" as very successful, wherein prizes were offered for those writing the title most times legibly within a specified space. Over 27,000 "Robertas" were turned in by the winner. Announcements from airplanes and sky-writing have also been tried recently.

"Have You Contributed Lately?"

Strong Sydney Campaign For Lily Pons Film Debut

Plenty of coverage was obtained for the premiere of Lily Pons in "I Dream Too Much"—her film debut in Australia—by Ralph Doyle, managing director, State Theatre, Sydney, and special exploiteer Frank Mussared, who was successful in landing many sponsored broadcasts on different stations. "Chatter" programs were featured by some of the Pons records of the song hits.

"Have You Contributed Lately?"

"Follow the Fleet" Sections Carried by Shanghai Papers

For the first time in the history of Chinese journalism, according to Leon Britton of Peacock Motion Picture Company, the influential dailies of Shanghai, "The Shanghai Evening Post and Mercury" and "The China Press" carried a two and four-page spread respectively, the latter in rotogravure featuring the sensational musical "Follow the Fleet."

Advertisers took full advantage of the opportunity offered them by these newspapers to play up their merchandise and bring it to the attention of the several thousand sailors from the U. S. Asiatic Fleet and the British China Fleet, whose arrival in Shanghai prompted the management to advance the opening of "Fleet" to make it coincide with the sailors' leave.

"Have You Contributed Lately?"

Ties Palestine Short To Havana Hebrews

Cooperation of the leaders and organizations in the Havana Jewish colony was obtained by Padro Saenz and Bert Reisman, working with Manager Heliodoro Garcia, to publicize the Palestine sequence in recent "March of Time" issue, shown at the Nacional Theatre. Leading rabbi lectured on this and further endorsements were secured from other leaders.

Special preview for benefit of Hebrew organization was also put on, campaign included house to house canvass, circularization and liberal posting.

Ace Exploitation Features Dates In Mexico City

by LUIS LEZAMA

Manager, Radio Pictures de Mexico, S. A.

Mexico City is the headquarters for all major distributing companies and the entire country of Mexico is serviced from this center. Most of the distributing companies are located in the downtown or business section.

Mexico City and the larger cities of the country have many modern first-class theatres. The majority of these are the larger first-run theatres although there have recently been constructed many new theatres of lesser importance. In Mexico City the most recent deluxe house is the Cine Alameda which has since its opening been playing pre-release runs of the biggest pictures. Other leading first-run theatres in Mexico City are the Palacio, the Regis and the Balmori.

The theatres in the Federal District combine into circuits. These circuits are made up of several theatres, usually with individual owners who arrange their contracts with the various distributing companies. One of the leading theatres of the circuit plays a picture first run usually for a week, sometimes longer on big pictures. After a brief protection period the same pictures are then run in the balance of the circuit.

Extensive Campaigns Created

Both the national distributors and the theatres carry on extensive campaigns, the most important of which are done by newspaper advertising. The newspapers in Mexico very often have two whole pages devoted entirely to advertisements of the current attractions at the leading theatres. Some of these ads often occupy half of the page. Booklets, pamphlets, heralds, etcetera, are used in large quantities and when appropriate novelties and other forms of ticket-buying inducements are used. Numerous tie-ups are arranged with stores and merchants throughout the city. Street ballyhoo in the form of living characters, floats, street parades, etcetera, are widely used on the big pictures.

Ed.: Mr. Lezama also forwards photo of stage presentation (see photo) put on at the Alameda Theatre, in Mexico City, in conjunction with the showing of "Fleet."

Stage Prologue in Mexico City

REPRESENTATIVE NEWSPAPER ADS

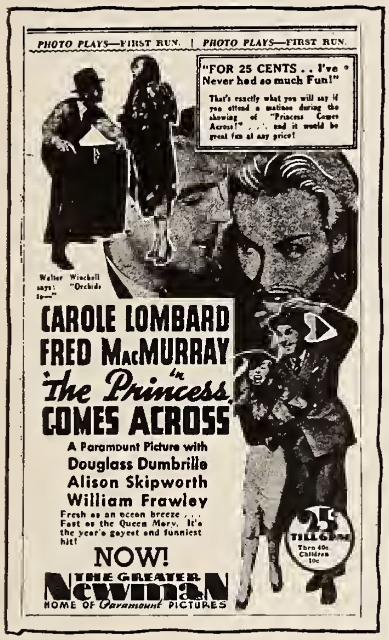


PHOTO PLAYS—FIRST RUN. | PHOTO PLAYS—FIRST RUN.

"FOR 25 CENTS . . I've Never had so much Fun!"

That's exactly what you will say if you attend a matinee during the showing of "Princess Comes Across!" . . . and it would be great fun at any price!

Walter Winchell says: "Orchids to—"

CAROLE LOMBARD
FRED MacMURRAY
in
The Princess COMES ACROSS

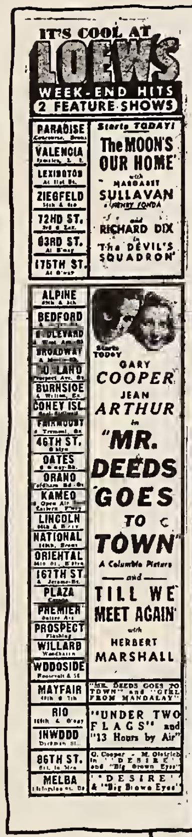
A Paramount Picture with
Douglass Dumbrille
Alison Skipworth
William Frawley

Fresh as an ocean breeze . . . Fast as the Queen Mary. It's the year's gayest and funniest hit!

NOW!

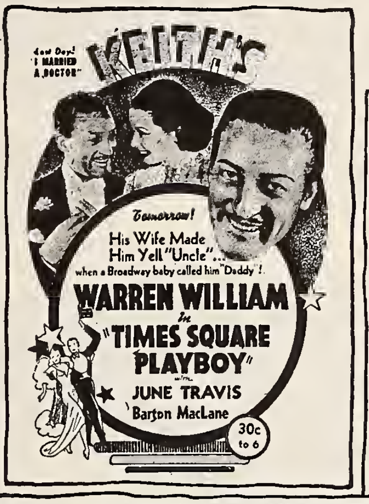
25c TILL 6 P.M. Then 40c. Children 10c

THE GREATER Newman
HOME OF Paramount PICTURES



IT'S COOL AT LOEWS
WEEK-END HITS
2 FEATURE SHOWS

PARADISE VALENCIA LEXINGTON ZIEGFELD 72ND ST. 83RD ST. 175TH ST.	Starts TODAY! The MOON'S OUR HOME with MARGARET SULLAVAN & HENRY FONDA and RICHARD DIX in The DEVIL'S SQUADRON
ALPINE BEDFORD BOULEVARD BROADWAY HOLLAND BURNSIDE CONEY ISL. FAIRMOUNT 46TH ST. GATES GRAND KAMEO LINCOLN NATIONAL ORIENTAL 167TH ST. PLAZA PREMIER PROSPECT WILLARD WOODSIDE	Starts TODAY GARY COOPER JEAN ARTHUR in "MR. DEEDS GOES TO TOWN" A Columbia Picture —and— TILL WE MEET AGAIN with HERBERT MARSHALL
MAYFAIR	"MR. DEEDS GOES TO TOWN" and "GIRL FROM MANDALAY"
RIO INWOOD	"UNDER TWO FLAGS" and "13 Hours by Air"
86TH ST.	G. Cooper - M. Dietrich in "DESIRE" and "Big Brown Eyes"
MELBA	"DESIRE" & "Big Brown Eyes"



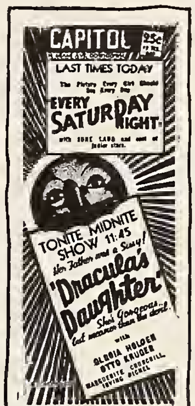
Last Day! "I MARRIED A DOCTOR"

KEITH'S

Tomorrow!
His Wife Made Him Yell "Uncle" . . . when a Broadway baby called him "Daddy"!

WARREN WILLIAM
in
"TIMES SQUARE PLAYBOY"
with
JUNE TRAVIS
Barton MacLane

30c to 6

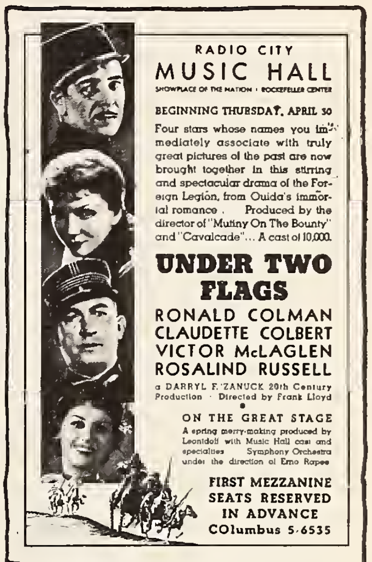


CAPITOL 25c

LAST TIMES TODAY

EVERY SATURDAY NIGHT

TONITE MIDNITE SHOW 11:45
Her Father was a Sissy!
"Dracula's Daughter"
She's Gorgeous . . . but meaner than the devil.
with
GLORIA HOLDEN
OTTO KRUGER
MARGUERITE CHURCHILL
IRVING PICHEL



RADIO CITY
MUSIC HALL
SHOWPLACE OF THE NATION • ROCKEFELLER CENTER

BEGINNING THURSDAY, APRIL 30

Four stars whose names you immediately associate with truly great pictures of the past are now brought together in this stirring and spectacular drama of the Foreign Legion, from Ouida's immortal romance . Produced by the director of "Mutiny On The Bounty" and "Cavalcade"... A cast of 10,000.

UNDER TWO FLAGS

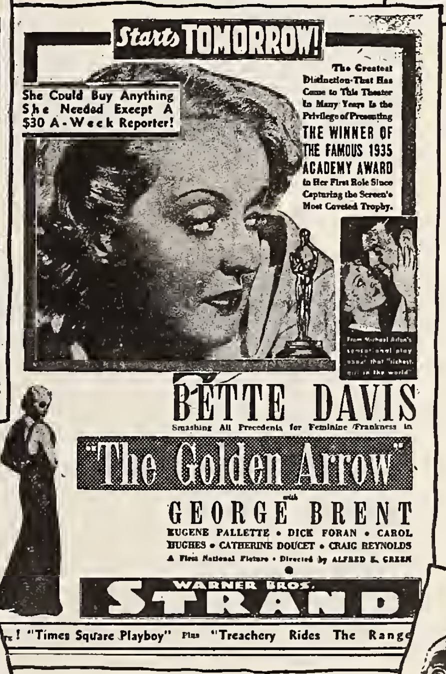
RONALD COLMAN
CLAUDETTE COLBERT
VICTOR McLAGLEN
ROSALIND RUSSELL

a DARRYL F. ZANUCK 20th Century Production · Directed by Frank Lloyd

ON THE GREAT STAGE

A spring merry-making produced by Leonidoff with Music Hall cast and specialties Symphony Orchestra under the direction of Erno Rapee

FIRST MEZZANINE SEATS RESERVED IN ADVANCE
COlumbus 5-6535



Starts TOMORROW!

She Could Buy Anything She Needed Except A $30 A-Week Reporter!

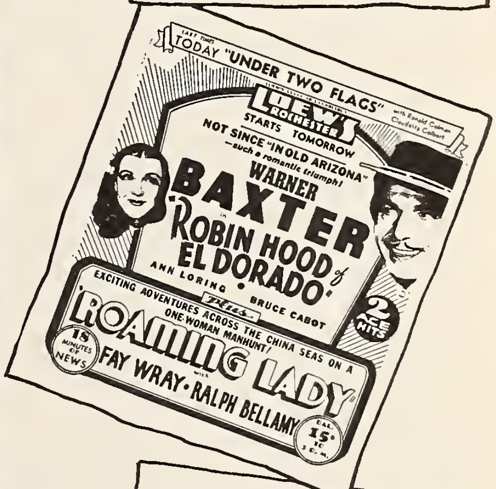
The Greatest Distinction That Has Come to This Theater In Many Years Is the Privilege of Presenting THE WINNER OF THE FAMOUS 1935 ACADEMY AWARD In Her First Role Since Capturing the Screen's Most Coveted Trophy.

From Michael Arlen's sensational play about that "richest girl in the world"

BETTE DAVIS
Smashing All Precedents for Feminine Frankness in
"The Golden Arrow"
with
GEORGE BRENT
EUGENE PALLETTE • DICK FORAN • CAROL HUGHES • CATHERINE DOUCET • CRAIG REYNOLDS
A First National Picture • Directed by ALFRED E. GREEN

WARNER BROS. STRAND

! "Times Square Playboy" Plus "Treachery Rides The Range



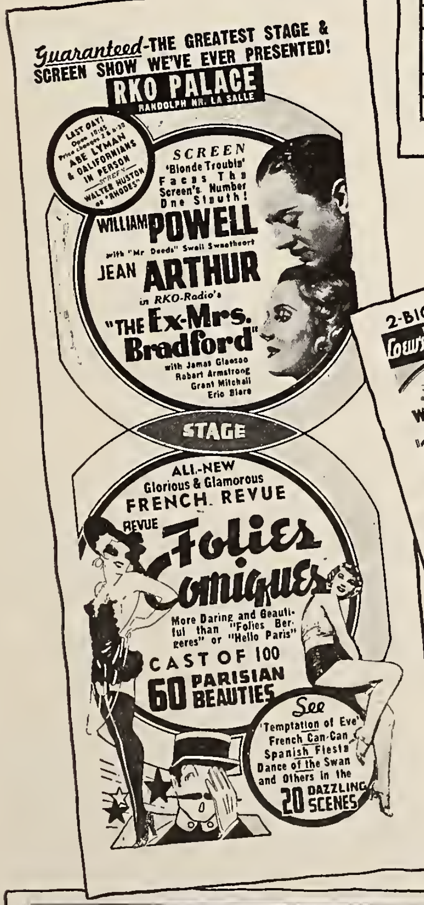
LAST TIMES TODAY "UNDER TWO FLAGS" with Ronald Colman Claudette Colbert

LOEW'S ROCHESTER
STARTS TOMORROW
NOT SINCE "IN OLD ARIZONA" —such a romantic triumph!
WARNER BAXTER
in
"ROBIN HOOD of EL DORADO"
ANN LORING • BRUCE CABOT
Plus
EXCITING ADVENTURES ACROSS THE CHINA SEAS ON A ONE-WOMAN MANHUNT!
"ROAMING LADY"
with
FAY WRAY • RALPH BELLAMY

18 MINUTES OF NEWS

2 ACE HITS

15c



Guaranteed—THE GREATEST STAGE & SCREEN SHOW WE'VE EVER PRESENTED!

RKO PALACE
RANDOLPH NR. LA SALLE

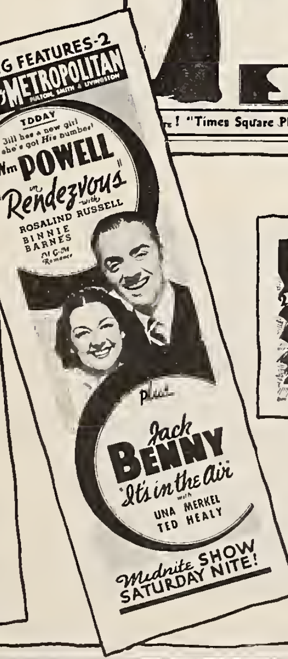
LAST DAY! ABE LYMAN & CALIFORNIANS IN PERSON; SCREEN: WALTER HUSTON as "RHODES"

SCREEN
'Blonde Trouble' Faces The Screen's Number One Sleuth!
WILLIAM POWELL
with "Mr Deeds" Swell Sweetheart
JEAN ARTHUR
in RKO-Radio's
"THE Ex-Mrs. Bradford"
with James Gleason
Robert Armstrong
Grant Mitchell
Eric Blore

STAGE

ALL-NEW
Glorious & Glamorous
FRENCH REVUE
REVUE Folies Comiques
More Daring and Beautiful than "Folies Bergeres" or "Hello Paris"
CAST OF 100
60 PARISIAN BEAUTIES

See
'Temptation of Eve'
French Can-Can
Spanish Fiesta
Dance of the Swan
and Others in the
20 DAZZLING SCENES



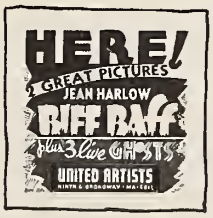
2-BIG FEATURES-2
Loew's METROPOLITAN
FULTON, SMITH & LIVINGSTON

TODAY
Bill has a new girl—she's got His number!
Wm POWELL
in
"Rendezvous"
with
ROSALIND RUSSELL
BINNIE BARNES
An M-G-M Romance

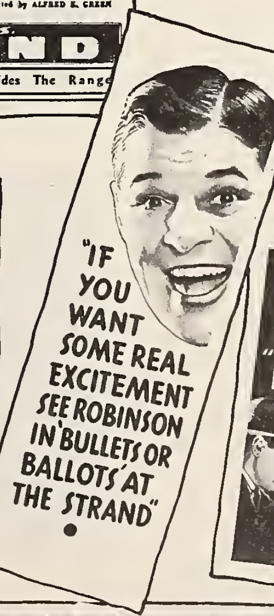
plus

Jack BENNY
'It's in the Air'
with
UNA MERKEL
TED HEALY

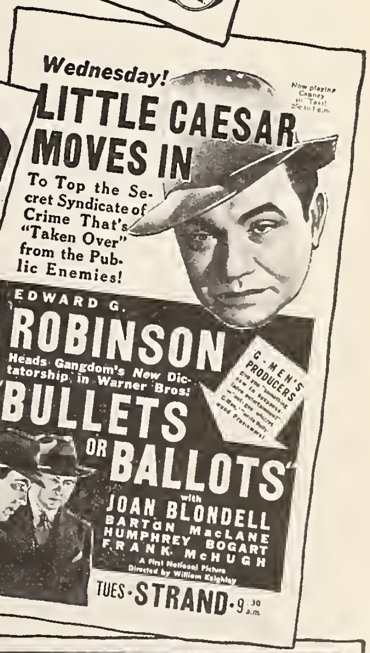
Midnite SHOW SATURDAY NITE!



HERE!
2 GREAT PICTURES
JEAN HARLOW
RIFF RAFF
plus 3 live GHOSTS
UNITED ARTISTS
NINTH & BROADWAY



"IF YOU WANT SOME REAL EXCITEMENT SEE ROBINSON IN 'BULLETS OR BALLOTS' AT THE STRAND"



Wednesday!

Now playing Cagney in "Tosi!" 2:30 to 9 p.m.

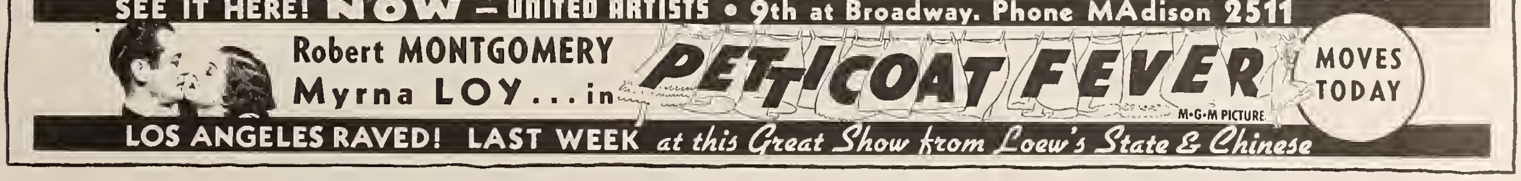
LITTLE CAESAR MOVES IN

To Top the Secret Syndicate of Crime That's "Taken Over" from the Public Enemies!

EDWARD G. ROBINSON
Heads Gangdom's New Dictatorship in Warner Bros.'
"BULLETS OR BALLOTS"
with
JOAN BLONDELL
BARTON MacLANE
HUMPHREY BOGART
FRANK McHUGH
A First National Picture
Directed by William Keighley

G-MEN'S PRODUCERS

TUES • STRAND • 9:30 a.m.



SEE IT HERE! NOW — UNITED ARTISTS • 9th at Broadway. Phone MAdison 2511

Robert MONTGOMERY
Myrna LOY . . . in
PETTICOAT FEVER
M·G·M PICTURE

MOVES TODAY

LOS ANGELES RAVED! LAST WEEK at this Great Show from Loew's State & Chinese

Tucker Puts On Special Kid Show

Highlighting his "Modern Times" campaign at the Park Theatre, Roselle Park, N. J., with a goodwill gesture, John Tucker addressed the Rotary Club there inviting each member to bring a poor child to see the picture as guest of the management.

For street bally young man dressed as Chaplin distributed calling cards and two girls carried imprinted banner, one dressed in modern attire and the other in old-fashioned clothes. In lobby an old pair of shoes were planted in case with copy reading "These million dollar shoes are like Chaplin's in" etc. Accompanying photo shows how Tucker treated his traveler. Word contest was staged with tickets going to those turning in largest number of small words from title.

Securing cooperation of local police, all radio car tire covers were imprinted as were public service busses. Special box office was erected in lobby two weeks ahead for ticket sale, ushers carrying "strike" placards paraded in front of theatre, copy reading "we can't work, the laughs are killing us" etc.

Entire front was changed with large cutouts of the star and easel was planted at entrance with various size buttons, "lost button owners" were invited to claim same, lost during laugh scenes.

"Have You Contributed Lately?"

Krendel Challenges Typists On "Modern Times" Contest

Novelty dodgers were distributed by Dan Krendel, Tivoli, Toronto for "Modern Times" to business colleges, high school commercial classes and office buildings. Card contained figure of Chaplin done entirely on the typewriter and stenogs were challenged to copy it. To the first 20 turning in neatnest and nearest likenesses tickets were awarded.

Tieup was arranged with local dairy to install bar in lobby (see photo) at which free malted milks were dispensed. Fur company used ad with "follow the stars in fur fashions" copy and cut of Paulette Goddard, as did department store featuring millinery. Stores used attractive stills of Miss Goddard for display purposes and men's haberdasher window with large portrait of Chaplin wearing derby and copy "be smart in a new spring hat." Full window of hardware store was devoted to roller skates tying in the skating episode in picture.

"Have You Contributed Lately?"

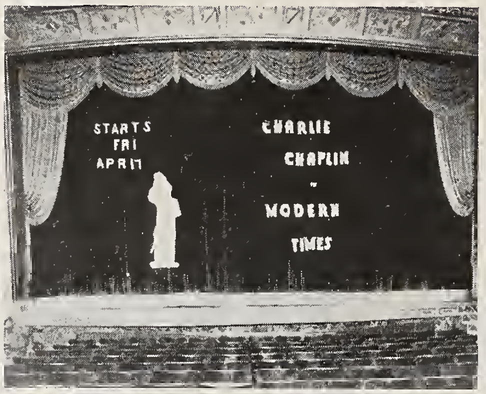
Chaplin Visit to Shanghai Tied to "Times" Opening

Long queues, outmoded on modern Chinese heads, became a commonplace at Chinese theatres in Shanghai recently for "Modern Times." Campaign, arranged under the management of Alexander Krisel, began a month before opening, concurrently with the visit of Chaplin to the city during a tour of the Orient. Interveiws with the star, biographies and special features got big space in newspapers.

A precedent was broken when tickets were placed on sale a week before opening.

New also to this city was the broadcast arrangement staged during the gala activities at the opening performance. Station XQHE installed a microphone in the lobby of the Nanking. Announcer introduced arriving celebrities and recited comments on the picture gleaned from the press previews of the New York, Hollywood and London premieres. The broadcast lasted thirty minutes and was also given on four consecutive nights during the run.

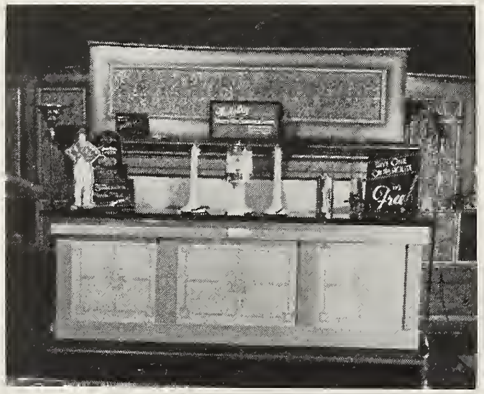
Tieup was effected with one of the largest shoe store chains for Chaplin cutout in the windows with generous plugs.



Tucker's Traveler for "Modern Times"

CHAPLIN MODERN
SEE THE BATTLE OF THE CENTURY
CAROLE
LOMBARD
LOVE BEFORE BREAKFAST
SAVAR THEATRE
CHEVROLET

Belber's "Breakfast" Blonde Bally



Krendel's Lobby Dairy Bar

2036!
H. G. WELLS
THINGS
to COME

Jones' "Things" Street Bally

Blonde in Car Ballys "Breakfast" for Belber

L. H. Belber, Savar Theatre, Camden, N. J., high-lighted his "Love Before Breakfast campaign with attractive girl and auto bally plugging the comedy fight angle. Local Carole Lombard blonde rode around in new roadster exhibiting blackened eye. Banner on car (see photo) read "see the battle of the century." Car was promoted from local sales agency in exchange for credit sign.

"Have You Contributed Lately?"

Dairy Cooperates On "Fauntleroy"

A 1,250-line dairy ad with the copy "Little Lord Fauntleroy sets a good example—Freddie Bartholomew replaces energy by drinking milk" and a large cut of star with credit lines for picture and theatre was one of the promotions in the campaign staged by Chick Evens and Jimmy Harris, Loew's Theatre, St. Louis.

Three column ad featuring "the feminine mode influenced by Fauntleroy boy fashions" etc. using picture of Freddie with full billing, was run by one of the leading department stores. In addition, the store bought considerable space for a Bartholomew suits ad.

"Have You Contributed Lately?"

Brown Hooks Theatres To Ad Writing Contest

Annual contest sponsored by Boston *Herald and Traveler* wherein readers are invited to write original ads for any of the cooperating merchants was tied in to the M & P downtown Boston theatres, publicized by Harry Brown, Jr., and reported by John P. McConville. Companies representing every important line of endeavor are included, with generous cash and merchandise prizes given, and the paper going for it with pages and pages of publicity and photos of prize winners.

Brown did a lot of work in getting much out of it for the theatres, promoting thousands of heralds for general distribution, obtaining many newspaper breaks and having presentation of the major prizes made from the stages of the various theatres. Street stunts included parade of prize auto into the theatre.

Contest ran for weeks and Brown reports that theatres profited as they were included in all the major arrangements and mentioned daily in the newspaper and other publicity.

"Have You Contributed Lately?"

Jones Uses Couple For "Things" Bally

Accompanying photo shows street stunt arranged by Ray Jones, manager of the Majestic Theatre in Houston, and Bob Kelley, press agent, for their campaign on "Things to Come." Three days in advance and during run the couple paraded through streets of Houston. The man carried back placard reading "The well-dressed man and woman of the future," giving complete billing and playdate.

The pair visited cafes, hotels, department stores, grade schools, rode street cars, buses, taxis and even hitch-hiked rides. Police stopped them at all downtown corners for their permit and this never failed to collect a huge crowd.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		July 15,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36†		
Robin Hood, Jr.		Aug. 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		Aug. 1,'36†		
Phantom of Santa Fe, The	Nina Quartaro- Norman Kerry	June 15,'36†		
Tundra	Del Cambre	July 30,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien-Moore - Donald Cook	Dec. 15†	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sophisticated Lady				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Blackmailer	William Gargan-Florence Rice	May 8,'36†		
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	75	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	58	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	*68	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
She Couln't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
(Exploitation: Feb. 15,'36, p. 83.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 8,'36†	87	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†		
I Promised to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe	Edward Arnold-Joan Perry			
(See "Fer de Lance," "In the Cutting Room, May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Outlaws of Palouse				
Purple and Fine Linen	Jean Arthur			
Shakedown	Lew Ayres-Joan Perry			
Stampede	Charles Starrett-Finis Barton	June 8,'36†	57	
There Goes the Bride	Chester Morris-Fay Wray			
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†		
(See "In the Cutting Room," May 23,'36.)				

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Loser's End	Jack Perrin	Aug. 28	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gervai	Sept 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lacri Deveny	Sept. 10,'36	80	

(THE RELEASE CHART--CONT'D)

DU WORLD

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36	84	
Kliou, the Killer	Technicolor	Oct. 1,'36	60	June 1
L'Equippage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esthor Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are L!ke That (G) 972	Ross Alexander-Anita Louise	Apr. 16,'36†	67	Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81	May 23,'36
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36,p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62; Feb. 6,'36, p. 63; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 66.)	James Cagney-Pat O'Brien	Jan. 25,'38†	95	Dec. 28
Golden Arrow, The (G) 959 (Exploitation: May 16,'36, p. 85)	Bette Davis-George Brent	May 23,'36†	66	May 9,'36
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull-	May 16,'36†	56	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121.)	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
Shipmates Forever (G) 952 (Exploitation: Mar. 7,'36, p. 96.)	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Singing Kid, The (G) 954 (Exploitation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 976	Dick Foran-Alma Iloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956 (Exploiation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 67; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 65.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 1,'36†	*62	May 23,'36
China Clipper 957	Pat O'Brien-Beverly Roberts	Aug. 15,'36		
Earthworm Tractors (See "In the Cutting Room," Apr. 11,'36.)	Joe E. Brown-June Travis			
God's Country and the Woman	Bette Davis-George Brent			
Hearts Divided 955 (See "In the Cutting Room," Mar. 14,'36.)	Marion Davies-Dick Powell	June 20,'36†		
Let's Pretend	Ruby Keeler-James Melton			
Love Begins at Twenty (G) 962	Warren Hull-Patricia Ellis	Aug. 22,'36	*58	May 30.'38
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe	Joe E. Brown-Carol Hughes			
Shrinking Violet	Ross Alexander-June Travis			
Stage Struck (See "In the Cutting Room," June 6,'36.)	Joan Blondell-Dick Powell			
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 18,'36†	57	May 23,'36
White Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91	June 6,'36

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 18,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	60	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 15†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Oct. 1†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	76	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 16,'36, p. 63; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	60	Oct. 10
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct. 15	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G) (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	Constance Bennett-O. Homolka			
His Majesty's Pyjamas (A) (Reviewed under the title, "Love in Exile.")	Clive Brooks-Helen Vinson		78	May 30,'36
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nine Days a Queen (G) (Reviewed under the title, "Lady Jane Grey")	Nova Pilbeam-Cedric Hardwicke		78	May 16,'36
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre		85	May 23,'36
Soldiers Three	Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon	Aug. 15,'36	66	
Daniel Boone	George O'Brien	Sept. 1,'36		
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64	Feb. 15,'36
Romance on the Rio				
Song of the Andes		Nov. 15,'36		
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 6,'36†		
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	68	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'38†	61½	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Happiness C.O.D.	Donald Meek-Irone Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
She-Devil Island	C. Guerro-J. J. Martinez Casado	June 1,'36†	63	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'38†		
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riding Avenger	Hoot Gibson	June 15,'36†		
West of Nevada	Rex Bell	June 22,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'38†	60	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36	62	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36	63	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65	Oct. 14,'33
Song of the Scarlet Flower	Swedish	June 15,'36	80	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agal	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas ...	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther-Dorothy Dare	June 1,'36		
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36	48	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A)	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
(Reviewed and released in New York territory under the title, "The Criminal Within.))				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Money	Onslow Stevens-Kay Linaker			
Murder Will Out				
Three of a Kind	Chick Chandler-Evalyn Knapp			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	83	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,36
Ah, Wilderness† (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1938 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
Garden Murder Case, The (G) 822	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 18
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 817	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 26,'36
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan 25,'36, p. 88; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
O'Shaughnessey's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'36, p. 78; June 6,'36, p. 122.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 26
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	98	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36; May 30,'36, p. 85.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14, '36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan.25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Callela	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. .Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil Doll, The	Lionel Barrymore-M. O'Sullivan	July 3,'36†		
(See "In the Cutting Room," June 6,'36.)				
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart			
Great Ziegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 16,'36, p. 76.)				
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Our Relations	Laurel and Hardy			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 19,'36†		
(See "In the Cutting Room," April 4,'36.)				
Suzy	Jean Harlow-Franchot Tone	July 10,'36†		
Tarzan Escapes	Johnny Weismuller -Maureen O'Sullivan			
We Went to College 626	Walter Abel-Edith Atwater	June 26,'36†		
Women Are Trouble	Stuart Erwin-Florence Rice			
(See "In the Cutting Room," June 6,'36.)				

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 8†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G)	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A)	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
(Exploitation: June 6,'36, p. 121.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36; p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	78	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Lorettta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3548	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†	73	
(See "In the Cutting Room,' May 2,'36.)				
Fatal Lady (G)	Mary Ellis-Walter Pidgeon	May 15,'36†	*72	May 23,'36
Florida Special (G)	Jack Oakie-Sally Eilers	May 1,'36†	*68	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Faces (G)	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girl of the Ozarks, The (G)	Virginia Weldier-G. Erickson	June 12,'36†	*68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 16†	60	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3526	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(see news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Mary Burns, Fugutive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4.'36, pp. 82, 67; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116.)				
Millions in the Air (G) 3523	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 6,'36, p. 83.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 13
Palm Springs (G)	Frances Langford-Smith Ballew	June 5,'36†	72	June 6,'36
Peter Ibbetson (G) 3516	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G)	C. Lombard-Fred MacMurray	May 22,'36†	*75	May 16,'36
Rose of the Rancho (G) 3316	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'33, p. 45; exploitation: Jan. 16,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Jean Bennett	Mar. 27,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118.)				
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'33†	67	Apr. 18,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23.'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 116.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3516		October Special	52	Oct. 26
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death	Randolph Scott-Frances Drake	June 19,'36†		
(See "In the Cutting Room," May 16,'36.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
General Died at Dawn, The	Gary Cooper-Madeleine Carroll			
Heart of the West	Wm. Boyd-Jimmy Ellison	July 10,'36†		
Hollywood Boulevard	John Halliday-Robt. Cummings			
My American Wife	Francis Lederer-Ann Sothern			
Poppy	W. C. Fields-Rochelle Hudson	June 19,'36		
(See "In the Cutting Room," May 9,'36.)				
Return of Sophie Lang, The	Gertrude Michael-Ray Milland	July 3,'36†		
(See "In the Cutting Room." June 6,'36.)				
Rhythm on the Range	Bing Crosby-Frances Farmer	July 31,'36†		
Son Comes Home, A	Mary Boland-Donald Woods	July 31,'36†		
Spendthrift	Henry Fonda - Pat Paterson	July 17,'36†		
Texas Rangers, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 26,'36†		
Yours for the Asking	George Raft-Dolores Costello Barrymore	July 24,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	66	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy- Lois January	Mar. 1,'33†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'33†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'33†	61	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luana Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3506	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'33
(Exploitation: Feb. 15,'36, p. 61.)				
Federal Agent 3546	William Boyd-Irene Ware	Apr. 10,'36†	56	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36†	66	May 23,'36
(Exploitation: May 30,'36, p. 85.)				
Frisco Waterfront (G) 3516	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr. 20,'36†	66	
Harvester, The (G) 6506	Alice Brady-Ann Rutherford	May 5,'36†	65	Apr. 25,'36
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 26†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 16,'36, p. 76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	66	Jan. 11,'36
Lonely Trail, The 3561	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	66	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 26.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 16,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Red River Valley 3563	Gene Autry-Frances Grant	Mar. 2,'33†	56	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56	May 16,'33
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room." Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Down to the Sea	Russell Hardie-Ann Rutherford			
(See "Beneath the Seas," "In the Cutting Room," May 30,'36)				
Follow Your Heart 3509	Marion Talley-Michael Bartlett			
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars 3573	Gene Autry-Dorothy Dix	June 22,'36†		
(See "In the Cutting Room," May 16,'36.)				
Hearts in Bondage (G) 3508	James Dunn-Mae Clarke	Aug. 15,'36	*70	June 6,'36
Navy Born 3516	William Gargan-Claire Dodd	June 15,'36†		
(See "In the Cutting Room,' May 2,'36.)				
Ticket to Paradise 3533	Roger Pryor-Wendy Barrie	July 10,'36†		
(See "In the Cutting Room," May 30,'36.)				
Winds of the Wasteland 3562	John Wayne-Phyllis Fraser	July 6,'36†		
(See "In the Cutting Room," May 23,'36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 606	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 6
(Exploitation: Mar. 14,'36, pp. 66, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	63	Nov. 23
(Reviewed under the title, "Two Faces.")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	66	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36†	85	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'33†	81	May 2,'33
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'33
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'33†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'33†	110	Feb. 22,'33
(Exploitation: Mar. 7.'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 67; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	Jas. Barton-Margaret Callahan	Sept. 20†	68½	Oct. 5
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 63.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 16	96	Oct. 12
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 6,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 16,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	76	Oct. 19
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 6,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 16,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 6†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bunker Bean	Owen Davis, Jr.-Louise Latimer			
(See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)				
Last Outlaw, The (G)	Harry Carey-Hoot Gibson	June 19,'36†	*73	May 30,'36
Marry the Girl	Barbara Stanwyck-G. Raymond			
(See "In the Cutting Room," May 30,'36.)				
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss	Anne Shirley-John Beal			
(See "In the Cutting Room," May 23,'36.)				
Mummy's Boys	Wheeler and Woolsey			
Never Gonna Dance	Fred Astaire-Ginger Rogers			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 26.)				
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 6,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	66	Apr. 11,'36
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83: Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124.)				
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 6,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	*75	Apr. 16,'36
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	*65	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
Human Cargo* (G)	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody* (G)	Jane Withers-Ralph Morgan	June 12,'36†	*72	Mar. 26,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 63; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
Metropolitan (G) 616	Lawrence Tibbett-Virginia Bruce	Nov. 6†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 9
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	*75	May 30,'36
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	67	Nov. 2
(Exploitation: Feb. 6,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 16†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Aisle*	Michael Whalen-Gloria Stuart	July 24,'36†		
Border Patrolman, The* 650	Geo. O'Brien-Polly Ann Young	July 3,'36†		
Bowery Princess, The*	Shirley Temple-Frank Morgan			
Charlie Chan at the Race Track*	Warner Oland-Helen Wood			
Crime of Dr. Forbes, The*	Gloria Stuart-Robert Kent	July 17,'36†		
(See "In the Cutting Room," May 30,'36.)				
Educating Father* (G)	Jed Prouty-Shirley Deane	July 10,'36	*58	May 30,'36
(See "In the Cutting Room," May 23,'36.)				
Girls' Dormitory	Ruth Chatterton-Herbert Marshall-Simone Simon			
High Tension	Brian Donlevy-Glenda Farrell	June 26,'36†		
Pepper*	Jane Withers-Irvin S. Cobb			
Poor Little Rich Girl, The* (G)	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
Ramona	Loretta Young-Don Ameche			
Road to Glory, The (G)	Fredric March-Warner Baxter-Lionel Barrymore-June Lang		*100	June 6,'36
Sing, Baby, Sing	Alice Faye-Adolphe Menjou			
Sins of Man (G) 646	Jean Hersholt-Don Ameche	June 19,'36†	*85	May 16,'36
To Mary—With Love	Warner Baxter-Myrna Loy			
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room,' May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	65	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 6,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117.)				
Melody Lingers On, The (G)	Josephine Hutchinson-George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 6,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 63, 84; Apr. 4,'36, pp. pp. 84, 69; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15.'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 16,'36, p. 77.)				

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
(See production article, June 6,'36, p. 14.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier	July 10,'36†	76	Nov. 30
Last of the Mohicans, The	Randolph Scott-Heather Angel			
Man Who Could Work Miracles, The	Roland Young			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	*72	May 9,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117.)				
Magnificent Obsession (G) 8008	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84: Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole!	Ann Preston-Henry Hunter	June 14,'36†		
(See "In the Cutting Room," May 9,'36.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	*115	May 9,'36
(See musical analysis, May 9,'36, p. 65.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crash Donovan 9031	Jack Holt-Nan Gray	June 12,'36†		
(See "In the Cutting Room," May 30,'36.)				
My Man Godfrey	William Powell-Carole Lombard			
(See "In the Cutting Room," June 6,'36.)				
Ride 'Em, Cowboy	Buck Jones-Luana Walters			
Two in a Crowd	Joel McCrea-Joan Bennett			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	83	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				
Parole	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 88.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 25,'36, p. 96.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 28
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Sons O'Guns 911	Joe E. Brown-Joan Blondell	May 30,'36†	*85	May 2,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G)	Fredric March-O. De Havilland	Aug. 29,'36	*138	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Killer, The	Barton MacLane-June Travis			
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Blood Lines	Patricia Ellis-Dennis Moore			
(See "In the Cutting Room," May 30,'36.)				
Cain and Mabel	Marion Davies-Clark Gable			
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Green Light	Errol Flynn-O. De Havilland			
Green Pastures, The (G)	Rex Ingram		93	May 30,'36
(See production article, May 2,'36, p. 16.)				
Hard Luck Dame 912	Warren William-Bette Davis	Aug. 8,'36†		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Hot Money 926	Ross Alexander-Beverly Roberts	July 25,'36†		
(See "In the Cutting Room, May 2,'36.)				
I Gave My Heart	Kay Francis-George Brent			
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 1,'36†	60	May 18,'36
Lone Star Ranger	Dick Foran-Anne Nagel			
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118.)				
Public Enemy's Wife 913	Pat O'Brien-Margaret Lindsay	July 11,'36†		
(See "In the Cutting Room," May 30,'36.)				
Slim	Pat O'Brien-Henry Fenda			
Trailin' West	Dick Foran-Paula Stone			
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				
Way for a Pirate	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 18
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	85	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 18,'38
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'38	93	May 18,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, The (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 16,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. [illegible]
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*All dates are 1935 unless otherwise stated*]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30',36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Tteched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	7

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)		
Disorder in the Court (3 Stooges)		
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)		
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde	May 15,'36†	18
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms		
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	8
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm	May 15,'36†	10
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	10
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	10
Tomorrow's Champions	July 23	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Let's Ring Doorbells	Nov. 7†	7
Playing Politics		
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19

FROLICS OF YOUTH

Title	Rel. Date	Min.
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
It Happened All Right	May 15,'36†	19
Peaceful Relations	June 19,'36†	2 rls.

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range	June 5,'36†	2 rls.
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 18†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 8†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'Im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	18
White Hope, The	Mar. 27,'36†	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	8
Busy Bee, The	May 29,'36†	6
Circus Days	Sept. 6†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	8
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May .1,'36†	6
Sailors' Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	8
Ye Olde Toy Shop	Dec. 13†	8

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	9
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
Ye Old Saw Mill	Aug. 30†	17

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7

NEWSLAUGHS

Title	Rel. Date	Min.
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.

8 THRILLING JOURNEYS

Title	Rel. Date	Min.
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		6
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 18,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	8
6. Nomads of the River	Apr. 17,'36†	8
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9

PORT O' CALLS

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-ISING (Happy Harmonies)		
14—Old Plantation, The	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	6
Little Boy Blue	May 23,'36†	11
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36†	9
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 26†	20
OUR GANG		
Arbor Day	May 2,'36†	16
Divot Diggers	Feb. 6,'36†	15
Follies of 1936	Nov. 30†	16
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	16
Second Childhood	Apr. 11,'36†	19
SPECIAL		
Audioscopiks		6
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	6
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'38†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
COLOR CLASSICS		
Cobweb Hotel	May 15,'36†	8
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	6
Lucky Stars	Dec. 27†	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'38†	11
Musical Fashion	June 12,'36†	
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 26,'36†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money — Deep Sea Delicacies — Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'38†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	9
No. 10—	Apr. 24,'36†	10
No. 11—	May 22,'36†	
No. 12—	June 19,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 8	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rhythm Party	June 12,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	6
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
SCREEN SONGS		
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	6
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 6,'36†	16
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'38†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 6†	16
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	16½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	16
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	16
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	6
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	16½
Framing Father	Apr. 17,'36†	18½
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counsellitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	16½
Wholesailing Along	May 29,'36†	17
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 26	11
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
NORTON		
Alchemist's Hourglass, The		16
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	19
Filming Feminine Headliners	Dec. 27†	19

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
10. Mickey's Grand Opera		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves		10

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 18	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bsuad (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Battle Royal	June 22,'36†	
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'38†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'38†	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'38†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'38†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 6)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'38†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Variété Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	2 rls.
Blasted Event, A Johnny Berkes	July 11,'36†	

BROADWAY BREVITIES

Title	Rel. Date	Min.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnivals Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Debbs	May 2,'36†	21
When You're Single Cross and Dunn	May 16,'36†	2 rls.
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16 Phantom Ship, The	Feb. 1,'36†	7
No. 17 Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36.	1 rl.
No. 22—Porky's Pet	July 11,'36†	

MELODY MASTERS

Title	Rel. Date	Min.
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'38†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'38†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 22—When I Yoo Hoo	June 27,'36†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.

PEPPER POT

Title	Rel. Date	Min.
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version) (1st episode, 3 rls., followed by 14 two-reel episodes.)	Apr. 18,'36†	2 rls. (each)
Custer's Last Stand Rex Lease-Lona Andre (also feature version) (1st episode, 5 rls., followed by 14 two-reel episodes)	Jan. 2,'36†	

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'38†	
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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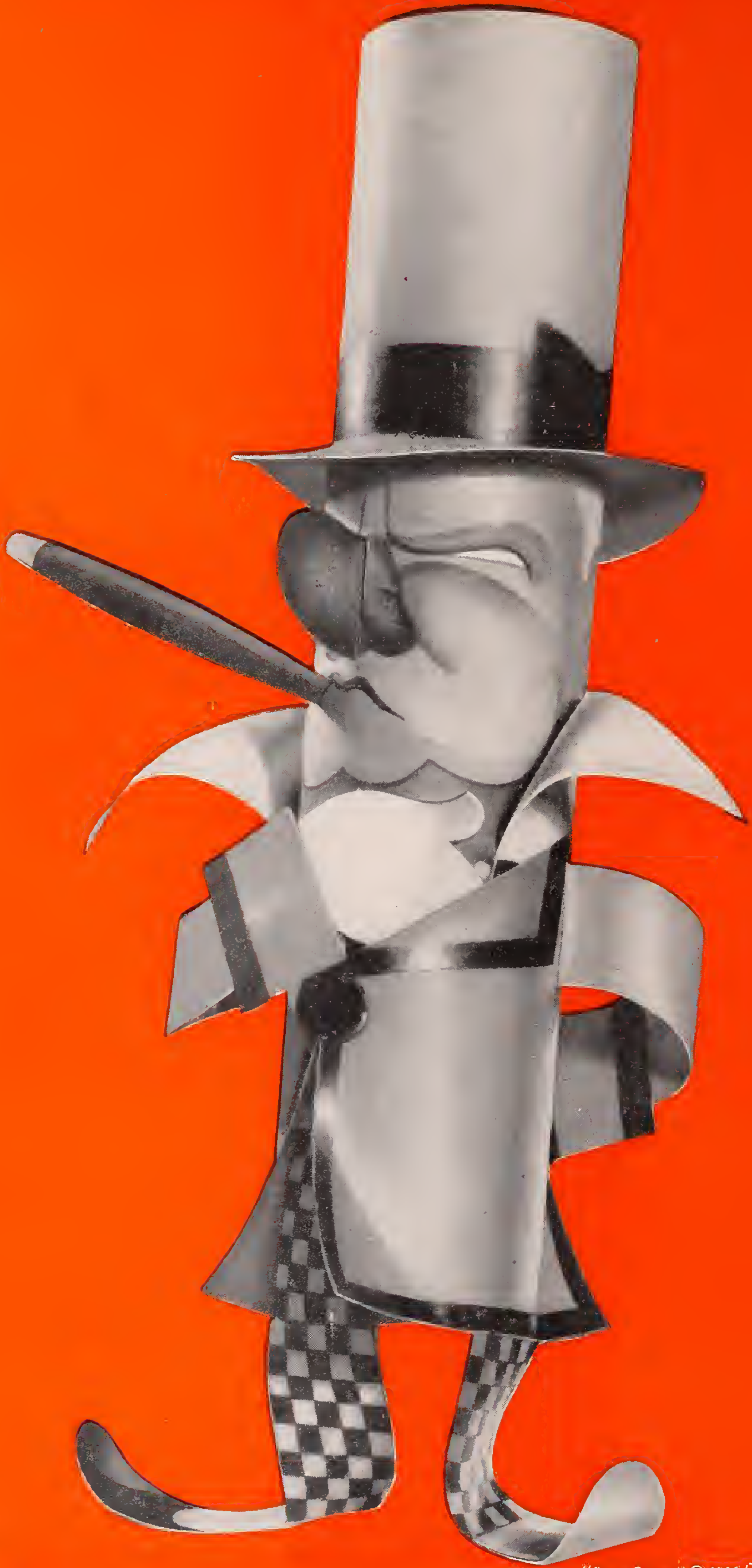

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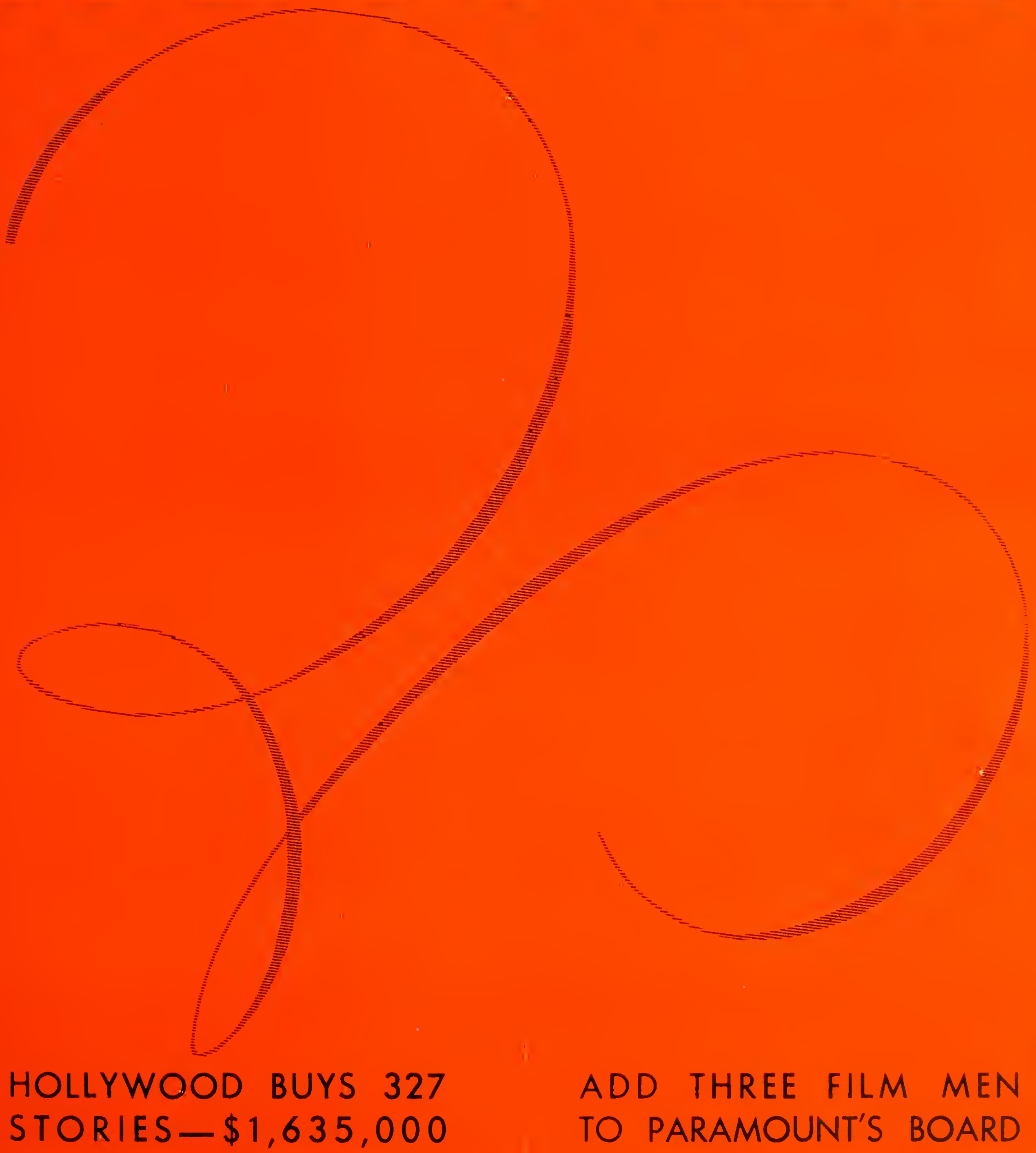

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VOL. 123, NO. 12

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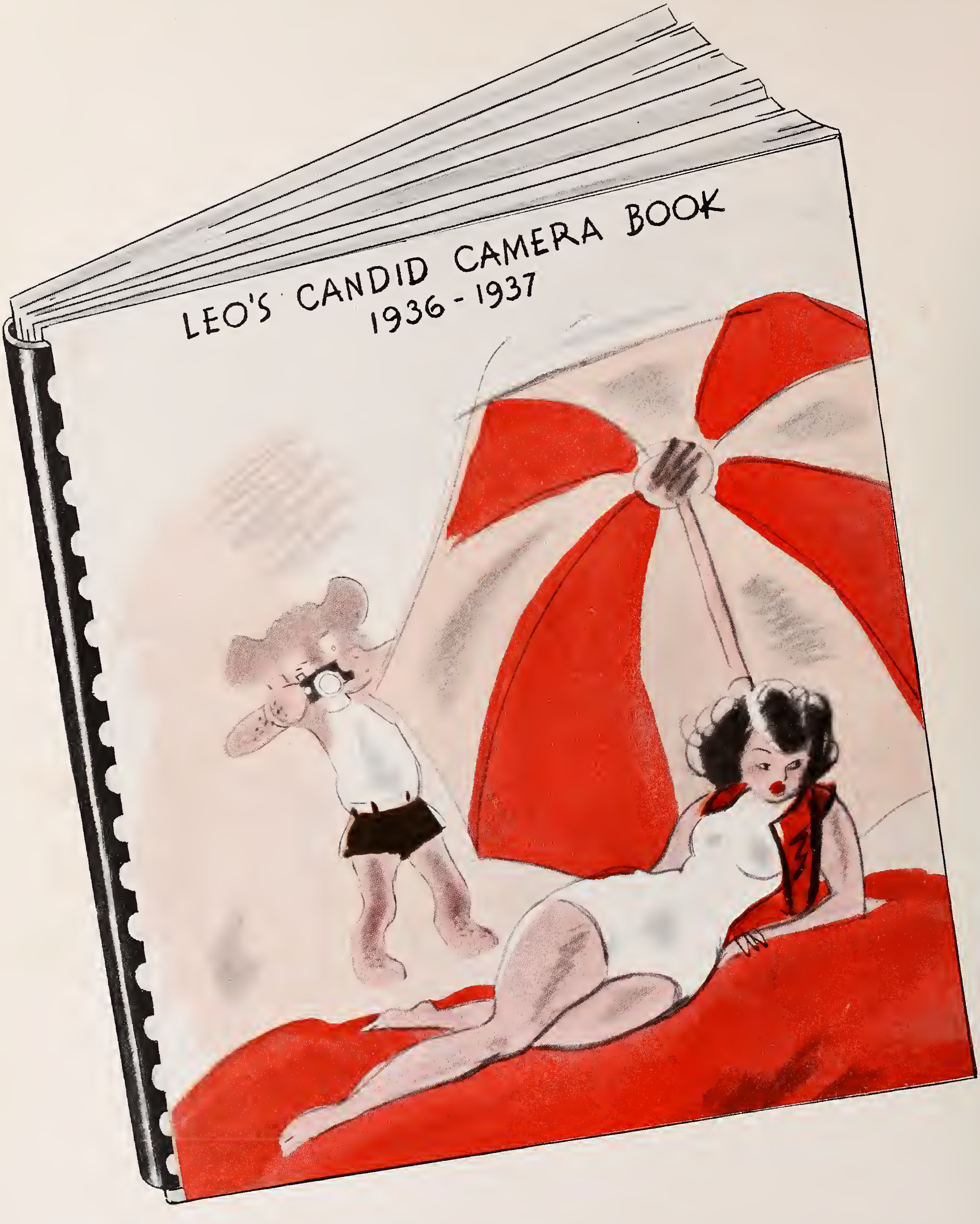
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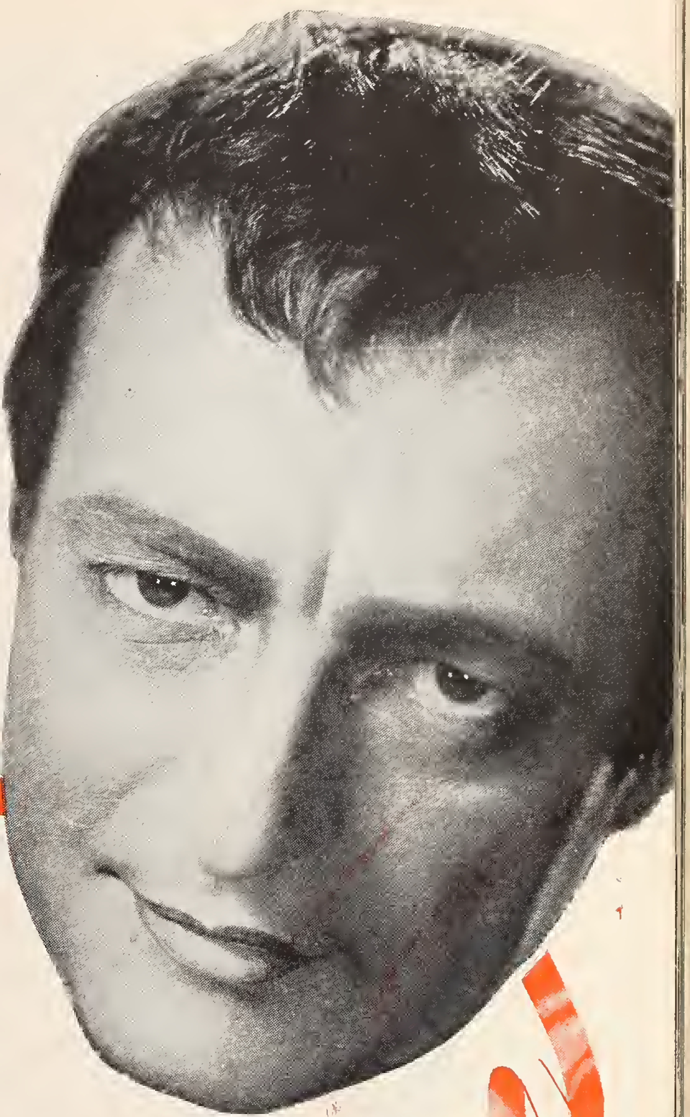

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MOTION PICTURE HERALD

Vol. 123, No. 12

June 20, 1936

BRITAIN'S PIONEER

A CERTAIN sector of the British press, and conspicuously the *Era*, a London amusement publication, is continuously engaged in the endeavor to make England the homeland of motion picture invention and often as maybe to fling animadversions at the historical findings of the editor of Motion Picture Herald. With rare industry and curious persistence the inconsistent, undocumented, and unanalyzed claims of persons equipped with rampant fancy and retroactive memories are quoted and cited with the finality typical of the prejudiced and the uninformed.

This is the more remarkable in that there is readily available in London a scientific and expert gentleman who was a pioneering participant of real note in the dawn years of the art—Mr. Robert W. Paul.

But Mr. Paul's veracious accounts and records would be most unsatisfactory to those writing patriots who do Britain disservice by the purveying of shallow fictions. For it chances that Mr. Paul's very considerable contributions, and his very real British priorities, were as he relates based upon the mechanisms taken to London from West Orange, New Jersey.

It was, incidentally, Mr. Paul who supplied motion picture equipment to M. George Melies, magician at the Theatre Robert Houdin in Paris. And it was M. Melies in turn who explored for the art capacities of the camera in all manner of manipulation with stop motion, overlapping dissolves, fade-outs and the like. Melies pictures imported in the early years inspired, instructed and spurred American cameramen contributing importantly to the founding of the mastery of the Hollywood technique to which the studios of the world turn today.

That and related matters would give our contentious British contemporary something real to discuss, but that would also require more labor and research than is involved in printing the letters and mouthings of myth makers.

While Mr. Paul has enjoyed scant attention in London, his work is well known in America and as will be set forth presently, he is in for further recognition on this side.

△ △ △

ACHIEVEMENT

ONLY the more thoughtful observers of the screen and its evolutionary processes can be fully aware of the sterling adventure quality of that flow of production which has brought in a short space of time from one studio such a sequence of achievements as "A Midsummer Night's Dream," "The Story of Louis Pasteur," "The Green Pastures" and now "The White Angel."

There has been, to be sure, ever a certain exploratory quality pervading the efforts of the Brothers Warner. Without dwelling on the very large expression of that flair in the bringing forth of sound, some more remote evidences come to mind, as for instance, "My Four Years in Germany," and also the spectacular quality of unanticipated success in "School Days."

While the sophomoric critics of the screen yearn for what they call "adult" film fare and go yapping after the inept cinema mannerisms of this and that red, pink, or yellow "genius," consistently sound development of the art comes, inevitably from what they call Hollywood, but which must emphatically include Burbank.

Most interesting of the manifestations on the Warner lot is the proof that outstanding effort expertly addressed at extraordinary production goes along regularly immediately alongside the less pretentious production lines demanded by the volume consumption of the theatres.

The same administrative machinery, and substantially the same creative mechanisms, deliver both lines of product. And, granting that the Warner staff does include many specialists of unusual competence, there is no indication that it enjoys any greater access to the talent pools of Hollywood than other organizations. There is therefore indication that basic administrative attentions, from selection of material to final fabrication, can, and in this instance does, determine both the character and quality of the resultant pictures.

Motion picture folk like to talk much about "the breaks" and to place large responsibility on Lady Luck, if she is a lady. But what has been wrought in the array of pictures named is not the product of chance. Luck has no such skill.

△ △ △

THE opposition of Mr. Roy Roberts of the Kansas City *Star* to the proposal to nominate Governor Bridges as a running mate for the Son of Kansas, lest the Democrats should sweep the country with "Landon Bridges falling down," reminds one of the alarm in the Mutual Film Corporation of 1914 when it was discovered that exhibitors were talking about the serial of the day as "The Million Dollar Misery." The serial, however, made just 700 per cent. That still leaves one unconvinced that Paramount started right with a volcano for a trade mark.

△ △ △

OF course, barristers, solicitors and even lawyers cannot advertise for business. Also the pursuit of ambulances is not considered the best practice. Therefore one must instantly dismiss any notion that it would be possible that Mr. Russell Hardy went to the Allied convention in Cleveland looking for business for the attorney general's office.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Story Record

Hollywood broke all records in creating a new source of story material with the wholesale purchase of 327 originals, books, plays and magazine manuscripts, investing at least $1,635,000, and assigning most of the new acquisitions to 1936-37 programs.

The relation of the purchases to previous similar transactions is treated in the article starting on page 12, *together with a record of the titles, with available production credits.*

Half and Half

Commencing in 1937, Korean exhibitors will have to give more than half of their screen time to Japanese product. Present requirements are for one-third. Exhibitors, distributors and Korean motion picture patrons are seeing what can be done about it.

Correspondent Chikushi Tani's account of this and other developments is published on page 82.

Politics

Last week Pennsylvania's Republican Senator Davis was assured action at the next session of Congress on his sidetracked resolution to investigate expenditures of governmental emergency agencies, notably the WPA. Senator Davis and others are apprehensive lest the WPA circulate during the pre-election campaign New Deal propaganda in newsreel form. Meanwhile, other agencies have been releasing pictures, promptly labeled "trial balloons" by administration opponents.

A survey of the developments to date is published on page 18.

More Aggression

Despite Erpi's cut in rates, RCA continues its invasion of the major studios, and this week added Warner Brothers, Erpi's first customer, to the list of companies for which it will provide sound recording. Meanwhile, indications point to a "war" for dominance.

Developments are related on page 59.

Double Taxation

Under a two-way agreement on double taxation, American film companies fear they virtually will be subjected to the jurisdiction of the French Government, but nevertheless are accepting the regulations, which are optional. It has to do with the tax on business and industrial profits in France.

For particulars, and for text of the Franco-American pact, see page 93.

Small Town Copy

Advertising copy attuned to the needs of the small town exhibitor and campaigns to promote new faces among film players were the subjects of pleas made by Ed Kuykendall and Al Lichtman on the occasion of the presentation of the Associated Motion Picture Advertisers annual awards.

See page 72.

Universal Color

A new color process which uses one negative and multiple lenses, and is said to solve the time and cost problem in color photography, is being tested by Universal, which reports the development as "very promising."

For particulars, see page 96.

* * *

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The Young Idea

Young people's attitude toward motion pictures, their habits of theatre attendance and their opinions with relation to the probable effect of what they see, upon themselves and others, are subjects of a subcommittee's report to the Youth Committee delegated under the Survey of Human Needs of New Canaan, Conn. The screen gave very good account of itself, according to the subcommittee's summary of observations and recommendations.

Facts, figures and trends turned up by the investigators are presented in the story on page 83.

Intervention

Australian exhibitors, through their association, have invited governmental intervention in the affairs of the industry, especially as pertains to exchange-sponsored theatre building. A set of resolutions has been drawn up. A preliminary parley failed to mend differences.

Exhibitors' resolutions are included in a general discussion of the Australian situation presented on page 100.

Uncle Sam, Producer

Uncle Sam rises as leading stage producer, as Broadway goes on its summer vacation. The beginnings of a 10-theatre vaudeville circuit in New York, free open air shows playing to thousands, touring of successful WPA legitimate attractions, all are part of the current federal theatre activity—competition to the motion picture theatres.

See page 64.

British Exhibitors Meet

Complaints of intimidation by distributors and threats of construction of opposition theatres to enforce company demands were before theatremen of Great Britain as final preparations were rushed for the annual Summer Conference of the Cinematograph Exhibitors Associated, opening at Eastbourne on Monday, June 22d.

A discussion of problems before the Conference appears on page 103.

Precarious

Evidence is piling up that the position of the American industry in Germany is becoming increasingly precarious and its future extremely uncertain. Seven American films were banned by the Nazi censors in the last few days, and "The Country Doctor" was rejected on the ground that Jean Hersholt is of Jewish ancestry.

What is happening in Germany is related on page 102.

Paramount Elects

At their annual meeting in New York on Tuesday stockholders of Paramount elected five new members to the board of directors, three of them men of experience in the motion picture industry. The meeting was enlivened frequently by insistent questioning of officers as to the status of President John E. Otterson, the nature of the report on company affairs recently submitted by Joseph P. Kennedy and related matters.

Names of the new directors and an account of the meeting are published on page 63. Exclusive pictures on page 62.

IATSE Plans

Delegates returned to their homes this week from the IATSE convention in Kansas City with a new insight into affairs of the motion picture's biggest union, learning, principally, that the organization at once will conduct a movement to unionize some 9,000 non-union theatres in America, and that a new constitution and bylaws will be used to keep squabbles of the individual locals out of the courts.

The convention brought many developments of importance, at least to unionism in exhibition. These are related starting on page 79.

Historical

Taking up where the story of "Henry VIII" left off, "Nine Days a Queen" continues on the screen the historical record of the colorful Tudor period of English history with Cedric Hardwicke as the Earl of Warwick and Nova Pilbeam as the queen.

Scenes from the picture and a story by Bruce Allan in London appear on pages 10-11.

"Law Abiding"

The superior court in the state of Washington this week declared the American Society of Composers, Authors and Publishers to be law abiding, not violative of the state laws or of the Constitution, in dismissing an anti-trust action pending against the Society, vacating a receivership. Other harassments face ASCAP, however.

For this and other developments in the field of film music, see page 72.

Succession

Morris Leonard has been appointed successor to veteran Jack Miller as head of the Chicago Exhibitors Association and will take over leadership of the organization, one of the oldest in the country, July 1st. Mr. Leonard is and will continue to be legal and real estate counsel for Balaban & Katz.

Bill Crouch describes the organization's position and prospects on page 114.

Harmony in Principle

Following meetings with representatives of GB Pictures, Twentieth Century-Fox and United Artists last week, exhibitor leaders seeking revision of trade practices announced that practically all major companies are in agreement, in principle, with the views expressed in proposals presented by the exhibitor committee.

A complete summarization of the situation is published on page 104.

Quigley Awards

That the Quigley Awards for outstanding exploitation of motion pictures are recognized by the public internationally as a signal honor for specialized achievement was the keynote of the address by Governor Clyde Tingley of New Mexico in presenting the Bronze Plaque to Russell Hardwick of the Lyceum theatre at Clovis last week. Governor Tingley made a 120-mile special trip to Clovis for the occasion.

Governor Tingley's words and Mr. Hardwick's reply are recorded on page 101.

42 from "U"

Delegates to the Universal sales convention at the Hotel Astor, New York, were told on Tuesday that the company will release 42 features and four serials on its 1936-37 program. President R. H. Cochrane addressed the convention in the opening session, emphasizing "complete harmony and understanding between the studio and the sales department." James R. Grainger, general sales manager, presided.

The convention is reported in story and picture on page 96.

Prediction

Board chairman Joseph M. Schenck uttered pessimistic predictions pertaining to British production practice at his office in Hollywood last week. Exempting the English film executives whose interests are aligned with those of Twentieth Century-Fox, Mr. Schenck described others, tempted by ready availability of finances, as in the act of duplicating production and administration errors committed in Hollywood during boom days.

Mr. Schenck's exact phraseology is reported on page 73.

Vienna Volunteers

Artistic and civic Viennese have established the Austrian Society of Friends of the Motion Picture with a view toward showing members films not generally exhibited in Austrian cinemas, discussing motion picture problems and developments.

From Vienna comes Dr. Adolph Nichtenhauser's story of the organization's inception and intentions, on page 64.

Denunciation

Bank Night "not only feeds the craze for gambling, but tends to the use of cheap features instead of the more desirable pictures," according to the executive committe of the Federal Council of Churches of Christ in America, in convention in New York this week. Two mountain ranges to the west, the first annual convention of Bank Night distributors went into session at Denver, Colo. The church organization represents 23 religious denominations with 22,000,000 communicants. Bank Night executives claim 4,000 theatres.

For details, see page 87.

Television "Bridle"

The Government this week took a hand in the problem of television when technicians and manufacturers met with members of the Federal Communications Commission on allocation of frequencies. The commission was told that the public already has invested three billions in receiving sets. There were also verbal explosions against RCA from independents' counsel.

Details of developments are recorded starting on page 90.

First Year

Following conferences with independent producers in Hollywood, President Edward L. Apperson of Grand National announced a minimum of thirty features, with a possible ceiling of fifty-two, for the first year's program of the newly formed company. A series of regional sales conventions will start next month with Carl Lesserman, general sales manager, in charge.

Additional information relevant to the organization's activities appears on page 97.

Cameras Whir

Production, lately lagging, spurted last week with Hollywood studios placing ten new pictures before the cameras. In the same week seven were completed. Passing of the sales convention season is regarded as accountable for the increased activity.

Gus McCarthy purveys complete information pertaining to the pictures started and finished in "The Hollywood Scene" section of this issue, page 73.

54 from RKO

Ned E. Depinet, president of RKO-Radio, announced 54 features and 192 short subjects for the company's 1936-37 schedule at the sales convention held this week at the Hotel Waldorf Astoria in New York. Convention attendance was reported in excess of 350.

The convention is reported in story and picture on page 99.

REENACT HISTORY

by BRUCE ALLAN
in London

HISTORY HAD ESTABLISHED quite a reputation for repeating itself long before the coming of the camera. It has improved its record since. Production cycles come and go, trends taper off and vogues vanish, but the pages of the past consistently provide, year after year, a steady flow of substantial screen material, most of it box office in the soundest sense of the term. Laid end to end chronologically the successful motion pictures based on historical fact might make up a pretty comprehensive record of this thing we call civilization—an engaging if impractical prospect—and in such an alignment the first scene of "Nine Days a Queen" would be spliced to the last scene of "Henry VIII." A bit of montage substituting Frank Cellier for Charles Laughton in the royal deathbed scene, with which one picture ends and the other begins, would take care of the technical aspect nicely.

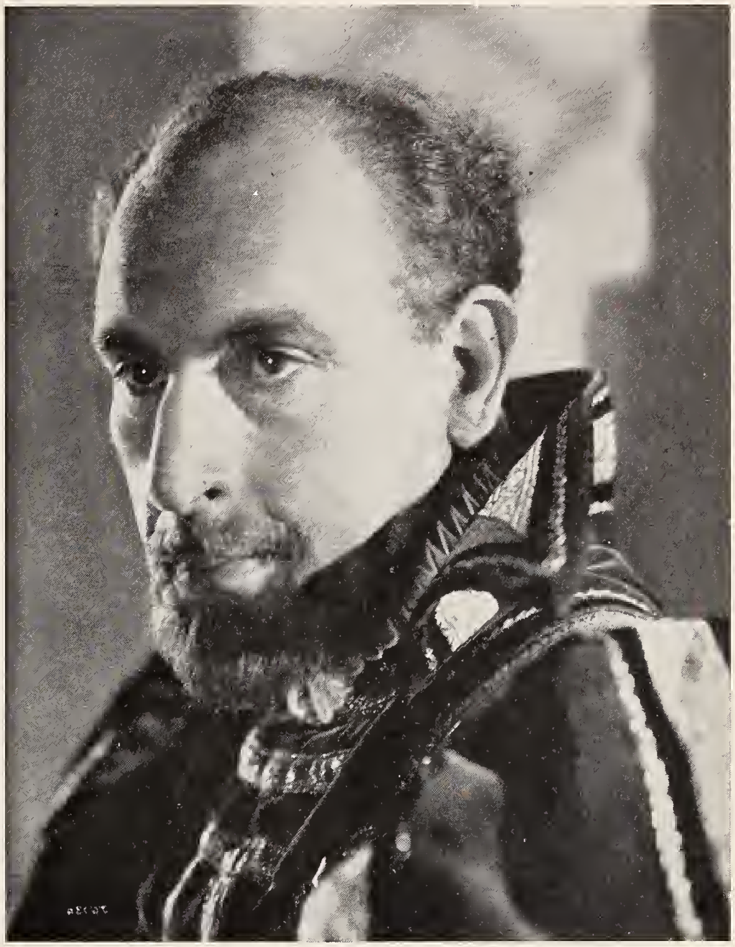
"Nine Days a Queen" is a Gaumont-British production dealing with the England that Henry VIII left behind him with detailed instructions as to who should govern it in his stead. The Earl of Warwick was not among the four named by the dying monarch in order of succession, but his efforts to correct that circumstance accounted for the historical incidents portrayed in the picture. Warwick, dubbed "King Maker" for his enterprise in that direction, is played by Cedric Hardwicke, lately seen impressively in "Les Miserables" and "Things to Come." Distinguished for his delineation of mannerly malevolence, the Warwick role fits him like his doublet and hose.

The young lady whose brief and tragic tenancy of the throne affords the picture its title was Lady Jane Grey, whose fate has been celebrated in novel and song almost since the executioner's blade marked the coming of the tenth day. The character is assigned to Nova Pilbeam, recently featured in "Little Friend" and "The Man Who Knew Too Much," who is costarred with Mr. Hardwicke in this production. Others in the cast are John Mills, Felix Alymer, Sybil Thorndyke, Frank Cellier, Desmond Tester, Gwen Francon Davies, Martita Hunt, Miles Malleson and Leslie Perrins.

Robert Stevenson, director of "Little Friend," directed "Nine Days a Queen," for the story of which, being history, the producers considerately decline to name an author. Dialogue is by Miles Malleson, unafraid to go on the set and speak his own, and T. Heslewood acted as period advisor with the results shown pictorially herewith. Art direction is by A. Vetchinsky.

The story is motivated by Warwick's ambition, which drives him to extreme lengths. He conspires to force Lady Jane Grey, fourth in succession to the throne, to marry his son. The young people, ultimately, pay with their lives for Warwick's momentary and evanescent triumph.

IN "NINE DAYS A QUEEN"



HOLLYWOOD RAIDS STORY MART FOR 327 MANUSCRIPTS

36 Producers Shatter Records in Wholesale Buying Spree; Take 22 Plays, 102 Published Works and 193 Originals

by JAMES P. CUNNINGHAM

Unprecedented story-buying activity conducted by the producers of Hollywood developed in the past few weeks the largest single new source of supply ever opened at one time, bringing to the studios 327 manuscripts from which to select material for the motion picture screens of the world.

The average monthly story-purchase prevailing heretofore was 63 and was dwarfed in comparison to the 170 manuscripts purchased in May and 157 in April. The nearest approach occurred in April, 1935, when the purchase of an even 100 stories was negotiated by all companies.

Hollywood's biggest raid on record on the stage of Broadway, the book publishers, magazine availabilities and the outside vaults holding desirable original manuscripts is explained by the keen competition which this year has marked the construction of new feature programs at the pre-seasonal period.

Prices paid for the plots ranged as high as $50,000. Taking the arbitrary estimate of only $5,000 expended on each deal, the 327 purchases represent an investment of at least $1,635,000. This figure in all likelihood would exceed $2,000,000 if the true prices were known.

The new purchases are for the most part intended (a) To fulfill the few remaining commitments still to be made on the present 1935-36 feature programs; and, (b) To form the backbone of 1936-37 programs, as presently being announced.

The stage of Broadway is growing less important to Hollywood as a source of story supply, Hollywood taking only 10 plays in May and 12 in April, whereas the original story—86 purchased in May and 107 in April—continues to build as the chief source, comparing as follows:

Purchases in May	Originals	Magazine Stories	Books	Plays	Total
Totals	86	19	55	10	170
Percentage.	51%	11%	32%	6%	100%

Purchases in April	Originals	Magazine Stories	Books	Plays	Total
Totals	107	13	25	12	157
Percentage.	68%	8%	16%	8%	100%

The April and May purchases of 107 and 86 originals, respectively, compares with the previous monthly average of 31 originals; the April and May purchases of 13 and 19 magazine stories, respectively, compares with the previous monthly average of six; the April and May purchases of 25 and 55 books, respectively, compares with the previous monthly average of 33 books, while the April and May purchases of 12 and 10 plays, respectively, compares with the previous monthly average of seven plays bought. And with Hollywood nurturing a "mad" at Broadway over the new dramatists' pact, the tendency to look to Broadway as a story source for Hollywood is expected to lessen.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
April, 1935.....	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53(a)	4	91
October	7	5	2	14
November	22	12(b)	5	39
December	22	12(c)	4	38
January, 1936 ..	14	18(d)	5	37
February	35	38(e)	4	77
March	24	19(f)	2	45
April	107	48(g)	12	157
May	86	74(h)	10	170
TOTALS FOR 12 MONTHS	503	390(i)	91	964

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 19 published magazine stories.
(i) Including 61 published magazine stories.

Paramount participated more actively in the April-May story buying than any other company ever recorded, taking some 66 manuscripts, buying 25 of the "Elsie Dinsmore" stories in one clip, to be used in the new season and for several seasons thereafter. Radio bought 34 in April and May; MGM, 33; Columbia, 32; Warners, 32; Twentieth Century-Fox, 16; Universal, 15; the independent Leichter Productions, 14; FitzPatrick Pictures, 12, and Republic, 10. The remaining acquisitions were spread over some 26 independent producers.

Some of the best books, plays and originals to be made available in years, insofar as potential box office material is involved, were taken in the heavy April-May buying activity, as witness their appearance in the complete record below.

Manuscripts Bought in April

Titles of the 157 original stories, magazine yarns, books and plays bought by Hollywood producers during April, principally for 1936-37 production, together with all available filming credits, are as follows:

Purchase of 170 Pieces in One Month Compares with 63 Previous Average; Original Stories Lead Acquisitions

Ah, Miss Keane, magazine story, by Grace Sartwell Mason, purchased by Paramount, for Virginia Weidler and Billy Lee; production by A. M. Botsford.

Air Minded, original, by Eddie Moran, purchased by Radio; screen play by Eddie Moran.

And Sudden Death, book and magazine article (title purchased only), taken by Paramount, for Frances Drake, Randolph Scott and Charles Quigley. Title is tentative.

As Good as Married, original, by Norman Krasna and Eddie Buzzell, purchased by Universal; production and direction by Lynn Starling; screen play by Mr. Buzzell and Mr. Starling.

Assassins, original (known as "Flirting with Fate," as a silent production), purchased by Radio, for Joe Penner and "Parkyakarkas."

Auld Lang Syne, original, purchased by FitzPatrick Pictures.

Bard of Avon, original, based on the life of Shakespeare, purchased by FitzPatrick Pictures.

Behold the Bridegroom, play, by George Kelly, purchased by Radio, for Herbert Marshall and Barbara Stanwyck; production by Robert Sisk.

Bells of St. Mary's, original, purchased by FitzPatrick Pictures.

Benedict Arnold, original, by Albert Shelby Levino, purchased by Paramount, for Claudett Colbert and Randolph Scott; production and direction by Wesley Ruggles.

Bengal Killer, original, by Earl Fenton, purchased by Warners, for Barton MacLane.

Bicycle Made for Two, original, purchased by London Films (United Artists), for Ralph Richardson and Lawrence Olivier; production by Alexander Korda; direction by Rene Clair.

Big Game, original, by Francis Wallace, purchased by Radio; production by Pandro Berman; screen play by Irwin Shaw.

Blood Lines, original, purchased by Warners, for Patricia Ellis and Donald Woods; direction by William Clemens.

Body Snatcher, magazine story, by Theodore Tinsley, purchased by Columbia.

Born to Dance, original musical, by Jack McGowan and Sid Silvers, purchased by MGM, for Eleanor Powell; direction by Roy Del Ruth; music by Nacio Herb Brown and Arthur Freed.

Broadway Afternoon, magazine story, by Matt Taylor, purchased by Paramount, for Akim Tamiroff, Kent Taylor and Terry Walker; production by A. M. Botsford.

Call It a Day, play, purchased by Warners.

Captain's Table, original, purchased by FitzPatrick Pictures.

Chalk Dust, play, purchased by Columbia.

Chinese Orange Mystery, book, by Ellery Queen, purchased by Republic.

City of Conquest, book, by Aben Kandel, purchased by Columbia as possible producing vehicle for Frank Capra.

Class Prophecy, magazine story, by Eleanor Griffin, purchased by Universal, as possible starring vehicle for Jane Wyatt.

Clutching Hand, book, by Arthur B. Reeve, purchased by Stage and Screen Productions, for production under Louis Weiss's supervision and Albert Herman's direction, as a serial.

Coast Guard, original, purchased by Radio,

ORIGINALS LEAD STORY PURCHASES

36 Companies Buy 193 Originals, 32 Magazine Stories, 80 Books, 22 Plays for 1936-37

	April Purchases					May Purchases					
Companies	Orig-inals	Maga-zine Stories	Books	Plays	April Totals	Orig-inals	Maga-zine Stories	Books	Plays	May Totals	Grand Total
Banner	..	..	..	..	..	1	..	..	..	1	1
Brisson, Carl	1	..	..	..	1	..	..	..	..	..	1
Brown, Harry	..	..	2	..	2	..	..	..	..	..	2
Chesterfield-Invincible	2	..	..	..	2	1	..	..	..	1	3
Columbia	6	1	1	1	9	11	8	3	1	23	32
Crescent	1	..	..	..	1	..	..	..	..	..	1
Criterion (U.A.)	..	..	..	..	..	1	..	1	..	2	2
FitzPatrick	12	..	..	..	12	..	..	..	..	..	12
French M. P. Co.	..	..	..	..	..	..	..	1	..	1	1
GB Pictures	1	..	1	..	2	1	..	2	..	3	5
Goldwyn (U.A.)	2	..	..	..	2	..	..	..	..	..	2
Grand National	..	..	..	..	..	1	..	..	..	1	1
Hirliman	..	..	1	..	1	2	..	..	..	2	3
Leichter	..	..	..	..	..	14	..	..	..	14	14
London (U.A.)	3	..	..	..	3	..	..	..	..	..	3
Mercury	..	..	..	..	..	1	..	..	..	1	1
Metro-Goldwyn-Mayer	13	2	3	2	20	4	1	1	7	13	33
National Independent	..	1	..	..	1	..	..	..	..	..	1
Paramount	15	4	5	1	25	11	2	28	..	41	66
Pickford-Lasky (U.A.)	..	..	..	1	1	..	..	..	..	..	1
Pioneer	1	..	..	..	1	..	..	..	..	..	1
Principal (Lesser)	13	..	..	..	13	..	..	..	..	..	13
RKO Radio	12	..	3	2	17	12	3	2	..	17	34
Republic	3	3	3	..	9	1	..	..	..	1	10
Royer, Fanchon	..	..	..	..	..	1	..	..	..	1	1
Saville (U.A.)	1	..	..	..	1	..	..	..	..	..	1
Schulberg	..	..	..	..	..	1	..	..	..	1	1
Selznick Int'l (U.A.)	..	..	..	..	..	1	..	..	..	1	1
Sherman, Harry	..	..	..	..	..	..	..	6	..	6	6
Sherman, Roslyn	..	..	..	1	1	..	..	..	..	..	1
Stage and Screen Prod.	..	..	1	..	1	..	..	..	..	..	1
20th Century-Fox	1	1	3	1	6	6	..	3	1	10	16
Universal	7	1	1	..	9	3	2	1	..	6	15
Victory	..	..	1	..	1	3	..	3	..	6	7
Wanger, Walter	1	..	..	..	1	1	..	..	..	1	2
Warners-First National	12	..	..	3	15	9	3	4	1	17	32
TOTALS	107	13	25	12	157	86	19	55	10	170	327
	68%	8%	16%	8%	100%	51%	11%	32%	6%	100%	

for Barbara Stanwyck and Preston Foster; production by Edward Small; screen play by Frank Weed.

Country Gentleman, original, purchased by Republic.

Covenant with Death, original, by John Balderston, purchased by Samuel Goldwyn (United Artists), for Merle Oberon.

Danton, original, based on the life of George Jacques Danton, to be written by Sheridan Gibney and Abem Finkel, purchased by Warners; production by Max Reinhardt.

David Livingstone, original purchased by FitzPatrick Pictures.

Death in Paradise Canyon, book, by Philip Wylie, purchased by Twentieth Century-Fox.

Devil is a Sissy, original, by Roland Brown, purchased by MGM, for Freddie Bartholomew, Jackie Cooper and Mickey Rooney, production by Frank Davis and Bernard Hyman; adaptation by Richard Schayer.

Diamond Rush, original, by William Rankin, purchased by Paramount, for Gary Cooper and Carole Lombard; production and direction by Wesley Ruggles; screen play by William Rankin and Philip MacDonald.

Doctor's Wife, original, by Julian Street, purchased by Paramount.

Don't Turn 'Em Loose, original, by Ferdinand Reyher, purchased by Radio.

Draegerman Courage, original, purchased by Warners.

Espionage, original, by Walter Hackett, purchased by MGM; production by Harry Rapf.

Even Stephen, original, by Gerald Beaumont, purchased by Warners.

Everybody Sings, original, by Edward Grant, purchased by Universal, for Victor McLaglen; direction by Ralph Murray; production by Lou Brock.

Everybody's Sweetheart, original, by Gerald Beaumont, purchased by Warners, for Sybil Jason.

Fifty Roads to Town, book, by Louis F. Nebel, purchased by Twentieth Century-Fox.

Five Women Walked, original, by Greta Gould, purchased by Warners (Cosmopolitan), for Marion Davies.

Flor-I-Da-Lute, book, by H. Edwin Mootz, purchased by National Independent.

Follow Your Heart, original (from Dana Burnett's "Spotlight"), purchased by Republic, for Marion Talley; direction by Aubrey Scott; scenario by Leonard Fields, Lester Cole and Nathaniel West.

Fugitive Sheriff, original, by Nate Gatzert, purchased by Columbia, for Ken Maynard, Beth Marion, Walter Miller, Hal Price and John Elliott; direction by Spencer Gordon Bennett; screen play by Nate Gatzert.

Gal Called Chip, original, by Roy and Marjorie Chanslor, purchased by Universal.

Gangs of New York, book, by Herbert Asbury, purchased by Republic; screen play by Endre Bohem.

Gangway, original, purchased by FitzPatrick Pictures.

Gentleman from Mississippi, play, by Tom Wise, purchased by Twentieth Century-Fox.

Glory Trail, original, by John T. Neville, purchased by Crescent, for Tom Keene; production by E. B. Derr; direction by Lynn Shores; screen play by John Neville.

Gold, magazine story, by Clarence Budington Kelland, purchased by Paramount.

Gorgeous Hussy, book, by Samuel Hopkins Adams, purchased by MGM, for Joan Crawford and Robert Taylor; production by Joseph Mankiewicz; direction by Clarence Brown.

Great Day, play, by Vincent Youmans, purchased by MGM, for Nelson Eddy and Jeanette MacDonald.

Great Guns, original, by Jack McGowan and Sid Silvers, purchased by MGM, for Eleanor Powell; music by Cole Porter.

Happy-Go-Lucky, original, by Booth Tarkington, purchased by Principal Productions (Sol Lesser), for Bobby Breen; direction by Kurt Neumann.

Haul Your Freight, original, purchased by Chesterfield-Invincible.

Hippodrome, original, by Garret Fort and Ralph Murphy, purchased by Universal; production by Charles R. Rogers; advisor, R. H. Burnside; direction by Ralph Murphy.

His Stage Wife, original, by Ernest Vadja, purchased by Radio.

Hotel Haywire, original, by Preston Sturges, purchased by Paramount, for Charlie Ruggles, Mary Boland and Burns and Allen.

I, James Lewis, book, by Gilbert Gabriel, purchased by Paramount, as a possible vehicle for Claudette Colbert, to be directed either by Frank Lloyd or Wesley Ruggles.

Internes Can't Take Money, magazine story, by Max Brand, purchased by Paramount; production by Benjamin Glazer.

I Serve, original, by A. E. W. Mason, purchased by London Films (United Artists), for Flora Robson and Lawrence Olivier; production by Alexander Korda; supervision by Erich Pommer; direction by William K. Howard.

Island in the Skies, magazine story, by Leonard Lee, purchased by Twentieth Century-Fox.

It Happened in Paradise, original, by Don Hartman and Karl Freund, purchased by Paramount; production by Arthur Horn-

(Continued on following page)

80 BOOKS ACQUIRED FOR SCREEN

(Continued from preceding page)

blow; screen play by Arthur Sheekman and Nat Perrin.

Joe and Asbestos, newspaper cartoon script, by Ken Kling, purchased by MGM.

John Barleycorn, book, by Jack London, purchased by Twentieth Century-Fox.

John Halifax—Gentleman, purchased by FitzPatrick Pictures.

Johnny Gets His Gun, magazine story, by Lucian Gary, purchased by Paramount, either for Bennie Bartlett or David Holt; production by A. M. Botsford; supervision by Sid Brod.

Kiss in the Sun, original, by Frank R. Adams, purchased by Paramount; direction by Leo McCarey; screen play by Frank Adams.

Lady Be Careful, original, by Harry Ruskin, purchased by Paramount, as a possible starring vehicle for George Raft; production by Benjamin Glazer; screen play by Harry Ruskin.

Lady Who Played Fidele, original, by Gerald Beaumont, purchased by Warners.

Legal Holiday, original, by Dorothy Parker and Alan Campbell, purchased by Paramount, for Claudette Colbert and Gary Cooper.

Lion of Mayfair, original, by Frederick Lonsdale, purchased by London Films (United Artists), for Charles Laughton; production by Alexander Korda.

Lothario Abroad, original, by Estes Farmer, purchased by Carl Brisson.

Love Dream, original, purchased by FitzPatrick Pictures.

Love Insurance, book, by Earl Derr Biggers, purchased by Universal; screen play by A. E. Thomas.

Love Like That, original, by David Garth, purchased by Radio; production by Edward Kaufman; direction by Stephen Roberts.

Love of Mike, original, by Leonard Lee, purchased by Columbia.

Make a Wish, original, by Alice D. G. Miller and Philip Epstein, purchased by Radio, for Harriett Hilliard; production by Lee Marcus; direction by Leigh Jason.

Making of O'Malley, original, by Gerald Beaumont, purchased by Warners, for Pat O'Brien and Sybil Jason.

Marie Bashkirtseff, play, by Lajos Balint and Erno Anday, purchased by Radio, for Katharine Hepburn; screen play by Anthony Veiller.

Million Dollar Profile, original, by Muriel Scheck and H. S. Kraft, purchased by Radio.

Mister and Mrs. Washington, original, by Rupert Hughes, purchased by MGM; production by Bernard Hyman; screen play by Rupert Hughes and Carey Wilson.

Mister Cinderella, original, by Edward Sedgwick, purchased by MGM (Hal Roach), for Jack Haley, Betty Furness, Arthur Treacher, Ed Brophy and Toby Wing; production by Edward Sedgwick; adaptation by Jack Jevne; screen play by Richard Flourney and Arthur V. Jones.

Mountain Justice, original, by Norman Reilly Paine, purchased by Warners, for Bette Davis.

Mummy's Boy, original, by Lew Lipton and Jack Towney, purchased by Radio, for Wheeler and Woolsey; direction by Fred Guiol; adaptation by Charles Roberts.

Murder in Massachusetts, original, by Joseph F. Dineen, purchased by Samuel Goldwyn (United Artists).

Native Son Returns, original, by Ida M. Evans, purchased by MGM.

Never Gonna Dance, original, purchased by Radio, for Fred Astaire and Ginger Rogers; musical score by Jerome Kern; direction by George Stevens; supported by Victor Moore and Helen Broderick.

COOPERATE, BUT NOT MERGE, SAYS WHITNEY

John Hay Whitney, president of Pioneer Pictures, said this week following reports of a merger of Pioneer with Selznick International, that as far as he was concerned the two companies would cooperate with each other to their fullest extent but would not merge. Mr. Whitney is now in Hollywood to evolve a plan for closer physical coordination between the companies. The objective would be an interchange of story properties and personnel with the holdings of each so distributed as to work for the common welfare of each.

Since the individuality of each organization is to be retained, a mutual agreement is to be proposed whereby stories owned by either company will be produced by the one best equipped to handle the production.

New Divorce, original, by Laura and S. J. Perleman, purchased by Paramount, for Gladys Swarthout; production by Albert Lewis; musical score by Sam Coslow and Frederick Hollander.

Night Operator, magazine story, by Lucile Selk Edgerton, purchased by MGM.

Noose, The, play, by Willard Mack, based upon a short story by H. H. VanLoon, purchased by Paramount; production by Richard Rowland; screen play by George O'Neill.

Odds Against Honor, book (published as "Big Game"), by Francis Wallace, purchased by Radio.

One Came Home, original, by Grace Norton, purchased by MGM.

Outcasts of Poker Flat, book, by Bret Harte, purchased by Radio; production by Robert Sisk; screen play by Niven Busch.

Poker Face, original, by Carl Clausen, purchased by Columbia.

President's Mystery Story, magazine story, in which the following collaborated: Rupert Hughes, Samuel Hopkins Adams, Anthony Abbot, Rita Weiman, S. S. Van Dine and John Erskine; from a mystery plot suggested by Franklin Delano Roosevelt to Fulton Oursler, purchased by Republic.

Pride and Prejudice, play, by Helen Jerome, dramatized from novel by Jane Austen, purchased by MGM.

Punchinello, book, by Martin Justice, purchased by Howard Brown.

Quo Vadis, book, by Henryk Sienkiewicz, purchased by MGM, for production by Irving Thalberg.

Raiders of the Spanish Peaks, book, by Zane Grey, purchased by Paramount, for Buster Crabbe; production by A. M. Botsford; screen play by John Kraft.

Remember When, original, purchased by FitzPatrick Pictures.

Rio Grande Romance, book, by Peter B. Kyne, purchased by Victory Pictures; direction by Robert Hill; featured, Eddie Nugent and Maxine Doyle.

Robinson Crusoe, book, by Daniel DeFoe, purchased by Republic.

Rose Bowl, original, by Francis Wallace, purchased by Paramount; production by A. M. Botsford; featured, Nick Lukats, Jane Rhodes, Robert Cummings and Johnny Downs.

Rose of Tralee, original, purchased by FitzPatrick Pictures.

Said with Soap, original, by Gerald Beaumont, purchased by Warners.

San Francisco Nights, original, purchased by Columbia, for Ralph Bellamy and Marguerite Churchill; direction by D. Ross Lederman.

Secret Agent, book, by Joseph Conrad, purchased by GB Pictures, to be released as "Sabotage"; Sylvia Sidney starred, Alfred Hitchcock directing.

Service de Lux, original, by Vera Caspary, purchased by Universal, which assigned the author to write the adaptation.

Show Shop, book, by James Forbes, purchased by MGM.

Simoon, original, purchased by Walter Wanger (Paramount release); starring Charles Boyer; direction by Anatole Litvak.

Sky Fever, original, by George Sayre, purchased by Universal; production by Edmund Grainger; screen play by Ben Markson.

Smile of Mona Lisa, original, by William Wilder, purchased by Pioneer Pictures; production, in Technicolor, by Merian C. Cooper.

Song of Spain, book, by Martin Justice, purchased by Howard C. Brown.

Sophisticated Lady, original, by Dorell and Stewart McGowan, purchased by Chesterfield-Invincible.

Stairs of Sand, book, by Zane Grey, purchased by Paramount, as a probable vehicle for Larry Crabbe, Glen Erikson, Marsha Hunt and Raymond Hatton; screen play by Robert Yost and Stuart Anthony.

Storm in a Teacup, original, by James Bridle, purchased by Victor Saville Productions (United Artists).

Sweet Aloes, play, by Joyce Carey, purchased by Warners, for Kay Francis, and, probably, George Brent.

Temperamental Lady, magazine story, by Julian Fields, purchased by Republic.

Theodora Goes Wild, original, by Mary McCarthy, purchased by Columbia, for Irene Dunne.

This Breed of Men, original, by Waldemar Young and Jeanie MacPherson, purchased by Paramount, for production by Cecil B. DeMille; to star Gary Cooper; dialogue by Harry Lamb.

Three Married Men, original, by Owen Davis, Sr., purchased by Paramount, for William Frawley, Roscoe Karns and Lynne Overman; production by Arthur Hornblow, Jr.

Tiller Girls, original, purchased by FitzPatrick Pictures.

To Mary—With Love, original, purchased by Twentieth Century-Fox, for Warner Baxter, Myrna Loy, Claire Trevor and Jean Dixon; production by Kenneth Macgowan; direction by John Cromwell.

Tom Sawyer, Detective, book, purchased by Paramount, for Bennie Bartlett and Virginia Weidler; production by A. M. Botsford; screen play by Sam Mintz.

Troubadour in Trouble, original, by Franz Schulz and Jay Gournay, purchased by MGM.

Turning Point, original, by John Bright and Robert Tasker, purchased by Paramount.

Untitled original, by Bert Kalmar and Harry Ruby, purchased by MGM, for the four

(Continued on following page)

PURCHASES IN MAY ARE DETAILED

(Continued from preceding page)

Marx brothers; production by Irving Thalberg.

Untitled original, by Norman Krasna, purchased by Universal, for Eddie Buzzell's direction.

Untitled original, purchased by GB Pictures, for Peter Lorre.

Valley of the Moon, book, by Jack London, purchased by George Hirliman (Radio release), for George O'Brien.

Velvet Fingers, original, purchased by FitzPatrick Pictures.

Veterans of Future Wars, original, by Dalton Trumbo, purchased by Warners.

Way of a Wife, play, by Anthony Merryn, purchased by Roslyn Sherman.

We, the People, original, by Joe Sherman, Richard Goldstone and Ray Doyle, purchased by MGM; production by Jack Chertok; direction by Edward Cahn.

We Went to College, original, by George Oppenheimer and Finley Peter Dunne, Jr., purchased by MGM, for Edmund Lowe; production by Harry Rapf; direction by Joseph Santley; screen play by Maurice Rapf and Richard Maibaum.

We Who Are About to Die, book, by David Lamson, purchased by Radio; production by Edward Small; adaptation by Paul Perez and William Robson.

Whispers, Inc., original, by Harold Tarshis and John Rawlins, purchased by Columbia, for production by Howard J. Green.

Whispering Smith—12 "Whispering Smith" originals, by Frank Spearman, purchased by Principal Pictures (Sol Lesser).

White Heat, original, by Dorrell McGowan and Stuart Edward McGowan, purchased by Radio; co-producers, John E. Burch and Ernest Pogano; screen play by Thomas Lennon.

White Horse Inn, play, by Erik Charell, purchased by Warners, for production by Erik Charell, following its stage presentation by Warners in New York.

Wilderness, original, by Chester Franklin, purchased by Paramount; production by Chester Franklin; screen play by Chester Franklin and Garnett Weston.

Without the Net, magazine story, by Frank R. Adams, purchased by Republic.

William the Second Comes Home, original, by Owen Francis, purchased by Republic.

Woman of Destiny, play, by Sam Warshawsky, purchased by Pickford-Lasky (United Artists), for Francis Lederer.

Yellowstone or Bust, original, by Maurice Rapf and Richard Maibaum, purchased by MGM.

Yours for the Asking, original, purchased by Paramount, for George Raft, Dolores Costello and Jeanne Perkins.

Manuscripts Bought in May

Titles of the 170 original stories, magazine yarns, books and plays bought for filming during May, principally for 1936-37 production, together with all available working credits, are as follows:

Accidents Will Happen, original, by Paul Perez, Ewart Adamson and Arthur Horman, purchased by Chesterfield-Invincible, for Onslow Stevens, Kay Linaker and Noel Madison; production by Lon Young; supervision by Maury Cohen.

Accused, original, purchased by Criterion Films (United Artists), for Douglas Fairbanks, Jr., and Dolores Del Rio; direction by Thornton Freeland; production by Douglas Fairbanks, Jr.

Across the Aisle, original, by W. R. Burnett, purchased by Twentieth Century-Fox, for Michael Whelan and Gloria Stewart; production by Sol Wurtzel; screen play by Lew Breslow.

U. S. INFORMATION SERVICE EXPANDS

The United States Information Service, Room 1614, at 2 Lafayette Street, New York, announces it has available expanded facilities for the guidance of the public and business, including the motion picture, in contacting agencies of the federal government and in obtaining general information about their functions and procedures. Announcement of this additional service was made by Addison G. Foster, acting state director for the National Emergency Council for New York.

The Service is kept informed currently on subjects relating to changes in department organizations, personnel, activities of official agencies and the development of "public interest" in the federal government.

Ada Beats the Drum, play, by John Kirkpatrick, purchased by MGM.

All to You, original, purchased by Leichter Productions, for Margaret Morris.

Another Boss, original, purchased by Leichter Productions, for Conway Tearle.

At Your Service, Madame, magazine story, by Jack O'Dibbell, purchased by Paramount, for production by William LeBaron.

Beauty, Incorporated, original, by M. Coates Webster and Clarence Upson Young, purchased by Radio.

Big, magazine story, by Owen Francis, purchased by Universal, for Victor McLaglen; screen play by Owen Francis and Louis Foster.

Billy the Kid, original, purchased by Republic.

Birth of a Hero, magazine story, by Alice Duer Miller, purchased by Columbia.

Black Legion, original, purchased by Warners.

Bring Me His Ears, book, by Clarence Mulford, purchased by Harry Sherman (Paramount release), for William Boyd, Jimmy Ellison and George Hayes.

By the Dawn's Early Light, original, by Gene Markey, purchased by Radio, for Joan Bennett and Fred Stone; production by Edward Kaufman.

Call It a Night, original, purchased by Leichter Productions, for Margaret Morris.

Champagne Waltz, original (formerly known as "Opera versus Jazz"), by Frederick Hazlett Brennan, purchased by Paramount, for Gladys Swarthout; production by Harlan Thompson, with George Raft and Jack Oakie supporting Miss Swarthout; screen play by Don Hartman and Frank Butler.

Cottonwood Gulch, book, by Clarence Mulford, purchased by Harry Sherman (Paramount release), for William Boyd, Jimmy Ellison and George Hayes.

Craig's Wife, play, by George Kelly, purchased by Columbia, for direction by Dorothy Arzner.

Daniel Boone, original, purchased by George Hirliman (Radio release), for George O'Brien; direction by David Howard.

Death on the Eight Six, original, by Philip Wylie, purchased by Columbia.

Double or Nothing, original, by M. Coates Webster, purchased by Paramount, for production by Benjamin Glazer.

Easy to Love, original, purchased by MGM, for Eleanor Powell, James Stewart, Frank Morgan, Una Merkel, and Sid Silvers.

Elsie Dinsmore—25 of the "Elsie Dinsmore" books, written by Martha Finley, purchased by Paramount.

End of a Winter, original, purchased by Leichter Productions, for Conway Tearle.

Everything for Sale, original, by Dore Schary, purchased by Paramount; production by A. M. Botsford; supervision by Dan Keefe; direction by Paul Sloane; screen play by Joseph M. March.

False Dreams, Farewell, play, by Hugh S. Stange, purchased by MGM.

Five Little Heiresses, original, by Alice Duer Miller, purchased by Columbia.

For the Rest of Your Natural Life, book, by James Oliver Curwood, purchased by Victory Pictures.

Fortune Hunter, play, by Winchell Smith, purchased by Warners, for Ruby Keeler and Dick Powell.

Four Days Wonder, original, by A. A. Milne, purchased by Universal.

Four Men and a Prayer, book, by David Garth, purchased by Twentieth Century-Fox; screen play by Sonya Levien.

General Delivery, original, by John Twist, purchased by Radio; production by Cliff Reid.

Going Strong, original, purchased by Leichter Productions, for Conway Tearle.

Gold Is Where You Find It, magazine story, by Clements Ripley, purchased by Warner Brothers.

Gold Ship, book, by James Oliver Curwood, purchased by Victory Pictures.

Golden Honeymoon, magazine story, by Ring Lardner, purchased by Columbia, for Walter Connolly.

Good Justice, original, purchased by Leichter Productions, for Conway Tearle.

Gorgeous, original, from an idea by Marc Lachmann, purchased by Grand National.

Gun for Sale, book, by Graham Greene, purchased by Paramount, for release as "This Gun for Hire"; production by A. M. Botsford; screen play by Dore Schary.

Head of the House of Coombe and Robin, book, by Frances Hodgson Burnett, purchased by Warners, for Olivia de Havilland, Sybil Jason and Patric Knowles; screen play by Casey Robinson.

Helene Wilfluer, book, by Vicki Baum, purchased by French Motion Picture Company, for production abroad by Jose Marquis Films; direction by Jean Benoit-Levy; featured, Madeleine Renaud. For U. S. market.

He Meets a Girl, original, purchased by Leichter Productions, for Margaret Morris.

Hidden Power, book, by Joseph Conrad, purchased by GB Pictures (from Conrad's "Secret Agent"); starring Sylvia Sidney; direction by Alfred Hitchcock.

Hollywood Boulevard, original, by Robert Florey, purchased by Paramount, for John Halliday; direction by Robert Florey; screen play by Marguerite Roberts.

Holy Lie, play, purchased by Twentieth Century-Fox, for Arline Judge and Claire Trevor; direction by Lew Seiler; screen play by Frances Hyland and Saul Elkins.

Homecoming, magazine story, by Thomas Walsh, purchased by Radio.

Honey, original, by Paul Gallico, purchased by Columbia.

House of Morgan, book, by Lewis Corey, pur-

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FAMOUS LIFE STORIES TO BE FILMED

(Continued from preceding page)

chased by Paramount, for production by B. P. Schulberg.

I Leave It to You, original, by Grant Garrett, purchased by Paramount.

Imperfect Husband, original, purchased by Paramount, for Charles Ruggles and Mary Boland; direction by Elliott Nugent.

Innocents at Large, magazine story, by Doris Peel, purchased by Columbia.

I Promised to Pay, original, by Lionel Houser, purchased by Columbia, for Leo Carrillo, Marian Marsh and George Bancroft.

Kid Galahad, magazine story, by Francis Wallace, purchased by Warners.

King Solomon's Mines, book, by Sir H. Rider Haggard, purchased by GB Pictures, for Roland Young and Paul Robeson.

Last Minstrel, based on the poem, "The Lay of the Last Minstrel," by Sir Walter Scott, purchased by Criterion Films (United Artists), for production by Douglas Fairbanks, Jr.; screen play by Richard Fisher and Adela Rogers St. John.

Let's Pretend, original, purchased by Warners, for James Melton.

Life of Dr. William Gorgas, book, by Marie Gorgas, purchased by Warners, as a tentative vehicle for Paul Muni; screen play by Marie Gorgas.

Life of Wild Bill Hickok, original, purchased by Columbia.

Loan Shark, original, by Lionel Houser, purchased by Columbia.

Loudspeaker Lowdown, original, purchased by Warners, for Jane Froman, Ross Alexander, Glenda Farrell and Craig Reynolds; direction by William Clemens.

Love is News, book, by William Litman and Frederick Stephanis, purchased by Twentieth Century-Fox.

Lovers on Parole, original, by Adelaide Heilbron, purchased by Columbia.

Madame Curie, book, by Mlle. Eve Curie, purchased by Universal, for Irene Dunne.

Maid of Salem, original, by Bradley King, purchased by Paramount; production by Frank Lloyd; screen play by Durward Grinstead.

Man Must Live, original, by Ben Grauman Kohn and Jerome Horwin, purchased by Radio; direction by Charles Vidor.

Man With a Young Wife, original, by Oliver H. P. Garrett, purchased by Selznick International (United Artists), for Edward Arnold; screen play by Mr. Garrett.

Maytime, operetta, by Sigmund Romberg, purchased by MGM, for Jeanette MacDonald and Nelson Eddy; production by Irving Thalberg.

Men Are Such Fools, book, by Faith Baldwin, purchased by Warners, for Bette Davis.

Mirage, original, by Dick Grace, purchased by Radio.

Mystery in the Air, original, by Bernard McConville, purchased by Fanchon Royer.

New Inspector, original, purchased by Leichter Productions, for Conway Tearle.

Nightingale Flies Home, book, by Rupert Hughes, purchased by Columbia, for Grace Moore.

Night Waitress, original, by Golda Draper, purchased by Radio; screen play by Henry Johnson.

No Gold Medal, magazine story, by Leonard Lee, purchased by Columbia.

On Your Feet, original, purchased by Leichter productions, for Conway Tearle.

One Good Month, original, purchased by Leichter Productions, for Margaret Morris.

O'Reilly of Notre Dame, book, by Francis Wallace, purchased by Paramount.

MYSTERY IN AUSTRIAN CLAIMS ON PRODUCTION

The mystery of the week revolved around promises which Dr. Eugen Lanske, head of the motion picture division of the Austrian department of commerce, said had been made to him that Metro-Goldwyn-Mayer and Twentieth Century-Fox would make two pictures each in Austrian-owned studios in Vienna next season.

New York home offices of both companies this week denied that such promises had been given, or, furthermore, that any negotiations to that end are underway. One of the companies described the story as given out by "the Will Hays of Austria" before sailing for home recently, as "a pipe dream." The other more conservatively termed the statement as a wish father to the thought.

A third executive expressed his belief that someone in Hollywood "had shown the doctor a good time."

Paid His Debt, original, purchased by Leichter Productions, for Conway Tearle.

Parole, original, by Al Martin, purchased by Mercury Pictures, for Eddie Nugent; production by Sam Katzman; direction by Robert F. Hill.

Peach Edition, original, by Mark Kelly, purchased by Twentieth Century-Fox, for Sonja Henie.

Pennies From Heaven, original, purchased by Columbia, for Bing Crosby; production by Emanuel Cohen.

Piccadilly Jim, book, by P. G. Wodehouse, purchased by MGM, for Robert Montgomery; direction by Robert Z. Leonard; production by Harry Rapf.

Pinkerton the Detective, original, by William Rankin, purchased by Paramount, for production by B. P. Schulberg.

Playboy, original, by Richard Connell, purchased by Paramount, for George Raft.

Polo Joe, original, purchased by Warners, for Joe E. Brown and Gaby Fay; direction by William McGann.

Postal Inspector, original, by Robert Dillon and Kay Morris, purchased by Universal, for Ricardo Cortez, Patricia Ellis and Bela Lugosi; direction by Otto Brower; screen play by Horace McCoy and Robert Presnell.

Post Office Inspector, original, by Mortimer Braus, purchased by Columbia.

Preventer of Accidents, magazine story, by Clarence Budington Kelland, purchased by Columbia.

Price He Paid, original, purchased by Leichter Productions, for Conway Tearle.

Prince and the Pauper, book, by Mark Twain, purchased by Warners, for the twins, Billy and Bobby Mauch.

Purple and Fine Linen, book, by May Edington, purchased by Columbia, for Jean Arthur; direction by Edward Ludwig.

Queen of the Jungle, original, by Max Marcin, purchased by Paramount, for Ray Milland, Sir Guy Standing and Akim Tamiroff; production by E. Lloyd Sheldon; co-direction by Max Marcin and William Thiele.

Red Mill, operetta, by Victor Herbert, purchased by MGM.

Return From Limbo, magazine story, by A. H. Carr, purchased by Warners, for Kay Francis.

Return of Hopalong Cassidy, book, by Clarence Mulford, purchased by Harry Sherman (Paramount release), for William Boyd, Jimmy Ellison and George Hayes.

Rings on Her Fingers, original, by Eric Simonson (Lawrence Kirk), purchased by Twentieth Century-Fox.

Rose of Algeria, operetta, by Victor Herbert, purchased by MGM.

Roundup, book, by Clarence Mulford, purchased by Harry Sherman (Paramount release), for William Boyd, Jimmy Elison and George Hayes.

Rustlers' Valley, book, by Clarence Mulford, purchased by Harry Sherman (Paramount release), for William Boyd, Jimmy Ellison and George Hayes.

Saint in New York, book, by Leslie Charteris, purchased by Radio; production by Pandro S. Berman.

Satisfaction Guaranteed, original, by Richard English, purchased by Radio, for Owen Davis, Jr.

Scattered Seeds, play, by Pauline Brooks and Burnet Hershey, purchased by MGM.

Secret Marriage, book, by Kathleen Norris, purchased by Columbia.

Serenade on the Seine, original musical, by Franz Schulz and Jay Gornay, purchased by Radio, for Ann Sothern and Smith Ballew; production by Samuel Briskin and Cliff Reid.

She Married the Prince, magazine story, by Alice Duer Miller, purchased by Columbia.

Ship Master, original, by Boris Ingster, purchased by Twentieth Century-Fox.

Shrinking Violet, original, by George Bricker, purchased by Warners, for Ross Alexander, and, probably, June Travis and Sybil Jason.

Song of the Andes, original, by Crane Wilbur, purchased by George Hirliman; screen play by Crane Wilbur.

Submarine 262, original, by Commander Frank Wead, purchased by Warners, for Pat O'Brien and George Brent.

Summer Hail, book, by Valerie Savage, purchased by Radio, for Ginger Rogers; screen play by Edith Meiser.

Sweethearts, operetta, by Victor Herbert, purchased by MGM.

Sworn Enemy, original, purchased by MGM, for Robert Young; direction by Edwin L. Marin; featured will be Harold Huber and Samuel Hinds.

Take a Number, magazine story, by Richard Macauley, purchased by Radio; production by Sid Rogell; screenplay by Houston Branch.

That I May Live, original, by David Lamson, purchased by Twentieth Century-Fox.

There Goes the Bride, magazine story, by Octavus Roy Cohen, purchased by Columbia, for Chester Morris and Fay Wray; direction by Alfred E. Greene; featured will be Lionel Standar, Henry Mollison and Raymond Walburn.

Thou Shalt Not Covet, book, by James Oliver Curwood, purchased by Victory Pictures.

Three Little Sisters, original, by Adele Comandini, purchased by Universal; production by Joseph Pasternack; direction by Henry Koster.

Three Times Loser, original, by Gene Towne and Graham Baker, purchased by Walter

(Continued on following page)

Mystery Stories Share in Studios' Story Purchases

(Continued from preceding page)

Wanger (United Artists), for Sylvia Sidney.

Tightwad, magazine story, by Paul Gallico, purchased by Paramount.

Time Out for Romance, original, by Eleanor Griffin and William Rankin, purchased by Twentieth Century-Fox.

Trail Dust, book, by Clarence Mulford, purchased by Harry Sherman (Paramount release), for William Boyd, Jimmy Ellison and George Hayes.

Trial Horse, original by Edward Flanagan, purchased by Warners; production by Bryan Foy.

Trunk Murder Mystery, original, by Harry Hamilton, purchased by Banner Pictures, for Norman Foster; direction by Norman Foster.

Untitled original on the life of the late Will Barber, war correspondent, purchased by Radio, for Gene Raymond; production by Lou Lusty.

Untitled original, by Zoe Akins, purchased by Columbia, for Grace Moore.

Untitled—three original stories by Peter B. Kyne, purchased by Victory Pictures.

Untitled original about British army life, purchased by GB Pictures; direction by Raoul Walsh.

Untitled original comedy, by Ernest Pagano, purchased by Radio, for Victor Moore and Helen Broderick; screen play, by Charles Beldon.

Untitled original, about Hindenburg Zeppelin, purchased by Radio, for John Beal.

Wake Up and Live, book, by Dorothy Brande, purchased by Twentieth Century-Fox.

Way for a Lady, magazine story, by N. Coates Webster, purchased by Universal, for Margaret Sullavan and Henry Fonda; screen play by Harry Clork.

Weather or No, magazine story, by A. H. Carr, purchased by Columbia.

We, the Jury, original, by Ferdinand Reyher, purchased by Radio; production by Robert Sisk; to feature Walter Abel.

White Rajah, original, by Errol Flynn and William Ulman, purchased by Warners, for Errol Flynn.

Whispering Window, magazine story, by Cortland Fitzsimmons, purchased by MGM.

Who's That Man, original, purchased by Leichter Productions, for Margaret Morris.

Wicked Eyes, original, purchased by Leichter Productions, for Margaret Morris.

Wine Agent, original, by William Rankin, purchased by B. P. Schulberg.

Without Orders, magazine story, by Peter B. Kyne, purchased by Radio; production by Cliff Reid; screen play by Robert Bren and Edmund Hartmann.

Wives Never Know, original, by Dorothy Bennett, purchased by Paramount, for Charlie Ruggles, Mary Boland and Adolphe Menjou; direction by Elliott Nugent; screen play by Dorothy Bennett; production by Harlan Thompson.

Women Are Trouble, original by George Harmon Coxe, purchased by MGM, for Stuart Erwin; production by Lucien Hubbard and Michael Fessier; adaptation by Richard Blake; screen play by Michael Fessier; direction by Earl Taggart.

Women Are Wise, original, by Lester Ilford, purchased by Columbia.

Woody, original, by Martin Goldberg, purchased by MGM.

You're All I Want, original, by Katherine Brush, purchased by Warners, for Kay Francis.

Convention Hall Made Hollywood Set as Cameras Go into Action

PHOTO FROM UNIVERSAL NEWSREEL. COPYRIGHT 1936.

Overlooking the massed standards of the 48 states and territories, newsreel crews are shown in action at the Republican national convention in Cleveland last week. Among the cameras are, from left: Addison Tice, Fox Movietone; James Sedivy, Universal; Al Gold, Fox; George Graham, Universal; Wayman Robertson, Paramount; James Lyons, Universal; Ralph Saunders, Pathe; Anthony Caputo, Pathe; James McKeon, Hearst Metrotone; U. Whipple, Hearst; Lou Hutt, John Hermann, Walter Swenson, W. P. Montague, Jr., all Paramount. The man leaning over the third camera is Gene Boyd, Hearst, and the man on the rail behind fourth camera is Arthur DeTitta, Fox.

The same battery is now primed for the Democratic "show," which gets under way in Philadelphia next Tuesday.

Newsreel representatives spoke over the Columbia radio network for a half hour prior to the Republican session to give the "unseen audience" a preview of the backstage scenes in their convention coverage.

Listeners were told that motion picture equipment valued at $300,000 transformed convention hall into a Hollywood set, that the five newsreels had approximately 100 men at hand, that newsreel coverage arrangements surpassed those of all previous years, and that an estimated 100,000,000 persons would see the convention pictures in the country's theatres.

Warner Home Office Is Closed for Boat Ride

The annual boatride and outing of the Warner home office employes took place on Thursday, to Playland, Rye Beach, New York.

The 1,200 members and guests sailed on the *S. S. Peter Stuyvesant* up Long Island Sound to Rye. Dancing and bridge games featured the trip aboard the boat, and athletic events were held at Rye.

Members of the committee were Steve Trilling, H. M. Doherty, president of the Warner Club, Al Schwalberg, J. T. Holmes, Max Blackman, Louis Aldrich, Sam Schneider, Irving Birnbaum, Marie Carol and Gene Werner.

RCA Short Wave Circuit Transmits Letters in Full

RCA is now readying a new service, using an ultra-short wave radio circuit connecting New York and Philadelphia that enables the transmission of drawings, type matter, handwriting and other visual material in facsimile, along with the simultaneous operation of automatic typewriter and telegraph channels.

Court Winds Up Fox Met Reorganization

Federal Judge Julian W. Mack in New York, Tuesday, signed an order discharging Irving Trust Company as trustee of Fox Metropolitan Playhouses on the petition of Milton C. Weisman, as trustee of Fox Theatres Corporation, which owned all of the stock of Fox Metropolitan.

The court's action completely removed Fox Met from Federal court jurisdiction after almost five years of receivership and reorganization proceedings. The company's reorganization plan was approved by the court last summer, transferring the leaseholds and other assets to Metropolitan Playhouses, which is controlled by Joseph M. Schenck's United Artists Theatre Circuit. The Metropolitan circuit is operated by Skouras and Frisch and Rinzler.

The Fox Met proceedings are the first to be wholly concluded under the new Section 77-B of the Federal bankruptcy laws.

Fazalbhoy to New York

Y. A. Fazalbhoy, of A. Fazalbhoy and Sons, Bombay, motion picture equipment concern, will arrive in New York next week from London. He can be reached in care of the International Projector Corporation in New York.

WASHINGTON SEETHES WITH CHARGES OF CHICANERY IN "POLITICAL" FILMS

Action at Next Session Called Certain on Demand for Investigation of Government's Film Activities, Is Latest News

No Offer of General Exhibition Reported on Landon Campaign Managers' Two-Reeler of Presidential Candidate

Out of Washington last week came definite assertion that Pennsylvania's Republican Senator Davis would get action at the next session of Congress on his sidetracked resolution calling for a Senate investigation of emergency governmental agencies' motion picture activities. Release of the information as the Republican National Convention completed its business at Cleveland was regarded as well timed with relation to various rumored projects for using the screen politically in the pre-election campaign period.

Senator Davis' resolution, as introduced more than two months ago, asked a study of Works Progress Administration motion picture activities in his own state. The Senate Committee on Expenditures in Executive Departments broadened it to include operations of the Federal Emergency Relief Administration. It moved on then to the Committee to Audit and Control Contingent Expenses of the Senate, where a party vote resulted in indefinite postponement of action.

Agitation for Congressional investigation of WPA activities in motion picture production started on April 21st when word got out that approval had been given a WPA plan to produce a number of newsreels showing work being done by its units in various sections of the country. Something like fifty reels were talked about, each captioned in such a manner as to make it quite clear to observers which Democratic Congressmen had wangled what improvement for his district. Republicans promptly charged the administration with political chicanery and demand facts and figures.

Snell Denounces Project

Representative Bertrand H. Snell of New York, Republican floor leader in the House, took to the newspapers in resounding denunciation of the project, declaring he had been told that the WPA would finance production of the pictures on a contract basis and that such action would constitute diversion of funds appropriated for the purpose of furnishing employment to the idle. Equally loud in excoriation was Democratic Senator Rush Dew Holt of West Virginia.

Representative Snell's incidental accusation that some of the pictures were to be made in color was denied by WPA Administrator Harry L. Hopkins, but it was admitted that a number of newsreels would be made. Governmental production of war films and other motion pictures for archive purposes and public information was cited as precedent. On May 6th Administrator Hopkins told the House Appropriations Committee that the pictures would cost between $50,000 and $60,000 and that "no regular actors" would be used. Nevertheless, no pictures have been released and WPA executives said last week that none is being made.

OKLAHOMA THEATRES BILL THEIR TAXES

Standard Theatres, Inc., Oklahoma City, are currently displaying placards prominently in all box-office windows of their 10 theatres in Oklahoma City listing the various taxes paid out by the houses.

The card reads as follows:

"Fifteen cents of every dollar goes for the following taxes: Sales tax, 1 per cent; Federal Income Tax; State Income Tax; Corporation License Tax; Ad Valorem (Real Estate) Tax; Ad Valorem (Personal) Tax; Social Security Tax; Occupational Tax; Federal Capital Stock Tax; Consumer's Tax and Federal Amusement Tax.

"Trial Balloons"

Meanwhile other governmental agencies have produced and offered a number of motion picture subjects, each promptly described by opponents of the Administration as a "trial balloon." Chief among these in point of attention attracted and criticism aroused is "The Plough That Broke the Plains," produced by the Resettlement Administration under Rexford Guy Tugwell and offered to motion picture distributors and exhibitors for theatre presentation.

Produced by Pare Lorentz, veteran film critic, with music by Virgil Thompson, this picture was enthusiastically approved by Administration audiences in preview and heartily rejected by distributors and exhibitors as partisan propaganda. (Last week the picture went into the Cinema de Paris, intimate New York theatre specializing in foreign language productions, where it was to run with "Maria Chapdelaine," a French feature.)

Fire from the Plains

"The Plough That Broke the Plains" drew unexpected fire from certain parts of the windswept West depicted in its text as devastated by dust storms. To Texas Legislator Eugene Worley is imputed one threat to demand of the Democratic National Convention that the film be suppressed and another to give Administrator Tugwell a "punch on the nose" if it is not. Newspaper critics commented favorably on the picture, in the main, with several calling it the best production from a technical point of view that the government has turned out.

"Trial balloon" is the phrase applied by opponents of the Administration also to "Commerce Around the Coffee Cup," a 9-minute short produced by the U. S. Department of Commerce with Lowell Thomas in a double role as actor and narrator explaining intricate details of international commerce in terms of the coffee industry. The Department of Commerce has been producing pictures for several years, circulating them principally through schools, CCC camps and similar channels, with prints available in both 16 mm. and 35 mm.

"Commerce Around the Coffee Cup" was presented at the Capitol theatre in New York under somewhat extraordinary circumstances. The sponsor supplied response cards for distribution to patrons, returnable under government frank, soliciting answers to three questions. Patrons were asked to indicate (1) whether they had found the picture enlightening, (2) entertaining, and (3) whether more of the same general kind would be welcomed.

Spokesmen for the Department of Commerce have described results of the poll as faaorable, based on returns from more than 30 cities and towns in which they say the picture has been exhibited. A minimum of 250 bookings was anticipated and analysis of postcard opinion is quoted as showing about 90 per cent satisfaction with the film as entertainment.

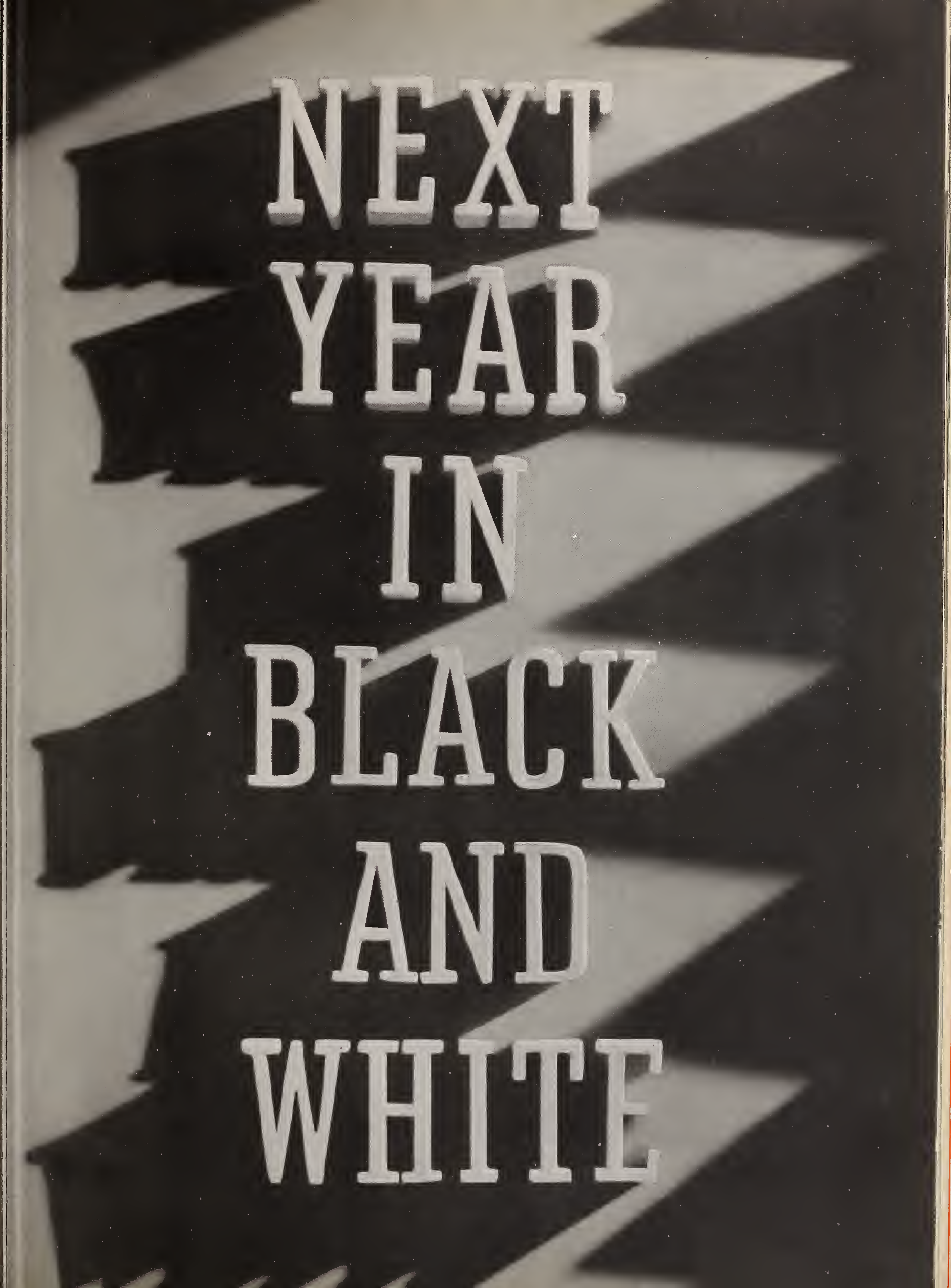
Three Other Pictures

Three pictures have been completed recently by the U. S. Department of Agriculture, long active in this type of enterprise. They are "Stop Forest Fires," a single reel subject with sound, "Life of Plants," a silent reel showing the growth and development of various plants by the time-lapse method of photography, and "Norris Dam," a silent picture in three reels depicting construction operation of the Tennessee Valley Authority. All of these are offered to interested parties without cost and are available in 16 mm. and 35 mm. prints. None of them has stirred protest.

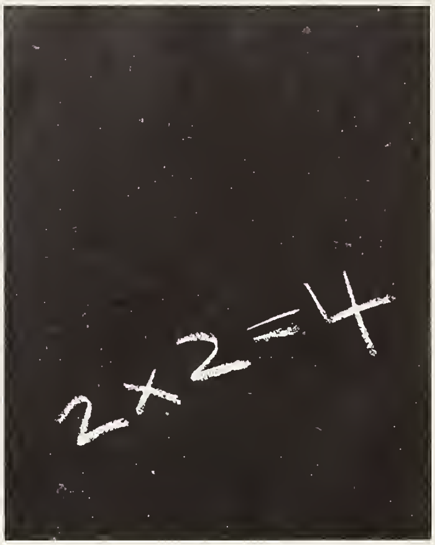
On the other side of the political fence, Governor Alfred M. Landon's campaign managers brought to Cleveland with them and exhibited in the Hollenden hotel a two-reel film of their own composition showing the then candidate for Republican nomination in various activities purporting to reveal his personality and habits. Delegates opposed to his candidacy said it was effective enough to defeat him if enough people saw it. His affiliates pronounced it splendid. It has not been reported offered for general exhibition.

Ada, Okla., Sunday Shows Still Banned

Mayor Bill Crawford of Ada, Oklahoma, announced June 13 that all grocery stores and meat markets in Ada must close on Sunday. Ada recently turned down a proposal to repeal an ordinance banning Sunday moving picture shows.


NEXT
YEAR
IN
BLACK
AND
WHITE

FACTS



We are in this business to make money, the same as you.

We know, as do you, that big pictures and fine pictures are the surest way to profit, that to make money you have to spend money. 2 plus 2 equals 4 in your theatre or on our books; one profitable week and one losing week equals *two* lost weeks. We can't make money unless you do.

RKO Radio holds an enviable place in this industry. During the past few years we have delivered more than our share of *all* of the big money pictures produced, as well as a record for consistently fine and substantial attractions.

You can't put more on film than you've got in your head and it takes men with brains to make big pictures. We've been buying brains!

To the solid foundation of our organization we have been adding ***man-power*** and ***star-power.*** For months we've been planning and building, reinforcing our

RKO-RADIO PICT

production facilities with the best minds that money can bring together. Today our company stands strong among all producing organizations.

We are thinking in terms of *big* pictures!

We have star names to head our casts and if it takes two stars or ten to tell a story that's the kind of cast you're going to get.

There are several very important pictures to deliver on our 1935-36 program and they will show, better than we can tell, this new vitality of RKO Radio. Our new year strides in on the cyclonic heels of such attractions as the Katharine Hepburn-Fredric March "Mary of Scotland"; Barbara Stanwyck, Gene Raymond, Robert Young, Ned Sparks, Helen Broderick in "The Bride Walks Out"; Hepburn's "Quality Street"; John Ford's "The Plough and the Stars" and the new Fred Astaire-Ginger Rogers dancing show of shows. Any one would highlight a season.

1936
1937

We have gone out for names—star names — paid the price and bought them. Ours is a noble list right now but we're still buying — stars, names, producing brains, stories.

URES

So solid, so real is our production policy for next season that with confidence we lay it on the table, unadorned, ***in black and white.***

FRED ASTAIRE

will star in one musical production to be produced by Pandro Berman and directed by Mark Sandrich who gave you the record-breaking "Gay Divorcee," "Top Hat" and "Follow the Fleet."

FRED ASTAIRE
GINGER ROGERS

Throwing the golden loot of a string of victories into the show of their dreams . . . a lavish, tingling love tilt . . . rolling in fun and, as with all their other successes, Pandro Berman, Producer, will have melodies composed by a great name in music.

KATHARINE HEPBURN

in two productions, supported in each by a top-ranking male star. The standard set in "Mary of Scotland" is the quality mark established for this great actress' new-season presentations. The first will be "Portrait of a Rebel." Mark Sandrich, Directing. Pandro S. Berman, Producing.

ROBERT DONAT

"The Count of Monte Cristo"..."39 Steps". In two pictures he conquered America. It is the privilege of RKO-RADIO to present him in ONE Reliance Production, with all the strength of Hollywood behind him . . . to be personally produced by Edward Small, maker of "Monte Cristo."

LILY PONS

The most adorable singing star who ever crossed the ocean . . . in a down-to-earth, up-to-heaven melody drama.

"STREET GIRL"

By Jane Murfin. Producer, Pandro S. Berman

Alone and broke on Broadway, she desperately takes the bit in her pearly teeth and leads a starving five-man band to glory on the soaring wings of song.

ERBERT MARSHALL

One of the distinguished stellar personalities already under contract to play opposite RKO-RADIO'S first-ranking feminine stars. He will appear in two or more productions. The first, with Barbara Stanwyck, "BEHOLD THE BRIDEGROOM."

Another of the outstanding names that add star power to our 1936-'37 program.

JOHN BOLES

4339 ON THE DOTTED LINE

Even before the new selling season begins, as this announcement goes to press, 3027 independent exhibitors and 1312 circuit theatres and important key runs, a total of 4339 houses, have expressed their belief in RKO Radio by signing contracts for our 1936-37 program.

These 4339 contracts, bought on faith alone, are more than mere commercial agreements. They represent in black and white, the confidence of showmen in our ability to deliver.

Herewith a partial list of representative deals on our records.

Warner Circuit . . Fox Circuit . . Canadian Famous Players . . Hippodrome—Baltimore, Md. . . Sommer & Coulter . . Consolidated Amusement Co.—Honolulu . . McNeil-Naify (United Cal. Theas.) . .

Griffith Amusement Co. . . McCarthy Circuit . . Great States . . Butterfield Circuit . . Central States Theatres . . R. E. Griffith Circuit . . Robb & Rowley . . Associated Theatres . . Gibraltar Circuit . . Schultz-Commonwealth Circuit . . Nat Williams Circuit . . Waters Circuit . . Oldknow Circuit . . Giles Circuit . . Sharby Circuit . . Snyder Circuit . . Morse Circuit . . Graves Circuit . . Strand-Empire —Portland, Me. . . New Bedford Amusement Co. . . Martina Circuit . . Shea Circuit . . Anderson Circuit . . Gloria-Garden Charleston, S. C. . . Carolina—Wilmington, N. C. . . Paramount—Bristol, Tenn. . . Imperial-Plaza—Asheville, N. C. . . Courshon Circuit . . Van Nomikos Circuit . . A. B. McCollum Circuit . . Phoenix Amusement Co. . . Semelroth Circuit . . Colonial—Bluefield, Va. . . Strand-Rialto—Louisville, Ky. . . American Amusement Co.—E. Liverpool . . A. G. Constant—Canton, O. . . Fine & Lefkowitz . . Hough Circuit . . Cedar-Lee Theatres . . Stoll Circuit . . Chatkin & Feld . . Long Circuit . . Talley Circuit . . Luckie Circuit . . Mart Cole Circuit . . Matson Circuit . . Hodge Circuit . . Oscar Fine Circuit . . Orpheum—Terre Haute, Ind. . . Wolfson-Meyer . . Ritz-McPherson, Kans. . . Granada-Plaza—Independence, Mo. . . Dubinsky Bros.—St. Joseph, Mo. . . Haven Circuit . . Haynes Circuit . . Arkansas Amusement Corp. Little Rock . . Heywood Circuit . . Woempner Circuit . . Baehr Bros. Circuit . . Volk Circuit . . Capitol—Superior, Wisc. . . Granada—Duluth, Minn. . . La Crosse Theatres Co.—La Crosse . . Fishman Circuit . . Palace—Stamford, Conn. . . Grand—Grand Island, Nebr. . . Cooper . . El Reno, Okla. . . Varbalow Circuit . . Community —Hershey, Pa. . . Stoll—Homestead, Pa. . . Latonia—Oil City, Pa. . . Academy—Meadsville, Pa. . . Hunt Circuit . . Blumenfeld Circuit . . Liberty—Lewiston, Ida. . . Scherer Circuit . . W. S. Wilder . . Depkin Circuit . . Rome Circuit.

4339 ON THE DOTTED LINE . . . THAT'S CONFIDENCE

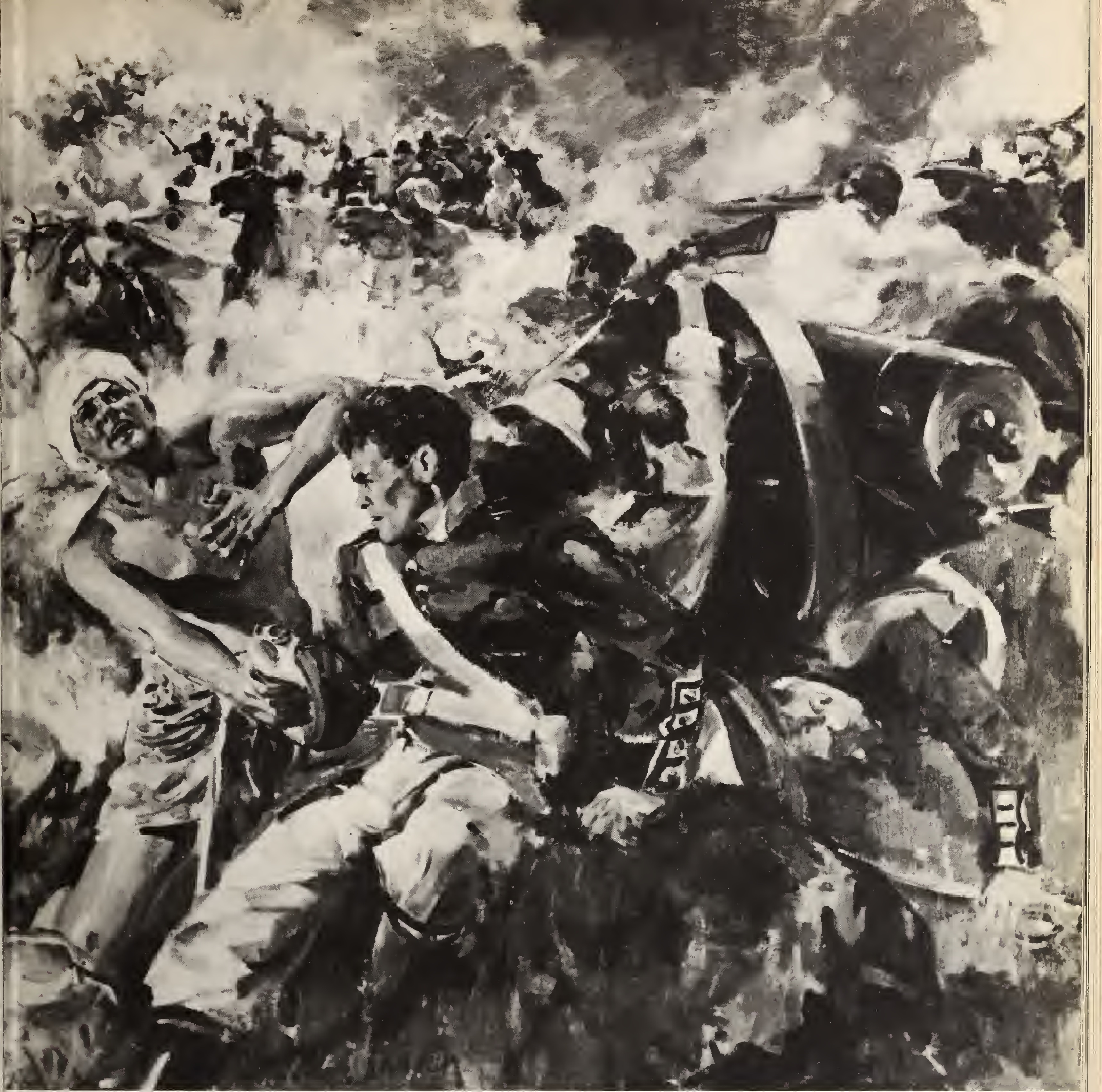
JOE E. BROWN

Drive right in, boys! ...... The flannel-mouthed colossus of the belly-laugh nobility stars in two!

"A" quality giggle epics are assured by the name David Loew, Producer.

BOBBY BREEN

A tremendous hit on the air . . . a sensation on the screen! . . . The "Bobby" whose voice has thrilled millions on the radio . . . the boy wonder who became a star overnight in his very first picture, "LET'S SING AGAIN," . . . to be presented in three Sol Lesser productions.



GUNGA DIN

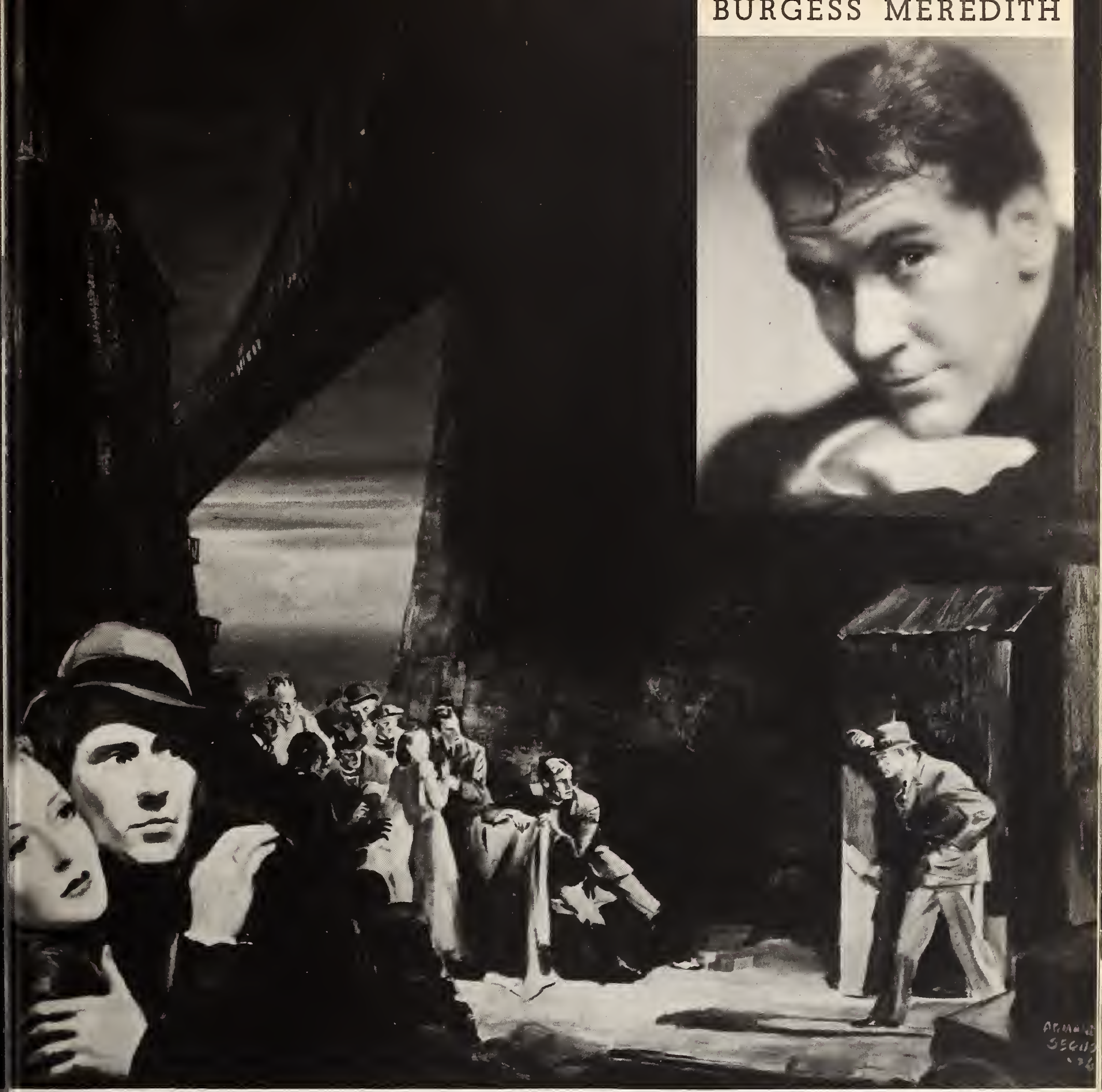
Rudyard Kipling's greatest work bombarded to the screen in one of the truly great productions of the year! . . . Tuned to the stirring beat of marching men whose boots have trod the burning sands to terror and to triumph! Written in the blood and glory of an Empire marching on . . . Pictured in the drama of human souls too small to count in conquest; too priceless to forget when the fires of battle die! . . . An Edward Small Production.

JOAN BENNETT

Her first new-season appearance will be with FRED STONE in "BY THE DAWN'S EARLY LIGHT," a story by Gene Markey . . . The drama of an American consul and his beautiful daughter in the interior of China, buffeted by a raging torrent of banditry and revolution.

CHARLES BOYER

At the top of his class among the screen's romantic actors . . . Still another in our name parade.



WINTERSET

Maxwell Anderson's terrific two-season stage success of New York and the road . . . winner of the New York Critics' Best Play Award . . . brings to the screen a dramatic impact seldom generated.

Stripped for the first time of its theatrical disguise, the underworld presents a new and shocking revelation to audiences everywhere, in this astounding story of fear, revenge and love. Introducing to the screen the most talked about stage star of many seasons, Burgess Meredith, in the role he created. Pandro S. Berman Production.

GINGER ROGERS

Among the unique musical shows of the new season is the one now being planned for Ginger Rogers and Jack Oakie... Ginger for Glamour, and Jack for Laughs ... That's the combination!

JACK OAKIE

hangs his hat at RKO! You'll be seeing him in several shows—one with Ginger Rogers!

WHEELER AND WOOLSEY

Two blasts of Hokum from the bashful boys next year. The first, "MUMMY'S BOYS", in which they're sappy archaeologists searching for the Pharaohs of the Pfooeys! . . . Digging the dirt in Egypt for a mummy full of laughs. Producer, Lee Marcus.

WHO'S IN IT?

RKO-RADIO answers that question this new season with a name parade that marches in electric tempo across every page of this announcement. . . . Star after star down in black and white for picture after picture. . . . Name after name on the dotted line to add ticket-selling power to every star's production. . . . Astaire, Rogers, Hepburn, Donat, Breen, Bennett, Boyer. . . . One after the other they come! . . . Arnold, Stanwyck, Marshall, Boles, Pons, Brown, Oakie, Meredith, Wheeler, Woolsey, and all those others . . . mounting name on name until it looks as if RKO had plundered the screen of more than its share of Hollywood's biggest personalities.

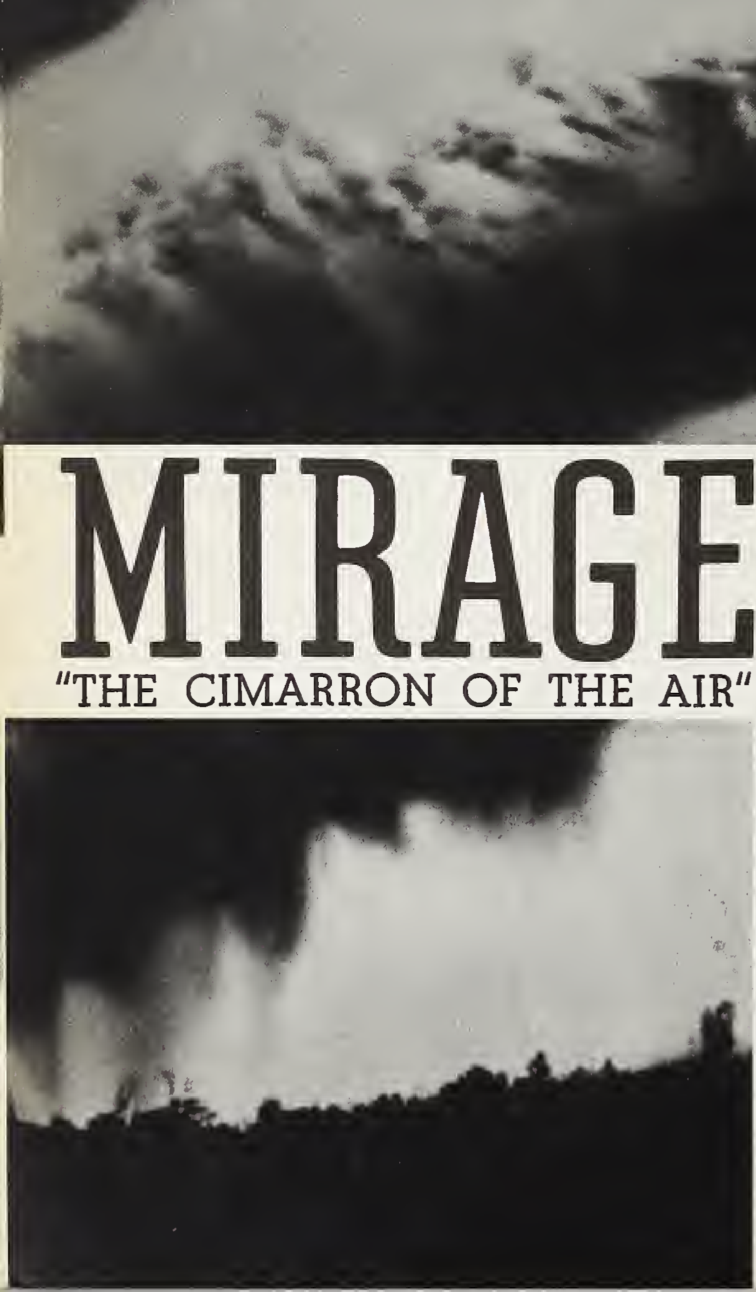
WHO'S IN IT?

LOOK FOR YOUR ANSWER IN THE STARS!

RKO-RADIO HAS THEM!

MIRAGE

"THE CIMARRON OF THE AIR"

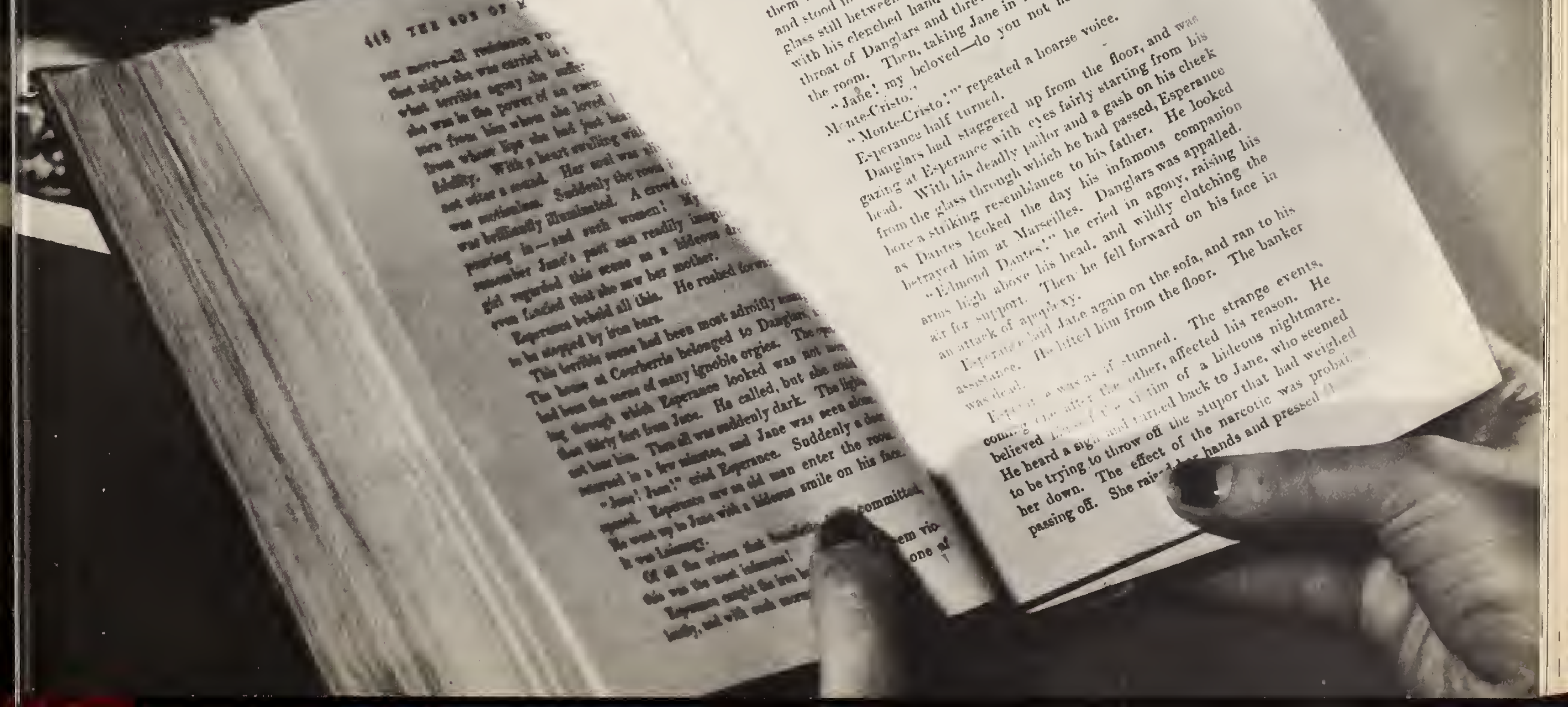


Man's conquest of the sky, pictured in all the thrill, drama and human heart-beat of thirty years of danger, death and victory . . . The roaring epic of the age of wings, swooping up from the birth of flight through war-torn years to the triumphs of today.

From the story by Dick Grace, wartime ace and first among the stunt fliers of the world!

THE SON OF MONTE CRISTO

Throbbing adventure lives again to sweep the bold emotions! . . . The reckless son of fiction's most dramatic hero leaps into furious action to fight for the honor of a gallant name! . . . Mightily staged and produced by Edward Small, the man who gave you "The Count of Monte Cristo."



THE SON OF MONTE-CRISTO. 449

them was loosened. Esperance passed through them and stood in a corridor, but there was a sheet of plate glass still between him and Jane. This glass he broke with his clenched hands, and Esperance sprang at the throat of Danglars and threw him to the other end of the room. Then, taking Jane in his arms, he cried: "Jane! my beloved—do you not hear me? I a

Monte-Cristo."

"Monte-Cristo!" repeated a hoarse voice.

Esperance half turned.

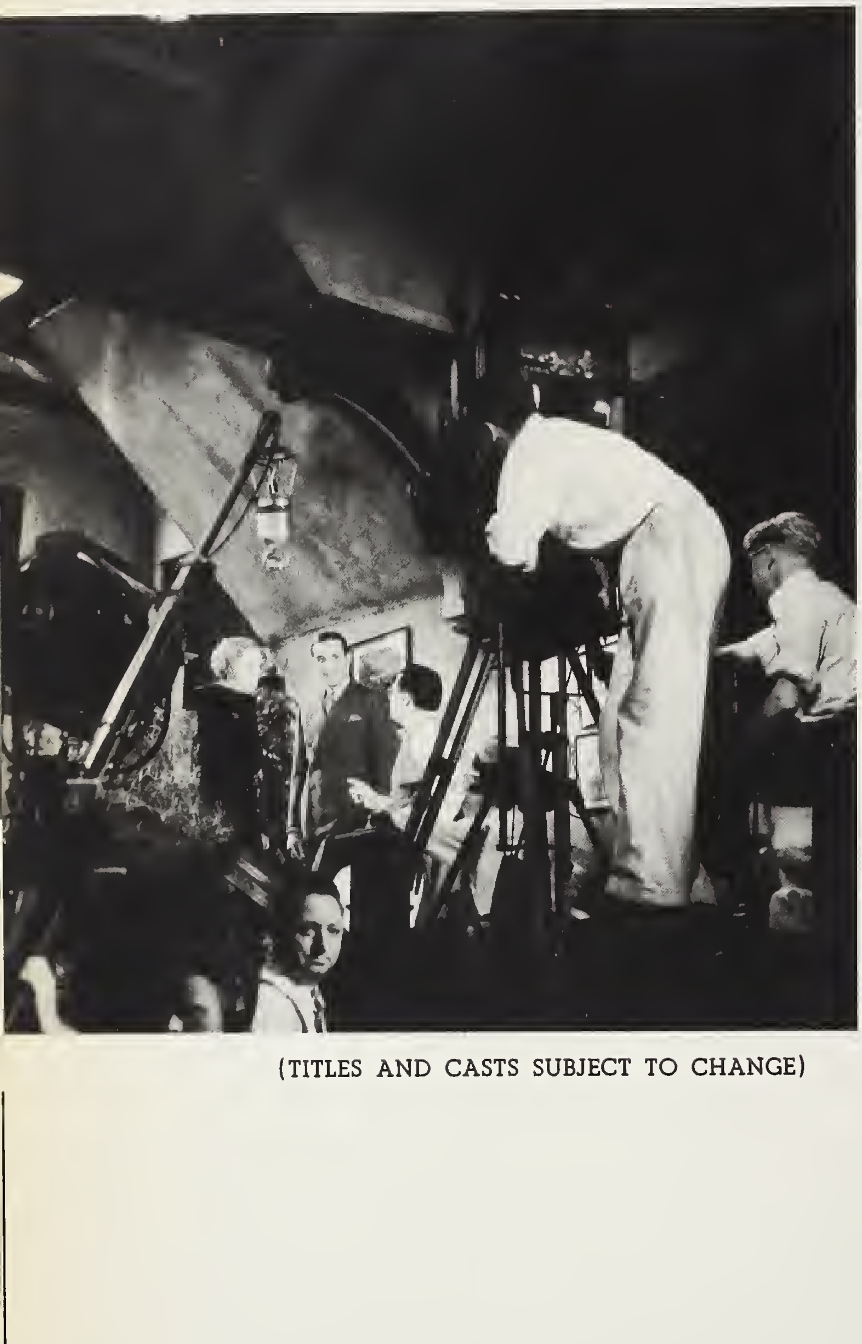
Danglars had staggered up from the floor, and was gazing at Esperance with eyes fairly starting from his head. With his deadly pallor and a gash on his cheek from the glass through which he had passed, Esperance bore a striking resemblance to his father. He looked as Dantes looked the day his infamous companion betrayed him at Marseilles. Danglars was appalled.

"Edmond Dantes!" he cried in agony, raising his arms high above his head, and wildly clutching the air for support. Then he fell forward on his face in an attack of apoplexy.

Esperance laid Jane again on the sofa, and ran to his assistance. He lifted him from the floor. The banker was dead.

Esperance was as if stunned. The strange events, coming one after the other, affected his reason. He believed [illegible] the victim of a hideous nightmare. He heard a sigh and turned back to Jane, who seemed to be trying to throw off the stupor that had weighed her down. The effect of the narcotic was probab passing off. She rai[illegible] hands and pressed

PRODUCTIONS PREPARING



(TITLES AND CASTS SUBJECT TO CHANGE)

"COAST PATROL"

A theme as big as the canvas on which it is painted. Drama of the fighting men of the Coast Guard. By Lt. Comm. Frank Wead, author of "Ceiling Zero".

"THE BIG GAME"

A football story for the football season. From novel by Francis Wallace which also ran serially in Collier's. Pandro S. Berman Production.

"WITHOUT ORDERS"

Peter B. Kyne's thrilling romance aboard a giant transport airliner. Producer, Cliff Reid.

"NIGHT WAITRESS"

What happens after curfew in a night-hawk rendezvous where life and pulses quicken as a city sleeps.

"THE MAN WHO FOUND HIMSELF"

Inspired by the dramatic life of a war correspondent who "died at his typewriter" as the cannons roared over Ethiopia. Lou Lusty, Producer.

"SAINT IN NEW YORK"

They'll love the "Saint" for his silk-hat sins. From the novel by Leslie Charteris, the swiftest selling author in the mystery field today.

"THE GANG BUSTER"

VICTOR MOORE and HELEN BRODERICK are scheduled to play the leading laugh roles in this story of a timid bank clerk who cleaned up a crime wave.

"THE MILLION DOLLAR PROFILE"

The girl you see in all the ads . . . the model with a fortune in her face goes gunning for a millionaire. From the amusing romance by Muriel Scheck and H. S. Kraft. Producer, Edward Kaufman.

"A MAN MUST LIVE"

The story of a great surgeon who defied law and ethics in a moment of heroic sacrifice.

"SERENADE ON THE SEINE"

An original musical by Franz Schulz and Jay Gorney. Romance and rhythm from Paris, Texas, to Paris, France.

Mother Carey's Chickens

Memories of "Little Women"! Again the sweet sensation of sheer loveliness glorifies the screen! Our studio believes, that here, at last, is the story of tender emotion, love and tears, destined to replace in the world's affections that picture of happy theatre memory.

GINGER ROGERS

in the beloved novel by KATE DOUGLAS WIGGIN

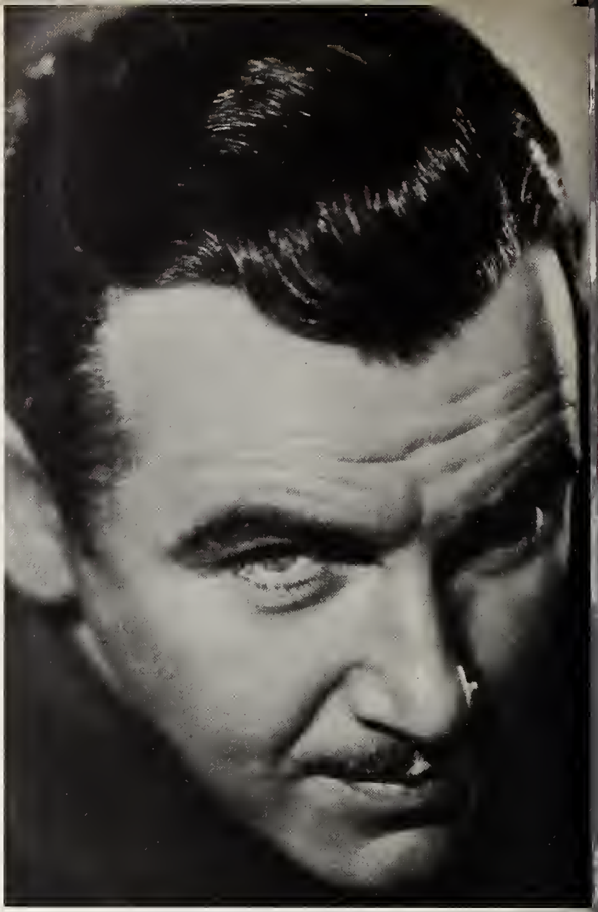
MOTHER CAREY'S CHICKENS

NAMES LIKE THESE

JAMES GLEASON

are real program builders . . . and RKO RADIO is adding more and more to its name parade as this announcement goes to press . . . Strong box-office personalities, stars and featured players, of the quality that helps make good shows better attractions . . .

Every name on these two pages has a solid, certain, constant ticket-selling value, demonstrated in picture after picture.



PRESTON FOSTER

FRED STONE

ANNE SHIRLEY

MARGOT GRAHAME

ERIC BLORE

ANN SOTHERN

GENE RAYMOND

JOE PENNER

The screen's perfect idiot, in one or more productions, throws his fiery genius at the feet of a hardened world . . . and all they do is laugh!

PARKYAKARKUS

A LEW BROWN MUSICAL

HELEN BRODERICK

VICTOR MOORE

Certain to be among the crowd-exciting musical comedies of the new season is the all-star show now being readied by Lew Brown, Broadway Producer. With music by Sam Fain, composer of such habit-forming hits as "I'm No Angel," "When I Take My Sugar To Tea" and "Was That the Human Thing to Do?" Mentioned for this show are: Victor Moore, Helen Broderick, Joe Penner, Parkyakarkus, Harriet Hilliard and baby Patsy Lee Parsons.

HARRIET HILLIARD

RKO-RADIO LOOKS AHEAD

with Established Feature Players
and Youngsters on the Way.

Star names make picture drawing power, but it takes good casts to make good pictures. The featured players on next year's program would fill another book. Every week sees new names on the roster of players.

Among the "new faces" in training at the studio you'll find headliners in tomorrow's name parade.

WALTER ABEL

SMITH BELLEW

GEORGES METAXA

ANITA COLB

LUCILLE BALL

JOHN ARLEDGE

ERIK RHODES

MORONI OLSEN

JANE HAMILTON

MAXINE JENNINGS
with JANE HAMILTON

BARBARA PEPPER

BETTY GRABLE

PATRICIA WILDER

DORIS DUDLEY

OWEN DAVIS, Jr.

JOHN BEAL

GEORGE O'BRIEN

Ace star of the rugged outdoors . . . hard hitting he man with the box-office kick of a bucking bronc. In SIX action dramas staged on the frontiers of adventure. Produced by George Hirliman.

THE STRENGTH OF RKO RADIO

The industry is alert to the forward surge of RKO RADIO. Showmen everywhere share with us our high hopes, aware of an added vitality to a company grown strong by hard work.

We are rich in stars and properties, richer still in the possession of an organization with vision, courage and integrity of purpose.

Your show business and ours is a world of dreams made real by men who know.

That manpower is the strength of RKO RADIO.

Samuel J. Briskin, Vice President in Charge of Production

. . The Pandro S. Berman Productions . .

Associate Producers . . Lew Brown . . Edward Kaufman . . Lou Lusty . . Lee Marcus . . . Zion Myers . . Ernest Pagano . . Cliff Reid . . Robert Sisk . . Edward Small.

Directors . . Christy Cabanne . . John Cromwell . . Wallace Fox . . Fred Guiol . . Leigh Jason . . Edward Killy . . Philip Moeller . . George Nichols, Jr. . . Stephen Roberts . . Mark Sandrich . . William Seiter . . George Stevens.

Affiliated Producers . . George Hirliman . . Sol Lesser . . David L. Loew.

48 FEATURE PICTURES 1936-37

It is with pride that RKO Radio herewith presents a tentative outline of its production plans for the new season.

WALT DISNEY

has chosen
RKO-RADIO
to distribute

"MICKEY MOUSE" and "SILLY SYMPHONIES"

on the 1936-37 program, at the completion of his existing contract with United Artists. Coming Soon! Mickey and Minnie . . . Donald Duck . . . Pluto . . . Horace Horsecollar . . . The Big Bad Wolf . . . The Three Little Pigs . . . and all his world-loved stars!

PROPHECY

Only time can tell whom The March of Time will present as its star for the 1936-37 season. Yet when he flashes across the 6000 screens that regularly show The March of Time, in sharp, clear focus against a significant background of world-news, he will become an object of universal interest. For on him may depend the rise or fall of an empire, the prosperity of an industry or the turn of an election. As time marches on during the coming season, The March of Time will add many such stars to that important gallery of statesmen, messiahs, dictators and just plain people that have already attracted millions to the world's boxoffices.

THE MARCH OF TIME

RELEASED BY RKO RADIO PICTURES

PRODUCED BY THE EDITORS OF TIME

VAN BEUREN PRODUCTIONS

32 SPECIALIZED SHORTS FOR 1936-37

One-reelers expertly planned for present program demands, both as to running time and subject matter . . . Each with its own definite appeal to the widest interests of the greatest number.

13 BILL CORUM SPORTS REVIEW

Sports hold a deeper interest for more folks than any other single activity . . . Bill Corum, famous sports editor and writer, looks behind the headlines and gives 'em pictured sports from an "inside" angle . . . with a zest and zip that have made this series outstanding.

6 STRUGGLE TO LIVE SERIES

Nature's most amazing wonders on the screen. Life from the microscopic to the magnificent analyzed with absorbing interest by the gifted cameras of the Woodard Brothers, Academy Award winners.

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LITHO U.S.A

RCA SIGNS WARNER IN "WAR" FOR DOMINANCE OF STUDIO RECORDING

Three Companies Now Added to RCA List; License Negotiations Are Underway with MGM, Universal and Others

That the reduction in rates announced by Electrical Research Products, Inc., to meet the Hollywood studio invasion of RCA Photophone will not stop RCA's aggression, was indicated on Wednesday when it was announced that Warner Brothers had joined Twentieth Century-Fox and Columbia in signing 10-year contracts for RCA recording. Warner was Erpi's first sound recording customer.

It was evident this week to observers that the two equipment companies, both backed by huge resources, had squared away for a "war" for dominance of the sound recording field, and the struggle is expected to reach a climax when some of the long-term recording licenses now held by Erpi with major companies expire in 1937. Others run to 1944. Warner renewed its Erpi contract four months ago, it is understood.

The producers will benefit not only by reduction in fees, but by the race to improve equipment in order to obtain, and hold, the film companies' business.

Warner a Sound Pioneer

Warner was the third large film company to sign a sound recording license agreement with RCA within 10 days. RCA recalled that Warner "pioneered in the introduction of sound films and thereby revolutionized the motion picture art and industry." RCA "high fidelity" apparatus and technique will be used by Warner for both features and shorts.

A number of mobile sound recording systems, mounted on motor trucks, together with studio recording, re-recording and "high fidelity" projection equipment are being shipped to the Brooklyn, New York, and the Burbank, Hollywood, studios of Warner Brothers. In addition to its producing activities on the West Coast, Warner makes a large number of Vitaphone short subjects and other pictures in Brooklyn.

RCA is negotiating with Metro-Goldwyn-Mayer, Paramount and Universal, as well as the producers for United Artists and the independents, for sound recording license agreements. RKO, affiliated with RCA, has used only that system.

Expanding its West Coast organization to handle the increased business, RCA this week sent Westward Edwin M. Hartley, Photophone Division head, and Lawrence B. Morris, vice-president and general counsel, of the RCA Manufacturing Company, Inc., a subsidiary of Radio Corporation of America. They will confer with James E. Francis, manager of West Coast operations, on the expansion of Photophone technical and other facilities. Both expect to remain on the Coast about six weeks.

Erpi Cuts July 1

The reduction in the Erpi sound recording charges to meet the RCA revisions are effective July 1, and are estimated by Erpi revisions to equal a cut of from 33 1/3 to 40 per cent below Erpi's present rates. Whitford Drake, Erpi executive vice-president, was not prepared to say what the reduction will amount to in dollars and cents, but one estimate was a minimum saving of $400,000 to the major companies alone.

Erpi is developing new reproduction equipment for theatres which it expects to bring out in the fall, Mr. Drake said. It has not been decided whether it will be made available at a reduced price, he said.

It is learned that Erpi is prepared to make even further downward adjustments of its royalty schedules in sound recording in the event RCA moves to lower its rates below the new Erpi scale.

Erpi's reduced rates are not expected to make its license agreement identical with RCA's. It is learned, however, that while the basis for computing Erpi's new charges may differ from RCA's, the net cost will be equally advantageous to Erpi's licensees.

The RCA license agreements closed last week with Twentieth Century-Fox and Columbia represented the first break in major company ranks since the inception of sound.

RCA Influence

That break was a development since last fall when Erpi released its licensees from certain agreements then in effect, which permitted them to make outside license arrangements for all recording above a $100,000 annual minimum, which was specified in the Erpi contracts. RCA influenced Erpi to put this modification in effect after an investigation of major studio requirements and of legal angles involved in the licensing agreements themselves, in an attempt to defeat the asserted Erpi "monopoly."

Expressing the viewpoint of the few existing "independent" sound equipment companies, James A. Miller, president of the American Mechanographic Corporation, which is distributing the new Millerfilm sound recording licenses, said he thought the current price "war" unwise, as the established equipment companies are placing sound on a basis of price instead of quality.

To prove his assertion, he explained that if a picture costs $1,000,000 to produce, and the cost of sound recording is $10,000, it is only one per cent of the total expenditure, and that a film company should have no objection to such "a relatively insignificant sum." He believed that if the competition continued on a basis of price, it would throw the entire sound recording field in turmoil.

Claims Immediate Sound

Mr. Miller said his company would make an aggressive bid for the major companies' sound recording business. The American Mechanographic Corporation has the rights for North and South America, while the European territory is served by the Phillips-Miller company, with branches in the principal cities. That firm is affiliated with the N. V. Phillips Oeilampenfabriken of Holland, which is one of the largest industries in Europe, Mr. Miller said.

Mr. Miller said that whereas present sound systems use a photographic emulsion, Millerfilm uses an emulsion which is prepared in advance and blackened, and the sound track is engraved on that, requiring no development.

He formerly was associated with Warner, he said, and in the early days of sound developed the Vitavox sound system which he later sold to that company.

Marc Klaw Dies; Noted Producer, With Erlanger

Marc Klaw, one of the very first stage producers to invade motion pictures, some 38 years ago, died Monday in Sussex, England, at the age of 78. Formerly of the famous theatrical firm of Klaw and Erlanger, Mr. Klaw passed on following a heart attack after a two days' illness. He had not been active in show business for over 10 years, the last two of which was spent in his Bracken Fell, Hassocks home, in Sussex.

Mr. Klaw began his career in 1881 as a lawyer in Louisville, Ky., where he had gone from his birthplace, Paducah, Ky. His first contact with the theatre came when Gus Frohman, brother of Charles and Daniel, retained him to hunt pirates who were producing "Hazel Kirke" without paying royalties. In 1888 the firm of Klaw and Erlanger was formed in New York.

In less than 10 years the partners had built up their booking agency from its humble beginning to a powerful theatrical syndicate, called the "trust" by its enemies. Having prospered in the booking business, Klaw and Erlanger began to produce their own shows, among the most successful of which were "Ben-Hur," "The Merry Widow," "Forty-five Minutes From Broadway," "The Pink Lady," "The Count of Luxembourg," and others.

With the arrival of the Shuberts from upstate New York a battle began which lasted for years until Klaw and Erlanger had to admit that the Shuberts were established and that they would have to share the rule with them. In 1919 Klaw and Erlanger split and Mr. Klaw became an independent producer. In 1920 he built the Klaw Theatre, selling it in 1927 to Irving Lewine. During the war Mr. Klaw was in charge of military entertainment service for the War Department Commission on Training Camp Activities.

Consolidated Gets Montreal Theatre Pool

In one of the biggest Montreal theatre deals in recent months, direction of the Palace, Capitol and Imperial, operated from the Toronto headquarters of Famous Players Canadian Corporation, is being transferred to Consolidated Theatres, Ltd., a Montreal enterprise, to be grouped with the Princess and His Majesty's, which are owned by Consolidated.

The only large Montreal house not affected by the arrangement is Loew's.

The reorganization follows a similar move in Winnipeg, when Famous Players purchased the Tivoli and Osborne from Raymond Kershaw for a reported price of $175,000, after which the theatres were transferred to Western Theatres, Ltd., headed by J. Miles.

This Week in Pictures

BEGIN 1936-37 SALES DRIVE. Departmental executives of Warner Brothers conducting session of convention in Chicago for Western divisions, under the direction of Gradwell Sears (standing). The others are Jack Brower, Leo Blank, Charles Einfeld, Fred Jack, Norman Moray.

IN EAST FOR CONVENTION. Pandro S. Berman, producer of Astaire-Rogers musicals and other RKO Radio productions, and H. S. Benedict, RKO Radio studio publicity director, arriving in New York for the company's national sales convention, held this week at the Waldorf-Astoria.

OVERLOOKING NEW YORK. For the moment while attention is concentrated on mutual felicitations. For William Boyd, star of the Paramount "Hopalong Cassidy" releases, and Harry Sherman, producer thereof, had just come to town on business well timed with the Louis-Schmeling fisticuffs. Completing the threesome is Jack Trop, Sherman's New York representative.

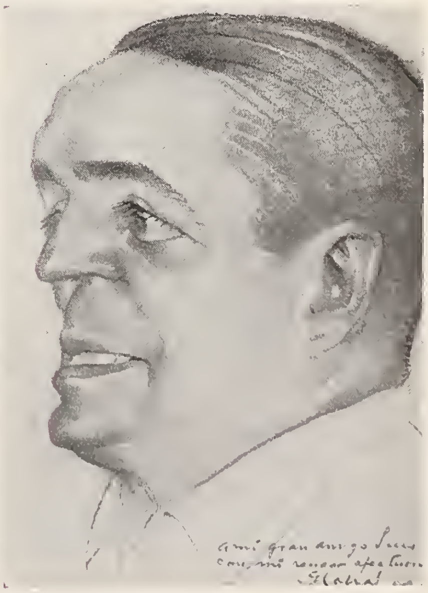
RKO
RADIO
FILM

DISTRIBUTOR HOST TO EXHIBITORS. Formal discussions of product interrupted for refreshments as leading theatre operators and executives of Sweden were guests of the RKO Radio Swedish organization in Stockholm, headed by C. G. Wallman. Shown are Messrs. Munkhammar, Grandien, Wadsten (RKO Radio sales manager for Sweden), Coldenberg, Persson, Albien, Carlsson and (extreme right) Wallman.

PROFILE. A full-length side-glance of one of the newer featured players, Rosina Lawrence, who is now appearing in the Hal Roach comedy production, "Mister Cinderella."

TO WRITE FOR SCREEN. Richard A. Rowland welcoming Austin Strong (left), noted author, who has been signed to write originals for Rowland Productions, releasing through Paramount. The first is "So This Is Love."

MEET EN ROUTE. C. L. Brookheim, Universal exchange director in the Far East, and Al Szekler, Universal manager in Brazil, get acquainted at Universal City while on their way back to their posts.



IMPRESSION, MEX. Of RKO Radio's Mexico City branch manager, Luis Lezama, who arrived this week for the company convention in New York, by G. Cabral.

Stockholders Elect Paramount Directors

STOCKHOLDERS HELD THEIR MEETING IN A ROTUNDA ON THE 11TH FLOOR

STANTON GRIFFIS, EDWIN WEISL AND BARNEY BALABAN, ELECTED DIRECTOR

W. BUSH, PHILIP VYLE, BEY GOULD AND ONE WHO DID NOT WANT A NAME

SECRETARY AUSTIN KEOUGH EXPLAINS TO A STOCKHOLDER

EARLY ARRIVALS FOREGATHERED IN A PROJECTION ROOM, LATER ABANDONED

PARAMOUNT stockholders attending their annual meeting in New York on Tuesday quickly overcrowded the projection room in the Paramount building, originally appropriated to their purpose, and the meeting was adjourned to more commodious quarters on the floor below. Five new board members were elected in a session marked by persistent questioning of company executives with relation to matters of personnel and policy. Lacking a quorum on initial polling of proxies, the meeting was recessed for two hours until adequate additional representation could be obtained. An account of the meeting appears on the opposite page.

(ALL PHOTOS BY COSMO-SILEO)

THREE MOTION PICTURE MEN ELECTED TO PARAMOUNT BOARD

Richards, Balaban, Goodyear, McClintock, Agnew, Elected to Board; Meeting Recessed Until Quorum Is Obtained

Joseph P. Kennedy, who was retained as an expert and advisor to the board of directors of Paramount Pictures, Inc., having completed and transmitted his report, departed this weekend for his summer home on Cape Cod.

—

"Don't shoot the piano player—he's doing the best he can."

Quoting a signboard in a western barroom of boyhood acquaintance, Paramount Director Stanton Griffis thus described the board of directors of Paramount Pictures, Inc., to the hundred-odd stockholders attending their annual meeting on Tuesday in New York. The pleasantry, preceded and followed by pointed questions asked the board member as head of the special committee considering the Joseph P. Kennedy report on company status and policy, drew the only unanimous laughter of the session.

Prior to interrogation of President John E. Otterson and Director Griffis on various aspects of company affairs, stockholders representing 3,685,358 of the 7,200,395 shares of stock in the corporation had elected the following candidates to the board of directors:

A. Conger Goodyear, president of the Museum of Modern Art (two years).

Paul C. McClintock, president of Sterling Products, a drug concern (two years).

E. V. Richards, Saenger Amusement Company, Paramount affiliate (two years).

Barney Balaban, Balaban & Katz Corporation, Paramount affiliate (two years).

Neil F. Agnew, general sales manager of Paramount (one year).

Failure to name President John E. Otterson as a candidate for reelection to the board in accordance with a company bylaw specifying that the president shall be a director caused speculation as to his future status, but stockholders inquiring as to the significance of the circumstance were not answered.

Of the five new board members elected, only E. V. Richards had been mentioned as a possible candidate in advance reports of the session, which had predicted approximately nothing that happened and everything that didn't. Stockholders arriving at noon, the appointed hour, were directed to the projection room on the twelfth floor of the Paramount building, which has a seating capacity of less than forty. Advance report had it that there would not be a quorum and the meeting would be postponed. By 12:30 the attendance neared the hundred mark and stockholders moved into the rotunda on the eleventh floor where President Otterson, officiating in the absence of Board Chairman Adolph Zukor, called the meeting to order and Secretary Austin C. Keough proceeded with the filing of proxies.

[*Exclusive pictures on page 62*]

At 12:45 the meeting was recessed for counting of proxies and at 1:15 President Otterson announced that an insufficient number of shares was represented, but "more are coming in" and adjourned the meeting until 3 o'clock. There were no objections to this procedure.

Quorum Is Obtained

Reassembling, the stockholders were informed by Mr. Otterson that a quorum had been obtained and that nomination of five directors to fill vacancies and succeed retiring members (himself and John Golden) were in order.

Judge Stephen Callaghan, a member of the board, moved the nomination of the men ultimately elected. The motion was promptly seconded and nominations were closed. Before Judge Callaghan had resumed his seat Saul E. Rogers, formerly general counsel of Fox Film corporation and present here in announced representation of 15,000 shares of Paramount stock, had left his to demand that the nominator inform the stockholders as to who these gentlemen (particularly Messrs. Goodyear and McClintock) were, what they had done, and what constituted their qualifications for membership on the Paramount board.

Judge Callaghan replied that everybody knew them.

Attorney Rogers said that he didn't, and that it was a right of the stockholders to be told all about them.

Judge Callaghan declared with some heat that they were "satisfactory to the board" and that he would not be cross-examined by Mr. Rogers.

Questioning Becomes General

To Attorney Rogers' side of the argument rallied Julius Levy, stockholder, who declared that industry-experienced men should be nominated and named a few, including Joseph Brandt. Also rose Irving Fisher, describing himself as an individual stockholder interested only in dividends, to reiterate Mr. Levy's point of view, and against them spoke up a venerable gentleman of undeclared identity who told the gathering what his wife had said about having confidence in the company and seemed to think that ought to settle the matter.

Attorney Rogers finally addressed to the chair a simple request for information and Mr. Otterson passed the question to Mr. Griffis, who explained that Mr. McClintock's Sterling corporation is a drug company and only one of his many interests, while Mr. Goodyear is head of the Goodyear Lumber Company and director in a number of corporations, such as the Gulf, Mobile and Northern railroad, as well as president of the Museum of Modern Art (which an unidentified heckler had tried to twist into a joke).

Joseph P. Kennedy Status Is Questioned; Stockholders Ask Nature of His Report; Board Member Gives Answer

At this point Attorney Rogers launched into a 10-minute denunciation of what he termed the "blue ribbon directors" under whose management the company had permitted "such men as Sidney Kent and George Shaefer" to leave the company and whose method for meeting a company crisis, he said, was to resign or take a long trip. This led up to the reading of replies received to letters addressed by him to former directors Henry Luce and Percy Rogers, who had notified him of their resignations, and to Charles A. McCulloch, who, though still a director, he quoted as asserting his directorship did not authorize the supplying of the information asked for.

Ballots Are Cast

Attorney Rogers completed his presentation at 3:45 and ballots were distributed. At 4:30 President Otterson announced that the votes had been counted, the directors elected, and invited a motion for adjournment. It was made, seconded, put to a vote and vociferously defeated.

Attorney Rogers again took the floor and, addressing himself to Mr. Otterson, launched a series of questions:

By whom had Mr. Kennedy been employed to survey company affairs?

By the board, he was told.

What was his mission?

To act in an advisory capacity, was the answer.

Could the stockholders be informed as to the nature of his report turned in on Friday of last week?

Mr. Otterson told him it was an interim report pertaining to matters of a competitive aspect and, in the interests of the company, was not available for publication at this time.

How was Mr. Kennedy to be paid for his services?

Griffis Answers Rogers

Mr. Otterson referred this question to Mr. Griffis as chairman of the committee to which the Kennedy report had been assigned for study and Mr. Griffis replied that the matter of Kennedy's compensation was at the discretion of the board.

Attorney Rogers asked if payment was to be made in stock and received a definite negative.

Asked whether he was to be paid at all, Mr. Griffis returned a smiling affirmative.

What was his relationship to the board? That of lawyer to client.

How long would he continue? As long as his services were satisfactory and required.

Why was it necessary to employ Mr. Kennedy if Mr. Otterson's services were to continue available to the company? The company needed all the expert advice it could get.

The attorney's next question was whether Mr. Otterson was going to continue as presi-

(*Continued on page 65*)

WPA DOMINATES STAGE FOR SUMMER MONTHS

Uncle Sam Leading Play Producer as Broadway Takes Vacation for Hot Months

With the simmering down of the Broadway theatrical season to a few remaining hit shows, Uncle Sam emerges as the dominant stage producer for the summer, and is bestirring himself with increased activity along various fronts, secure in the belief that governmental funds will be available for the federal theatre projects beyond the original June 30 deadline.

Open air shows presented to thousands in the parks in the New York metropolitan area, productions in several New York theatres, plans for a vaudeville circuit, and road tours for WPA legitimate attractions are included in the federal theatre summer program. After the confusion of the first months, the project has settled down to seeming efficiency.

The WPA's summer program is more nearly competition to motion picture theatres than the projects during the preceding months. Free shows by portable theatre units were inaugurated throughout greater New York the other day and there is a minstrel show, currently at the Majestic in Brooklyn, with performances nightly, at 25 cents top, as the forerunner to a socalled "subway circuit" of vaudeville projected by Frank Merlin, recently appointed in charge of this division. Mr. Merlin plans a circuit of 10 vaudeville theatres, giving a six-act show, six performances a week, at a top of 25 cents.

Special effort is directed to inculcating in the younger generation a taste for the stage, and to instructing them that another form of entertainment exists than motion pictures. The Children's Theatre is putting on shows at a normal price, having before it a survey made by the WPA by means of a questionnaire sent to schools, churches, settlement houses, and the like, which showed that many children cannot afford to pay for entertainment, and many others can afford to spend only 10 or 15 cents.

The WPA plans to send on tour some of its better stage productions, beginning with "Macbeth," which has an all-Negro cast, when it completes its Harlem run this week, after having drawn crowds since April 14. The "Macbeth" itinerary calls for stops in several cities in the East, and stretches west to Chicago.

"Chalk Dust," which recently closed in New York, is being staged in Chicago by a No. 2 company, and a third company is on the West Coast.

The first of the plays tested by the WPA tryout theatre in New York to be produced commercially on Broadway is "Kick Back," formerly known as "Backwash," which was scheduled to open soon at the Ritz.

SUGGESTS OTHER LINE THAN WPA SHOWS

Unemployed actors would be better off if they entered some other line of work rather than continue as actors under WPA auspices, believes Burns Mantle, drama editor of the New York Daily News.

"Isn't it a little cruel to go on encouraging the WPA actors in the belief that their profession is going to be in a position to take them back once the disappearing depression has entirely disappeared?" he asked.

"There are too many actors now. There always have been too many actors. But the boom days of the theatre greatly augmented their number. The curtailment of production threw them on the world. On the Broadway world mostly. They are, unhappily, the intermediates; neither very good nor very bad. And there just isn't any place for them in the modern theatre's schemes. The sooner they are sufficiently discouraged to seek work in other lines of endeavor the better it will be for them, for the theatre, and for the Government."

McDonough, Radio Agree on Contract

A settlement of J. R. McDonough's RKO contract, which had two years to run, has been made, the company revealed this week. Mr. McDonough's retirement from the company has been expected since he became officially inactive several months ago.

He entered the company two years ago as president of RKO Radio Pictures, relinquishing the office to Leo Spitz last fall. He then became executive vice-president of the producing company subsidiary. He made Hollywood his headquarters and is on the coast at this time. He has been comparatively inactive in RKO production affairs since Sam Briskin was elected vice-president of the producing company.

Edison Group Is Formed

The organization of an Edison Old-Timers Club, comprised of men and women having 25 or more years of service with the Thomas A. Edison Industries, Inc., is being formed at West Orange, N. J. More than 300 employes are eligible for membership.

Maryland Censor Killed

George Heller, formerly chairman of Maryland's state Board of Motion Picture Censors, died late last week as a result of injuries received in an automobile accident. He was 60.

New Society in Vienna to Show Top Foreign Films

by DR. ADOLPH NICHTENHAUSER
in Vienna

After long and elaborate preparatory work the "Gesellschaft der Filmfreunde Oesterreichs" (Austrian Society of Friends of the Motion Picture) has been founded in Vienna. Among the founders and the Advisory Committee are representatives of science and art, city authorities and the film industry. Among them are Professor Bühler, director of the Psychological Institute of Vienna University; Professor Gregor, director of the Austrian National Library; Professor Fellerer, director of the State School for Decorative Arts; the famous Austrian authors Robert Musil and Carl Zuckmayer, and the composer Ernst Krenek. Major Lahr, vice-mayor of Vienna, is honorary president. It is due to the indefatigable endeavors of Ernst Angel, Austrian film director, that the Film Society finally was established.

The Society's intentions are: To show to its members such outstanding films as for commercial or other reasons cannot be displayed by the Austrian picture theatres; to hold discussions on film problems, and lectures by prominent native and foreign film folk; to screen older valuable and historically interesting silent and sound pictures, and to analyze them. It is hoped that the authorities will grant freedom from Contingent fees and censorship for the films displayed by the Society.

In its first performance, to be held under the auspices of the British Ambassador Sir Walford Selby, the Society will show the famous English documentary films of the General Post Office. The Society also will try to get available pictures of the New York Museum of Modern Art Films Library. (It would, moreover, be most desirable if the programs of this Library could be shown also outside the U.S.A., either by sending them on a tour abroad or by selling or giving prints of these films to interested foreign educational or artistical institutions. As members of the Film Library shortly will come to Europe, this would offer a good opportunity to discuss these matters.)

The Film Society may gain great importance, for on the one hand there is a large public in Vienna, seriously interested in film art, but on the other hand, very little has been done so far to satisfy their requirements. Film imports to Austria are comparatively few, Contingent and censorship fees as well as titling expenses preventing the distribution of many foreign films. Furthermore, there are no specialized or repertory cinemas in Vienna. For these reasons, many outstanding films, including American, have never been shown here. Perhaps the Society will be able to fill this regrettable gap.

▽

A new weekly, "Der Wiener Film" (The Vienna Film), central organ of Austrian film production, has started publication here. The editors are Herbert Polak and Henryk Schnapek.

Henry Walthall Passes on Coast; First Film in '09

Henry B. Walthall, whose screen career dates back to the pioneer days of the industry, died in a sanitarium Wednesday at Monrovia, near Hollywood. He was 55. His wife, Mary Charleston Walthall, and a daughter, Mary Patricia, survive.

His first picture, made in 1909 and called "The Convict's Sacrifice," was under the guidance of D. W. Griffith for the American Biograph Company. Mr. Griffith then took him to Hollywood, where he enacted his most noteworthy role and the one that firmly implanted him in the hearts of audiences, that of "The Little Colonel" in Mr. Griffith's "The Birth of a Nation."

Mr. Walthall was born on his father's plantation in Shelby County, Alabama. He saw service in the Spanish-American war and then came to New York, where he gained experience in stock and road shows. He then served four years under the banner of Henry Miller.

He worked for practically every motion picture company in Hollywood at various times, and only three weeks ago he finished a role in Warners "China Clipper." Immediately after working on this production he collapsed after contracting intestinal influenza and it was this collapse that brought on his death.

29 of 37 Films in Argentina from U. S.

Of the 37 features released in Buenos Aires, Argentina, in May, 29 were from the United States. The total compares with 52 in April, and is 12 less than in May, 1935. Other features came from England, Germany and Italy. Argentina supplied one film.

E. G. Bentley Dies

E. G. Bentley, advertising manager of American Seating Company and widely known to theatre owners, died Tuesday at Grand Rapids, Mich.

Variety Club Moves Headquarters

The Variety Club of Omaha, formerly located at the Paxton Hotel, has opened new headquarters at the Fontenelle Hotel, Omaha.

Gilmore Succeeds Barrow

Jack Gilmore has succeeded the late Benny Darrow as Metro-Goldwyn-Mayer exploitation representative in Buffalo, N. Y.

Opens Argentine Office

Twentieth Century-Fox has opened its new exchange at Buenos Aires.

Partnership Is Formed

Murray Ellman and Al Feinman have formed an agency partnership in Hollywood. Ellman was associated with the William Morris Agency and Feinman recently resigned from Metro-Goldwyn-Mayer.

Court Allows Sam Katz To Sue Paramount

Judge Alfred C. Coxe in the federal district court of New York this week ruled that Sam Katz, formerly manager of Paramount Publix theatre department, was entitled to trial of the suit for $265,498 against his former employers based on an alleged breach of a three-year contract.

Horne Appointed Radio Producer

Hal Horne has been appointed a producer for RKO Radio Pictures, Samuel J. Briskin, vice-president in charge of production, announced Tuesday at the company's sales convention in New York.

Mr. Horne began his career as an assistant director and later turned to exhibition. In 1930 he was brought by Al Lichtman to New York as advertising and publicity director for United Artists. During his regime at United Artists he served as president of the Associated Motion Picture Advertisers and was awarded the *American Spectator* prize for the best advertising in any field.

A year ago he purchased an interest in the Blackstone Company, advertising and publicity agency representing several motion picture producers in the East. He will retain his interest in the agency.

Wolfe Joins Photophone To Head Sound on Coast

The appointment of M. V. Wolfe as manager of the West Coast Photophone engineering department, with headquarters at the RCA Studios in Hollywood, has been announced by Lewis M. Clement, vice-president of RCA Manufacturing Company.

Seeks Reorganization

The Empire Theatre Supply Company has filed a reorganization petition under Section 77B in the federal court for the southern district of New York. The company lists liabilities of 23,665 and assets of $18,050.

Ebreson Studying Theatres

John Ebreson, authority on theatre design, architecture and construction, is in St. Louis with Harry C. Arthur to study plans for reconstruction of Fanchon and Marco's three houses there.

Dreeben Joins National

Irving Dreeben has joined National Studios, Inc., in New York to organize a new department for lobby displays. He was formerly advertising sales manager of the New York exchange of Twentieth Century-Fox.

16mm. Group Meets

The 16mm. Get-Together Club, which plans a luncheon the third Tuesday of each month in the Hotel Victoria, New York, held its June luncheon last Tuesday. Julius C. Singer is chairman and A. D. V. Storey is secretary.

Three Film Men Are Elected to the Paramount Board

(*Continued from page 63*)

dent of the company. Mr. Griffis said that that and other matters of the same general character were subject to the judgment of the newly constituted board.

The attorney then asked whether the board in the past had discussed or considered liquidation of the Otterson contract. Mr. Griffis consulted his attorney and replied that the question was unfair.

Mr. Rogers then asked, first of Mr. Griffis and then of Secretary Keough, to be informed as to how much stock was owned or represented by the individual members of the board. Mr. Keough said the management had no official knowledge on this point and that nothing in law or in the by-laws of the company require that a director own or represent stock. In the wrangle that ensued the attorney demanded the names of the present stockholders, which he said he had been unable to obtain from company literature or by inquiry, and a list of these was read.

As Attorney Rogers finished, a stockholder announcing himself as Mr. Bull took up the thread of his inquiry and asked whether the employing of Mr. Kennedy indicated that Mr. Otterson was to be "paid off" or that Mr. Kennedy was "hired as a front man." Volunteers on all sides, some of them referring to Mr. Kennedy's service to RCA (which Attorney Rogers broke in to declare was a "totally different kind of deal"), answered Mr. Bull in chorus. When the hubbub subsided Mr. Bull was followed by a Mr. Barry, who minimized the extent of his financial interest in the company as preface to asking Mr. Griffis for a few words on the studio situation.

Mr. Griffis pronounced this "an honest question" and replied that conditions at the Paramount studio "are getting better," adding that the industry is faced with problems not encountered in earlier years, specifically the rising importance of imported product.

As Mr. Griffis concluded his answer Mr. Otterson invited a motion for adjournment and this time it carried unanimously.

Disney Best in England

Because of money restrictions in other countries, Walt Disney's Mickey Mouse and Silly Symphony subjects find the biggest outlet in England, William Levy, European representative for Disney, said upon his return to New York this week.

Ohio Censor Eliminations

Out of a total of 514 reels reviewed by the Ohio censor board in May, eliminations were ordered in only 21 reels. For the week ending May 7, there was only one elimination ordered in 116 reels.

Frisch and Rinzler Build

Frisch and Rinzler, independent New York circuit, is drawing plans for a 1,200-seat house at Church avenue and East Seventh street, Brooklyn.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Crime of Dr. Forbes

(20th Century-Fox)

Drama

Much to engage audience and exhibitor attention is presented here. With human interest its keynote, the story is topical drama treating with the subject of mercy killing. Motivating story is logical, well grounded, and is so constructed that an air of sincere realism and conviction marks its development. At no time does it call for audiences to do any imagination stretching in order to understand what is going on. Rather in a series of boldly conceived situations it establishes its premise in an understandable manner and continues the force and effect of it through to a suspense and drama-packed climax. Essentially, with its real smash confined to the concluding scenes, the picture is poignant drama. Yet as this quality is developed there is no lack of romantic love interest or comedy, which lightens the suspense of the eventual powerful concluding action. Conveying a definite impression that producer, director and players understood that they were dealing with a controversial subject, production technique follows a trend that permits an exploitation capitalization on that quality. Likewise, for those who might not prefer to adapt that selling method, the theme and action of story permit the following of ordinary formula methods.

The early part of the film identifies characters and so throws Doctor Forbes and Ellen Godfrey together that there is reason for what happens in the concluding incidents. Therein the mortally injured Doctor Godfrey pleads with his fellow practioners Drs. Forbes, Creighton and Burkhart to put him out of his misery. All, true to the ethics of their oath and profession, refuse until Forbes, driven to the verge of madness by the mental reaction to Godfrey's pleas, consents to leave an overdose of opiates. Upon his death, Dr. Burkhart charges murder naming Forbes in her complaint.

The trial is held in the desert village locale of the death, the inhabitants of which make it the occasion for flamboyant publicity. Strength of evidence gradually convicting Forbes, the prosecutor calls his trump card, Luigi, to prove that Forbes had a motive for wanting the husband of the woman he loved out of the way. Pathetically, and comically, too, Luigi establishes this motive, detailing the many times Forbes and Ellen came to his cafe. But when Ellen's name is drawn into the case Forbes, who has been silent lest scandal be attached to her name, talks. Telling his attorney, Lane, that as a human being sympathetic to another human's suffering he had left Godfrey an extra dose, the attorney recalls Creighton and Burkhart to the stand. They, admitting a similar emotion, say that they, also, left overdoses with the dying man. The coroner is recalled to testify that poison was found in the stomach and not in the blood stream via injection, and thus must have been self administered with suicidal intent. A verdict of not guilty is directed.

Whether or not approached from a controversial standpoint—and the theme of the picture gives ample opportunities for interest creating contacts with members of the medical profession, social workers and other influence generating groups—the picture affords exhibitors something vividly different to sell. Completely off the beaten path in its dramatic content, it has an entertainment novelty for powerful appeal to any kind of an audience. Never a propaganda picture, neither defending nor decrying the theory of mercy killing, the picture is entertainment and not an adventure into a scientific treatise.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by George Marshall. Original screen play by Frances Hyland and Saul Elkins. Music and lyrics "The Doctor Song" by Gene Rose and Sidney Clare. Photographed by Ernest Palmer. Art director, Duncan Cramer. Assistant director, Sidney Bowen. Film editor, Alex Troffey. Costumes by William Lambert. Sound, Alfred Brublin and Harry Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2275. Running time, when seen in Hollywood, 75 minutes. Release date, July 17, 1936. General audience classification.

CAST

Ellen Godfrey	Gloria Stuart
Dr. Michael Forbes	Robert Kent
Luigi	Henry Armetta
Dr. Eric Godfrey	J. Edward Bromberg
Dr. Anna Burkhardt	Sara Haden
Prosecuting Attorney	Alan Dinehart
Defense Attorney	Charles Lane
Judge Benson	De Witt Jennings
Dr. Robert Empey	Taylor Holmes
Dr. John Creighton	Paul Stanton
Sheriff Neil	Russell Simpson
John Dunlap	Paul McVey
Dean Lewis	Charles Crocker-King

Spendthrift

(Paramount)

Comedy Drama

A comedy presenting nothing that is new or novel, this picture is made plausible through the medium of several creditable performances, mainly those of Henry Fonda, Pat Paterson and George Barbier.

The story is built around the character of a personable fellow who woke up one morning to find himself broke. He's adored by a girl whose intentions are always open and above board. Having for his objective a marriage that will work toward the restoration of his financial fortunes, he's easy prey for a conniving young woman who is more interested in the man's name prestige than she is of his welfare. The young man marries the designing girl and it doesn't take long for both of them to discover that they have made a mistake. The girl fades out and monetary troubles come thick and fast. Eventually the young man decides that, if he cares to eat, he must go to work. That he does, and with the little girl who really cared always in the background inspiring him, he becomes quite a radio announcer. There's a divorce and the story moves to its expected romantic conclusion.

Previewed in studio projection room.

—McCarthy, Hollywood.

Produced by Walter Wanger. Distributed by Paramount. Directed by Raoul Walsh. Screen play by Raoul Walsh and Bert Hanlon. Story by Eric Hatch. Art direction, Alexander Toluboff. Photography, Leon Shamroy. Musical direction, Boris Morros. Edited by Robert Simpson. Costumes, Helen Taylor. Assistant director, David MacDonald, P. C. A. certificate No. 2,289. Release date, July 17. Running time, 78 minutes. General audience classification.

CAST

Townsend Middleton	Henry Fonda
Boots O'Connell	Pat Paterson
Sally Barnaby	Mary Brian
Uncle Morton	George Barbier
Bill	Edward Brophy
Ponsy	Richard Carle
O'Connell	J. M. Kerrigan
Colonel Barnaby	Spencer Charters
Topsy	June Brewster

High Tension

(20th Century-Fox)

Comedy Drama

This picture has qualities in story content, production values and personal performances that make for acceptable entertainment. Production pitches dialogue and movement to a speedy tempo. Mainly a comedy, that being the quality underlying its romantic, dramatic and thrill action phases, the film treats entirely of interesting characters in engaging situations.

The story concerns itself with a pair of likable fellows, Reardon and Mitchell, engaged in the task of keeping undersea cables working at proper efficiency. Sequences portraying the hazards encountered in this work are both entertaining and to a certain extent educational. But when the pair go adventuring in the field of romance, in San Francisco and Honolulu, the comedy interest of the story hits its high pitch. Able to get along neither with or without his girl friend, Edith McNeil. author of exciting paper pulp fiction, Reardon takes it upon himself to do a little chiseling on Brenda Burke, object of Mitchell's affections. Results precipitate a couple of brawls, excitement of which is Reardon's beneath the sea rescue of Mitchell. This act of heroism sets everything romantically aright for a happy ending finale.

A picture that provides many angles that should make for unique exploitation.

Previewed in studio projection room.

—McCarthy, Hoolywood.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Lou Breslow, Edward Eliscu and Joan Patrick. Story by J. Robert Bren and Norman Houston. Photographed by Barney McGill. Art director, Duncan Cramer. Assistant director, Samuel Schneider. Film editor, Louis Loeffler. Costumes, William Lambert. Musical direction by Samuel Kaylin. P. C. A. certificate 2,305. Release date, June 26. Running time, 62 minutes. General audience classification.

CAST

Steve Reardon	Brian Donlevy
Edith McNeil	Glenda Farrell
Eddie Mitchell	Norman Foster
Brenda Burke	Helen Wood
President Stone	Robert McWade
Noble Harrison	Theodore Von Eltz
Jasper Tuttle	Romaine Callender
Harry Madden	Jasper Sawyer
Hattie	Hattie McDaniel
Chuck	Murray Alper

Earthworm Tractors

(Warner-F.N.)

Comedy

Anyone who likes comedy, hilarious amusement that leans heavily towards the farcical, should get all he wants in this. The picture is all fun; even when it undertakes a romantic twist, the results are comic. Dialogue, gags, characterizations, action and situations are of comedy pattern.

Joe E. Brown performs with enthusiastic zest the character of Alexander Botts, a supersalesman with an astounding ego and confidence in his own ability. Selling himself to Russell, head of Earthworm Tractors, Botts gives salesman Healy a dose of high pressure gogetitiveness. From then on the picture concerns itself with Botts' ludicrous experiences.

First comic episode concerns itself with Botts and prospect Sam Johnson, cantankerous customer. The demonstration conducted by Botts carries Johnson on a wild swamp land tour atop the tractor. Personally disastrous to Alexander, it turns into a triumph when Jackson, with whom Botts had gotten Johnson confused, buys six tractors. Taking a romantic twist, the story continues with Alexander, finding his girl married, takes up the chase of Mabel Johnson and calls every Johnson in the Chicago phone book before discovering Mabel is the switch board girl. Another sequence shows Alexander hitching his tractor to Johnson's house and moving it across town to the wrong address as old Sam thinks the greatest earthquake in history is happening. Demonstrating a machine again to Johnson, Botts takes him on a wild mountain tour and, as dynamite explosions happen on all sides, the finale shows the pair riding the tractor on a crumbling trestle. The final explosion cures Johnson of his deafness and results in an order that will keep the Earthworm plant busy for months.

There is much material for exploitation to engage exhibitor and patron attention. Production is based on the William Hazlett Upson stories published in the *Saturday Evening Post.* Atmospherically and in characterizations, the show follows the vein of the stories.

Previewed in Warner's Hollywood theatre. Audience reaction to picture resulted in unrestrained laughter that many times drowned out ensuing dialogue and sound effects.

McCarthy, Hollywood

Produced and distributed by Warner-First National. Directed by Raymond Enright. Assistant director, Lee Katz. Screen play by Richard Macauley, Joe Traub and High Cummings. Story by William Hazlett Upson. Photography, Arthur Todd. Edited by Doug Gould. Art direction, Esdras Hartley. Musical direction, Leo F. Forbstein. Supervisor, Sam Bischoff. P. C. A. certificate No. 2,076. Release date not determined. Running time, 68 minutes. General audience classification.

CAST

Alexander Botts	Joe E. Brown
Mabel Johnson	June Travis
Sam Johnson	Guy Kibbee
Emmet McManus	Dick Foran
Sally Blair	Carol Hughes
George Healey	Gene Lockhart
Mr. Blair	Olin Howland
Mr. Henderson	Joseph Crehan
Mrs. Blair	Sara Edwards
H. J. Russell	Charles Wilson
Mr. Jackson	William Davidson
Taxi driver	Irving Bacon
Doctor	Stuart Holmes

Women Are Trouble

(MGM)

Metropolitan Melodrama

Following a familiar formula, "Women Are Trouble" mixes up newspaper reporters, women, racketeers and police in a typical newspaper-gangster story. The concoction results in entertainment in which comedy dominates and in which there is the full expected quota of love interest, tinged with personal drama and vivid dabs of underworld menace.

Concerning itself with the types mentioned, the picture presents a big city in the clutches of post-prohibition gangsterism as reporters, police and citizens are in a quandary as to what to do about it. Comes tyro cub reporter Ruth, ambitious for a job on the town's biggest paper. Star reporter Casey can't be bothered; city editor Blaine has a wish to rediscover some of the old time reporters. But Ruth has a photographic mind and also carries a camera. She's on the spot when a seeming accident turns out to be a racketeer murder and an exclusive scoop results. Kidded by Casey, she's shunted out into an alley, but with her camera she gets a picture of the killer who slew the killer. She gives Blaine and Casey the jitters, but her exclusive photo tabs the gunman. The story takes a romantic twist as both newspaper men became enamored of the sob sister. It leads, after a few more comedy situations, to melodrama when gangsters Gleason and Pusher have the trio on the spot only to have their murderous intentions frustrated by the arrival of Matson's police.

Stock stuff all the way through, the picture is acted with a sparkling zip that gives it a novel and refreshing character.

Previewed in Uptown Theatre. Though the audience indicated it was able to anticipate what was going to happen, the knowledge didn't seem to interfere with its enjoyment of what did.

McCarthy, Hollywood

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Errol Taggart. Produced by Lucien Hubbard and Michael Pressier. Screen play by Michael Pressier. Story by George Harmon Coxe. Photography, Oliver T. Marsh. Art director, Fredric Hope. Assistant director, Dolph Zimmer. Musical score by Edward Ward. P. C. A. certificate not yet assigned. Release date undetermined. Running time, 60 minutes. General audience classification.

CAST

Casey	Stuart Erwin
Blaine	Paul Kelly
Ruth	Florence Rice
Frances	Margaret Irving
Inspector Matson	Cy Kendall
Gleason	John Harrington
"Pusher"	Harold Huber
Mrs. Murty	Kitty McHugh
Murty	Raymond Hatton

The Return of Sophie Lang

(Paramount)

Melodrama

This is substantial screen entertainment, well put together, merging its elements in a refreshing style combining comedy, romance and drama. As a sequel to "The Notorious Sophie Lang" of several season's ago, the picture has an exploitation value of more than ordinary interest.

Opening in novel style, Sophie, who is supposed by police to be dead, actually is alive and has the habit of visiting her tomb in London. Making a farewell visit, prior to embarking on a new life in America, she meets an American reporter, Lawson, and they are mutually attracted. As she sails to America as companion of Araminta Sedley, wealthy jewel collector, Lawson and Max Bernard, international jewel thief traveling incognito, are also aboard. Scotland Yard has warned ship officers to be on watch for Bernard. Bernard's objective is Armanta's diamond, and while Sophie resists temptation to steal, Bernard manages to grab them in such a manner that suspicion centers on Sophie.

Assuring Araminta that she is not guilty and will get the jewels back, the romance between Sophie and Lawson grows apace. Bernard manages to get the loot through customs by sliding them into Lawson's pocket and then, to insure his own safety, tips off police that Sophie, whom they know, has them. Sophie turns tables on Bernard, proves his identity to police, gets the diamonds back and becomes Lawson's wife.

Previewed in the Tower theatre, Compton, a typical suburban house, attracting family audiences, where audience's reaction indicated general satisfaction.

McCarthy, Hollywood

Produced and distributed by Paramount. Associate producer, Dario Faralla. Directed by George Archainbaud. Screen play by Patterson McNutt and Irving Marlow. Story by Frederick Irving Anderson. Photographed by George Clemens. P. C. A. certificate No. 2,319. Release date, July 3. Running time, 68 minutes. General audience classification.

CAST

Sophie Lang	Gertrude Michael
Max Bernard	Guy Standing
James Lawson	Ray Milland
Araminta Sedley	Elizabeth Patterson
Purser	Colin Tapley
Inspector Parr	Paul Harvey
Nosey Schwartz	Garry Owen
Buttons McDermott	Don Rowan
Chadwick	Purnell Pratt
Detective	Tom Oliver
Detective	James Blaine

My Man Godfrey

(Universal)

Romantic Comedy

"My Man Godfrey" is only one thing—insane and ridiculous comedy of desirable variety. Satirical fun and foolishness is the keynote of every line of dialogue, bit of action, situation and characterization. That the qualifying "only" might not be misinterpreted, a picture of what happened to the preview audience as it watched this film unreel should be drawn. When it couldn't help but drown out ensuing dialogue with bursts of unrestrained laughter, it could only resort to limply sitting back in its seats and making a stern effort to gather fresh strength to give vent to pleasure in appreciation of the nonsense on the screen.

The show is its own showmanship. The theme of the picture can be exploited with zest and vigor; similarly, the production scope which it has been given can be ballyhooed. One can go all the way down the line of necessary requisites and find plenty to occupy his time and attention. When he gets through with the substantiating necessities and turns to consideration of names, he can start talking about William Powell, Carole Lombard, Alice Brady, Eugene Pallette, Gail Patrick, Mischa Auer, Alan Mowbray and Jean Dixon.

An attempt to give a sane resume of the picture would probably be as insane as the picture. It takes Godfrey Parke, whom audiences eventually come to know as the scion of a blue blooded Boston family, off an ash heap and sets him down as butler in the Bullock family. Here he meets the strangest lot of human oddities that one could conceive. Jean Dixon (maid) continually has his hat, coat and bag handy to accommodate a quick departure, as Powell encounters an amazing series of hilarious experiences.

Catering to the idiosyncrasies of Alice Brady (mother), who as she ministers to the vagaries of her monkey aping her singing Russian protege, Mischa Auer, drives Powell frantic. His efforts to evade the amorous wiles and strategems of half baked Carole Lombard as Irene, to keep himself out of the clutches of vengeful Gail Patrick, and to preserve some semblance of the proper relation of master and man between himself and Eugene Pallette, are comedy gems of the first water that provoked the aforesaid audience reaction.

How he effects some trace of order, saves Pallette's fortune, rids the household of the pestiferous Auer, teaches Gail Patrick what a real human being should be—all the time trying to preserve the secret of his identity, which old college chum Alan Mowbray innocently tries his utmost to reveal—serves to further the effect of the nonsense. The only one he can't handle is Carole Lombard. She's just such a sincere simpleton who can't help but follow him back to the site of his ash heap, which miraculously, under Powell's secret guidance, has metamorphosed into the locale of a gay night club wherein his derelict playmates of the dump days are gainfully employed. There he can do nothing but succumb to the girl who is determined that he shall marry her.

Previewed in Alexander Theatre, Glendale.

McCarthy, Hollywood

Produced and directed by Gregory LaCava for distribution by Universal. Screen play by Morrie Ryskind and Eric Hatch. Novel by Eric Hatch. Photographed by Teddy Tetzlaff. Art direction, Charles D. Hall. Musical direction, Charles Previn. Edited by Ted Kent. Film supervisior, Maurice Pivar. Assistant director, Scott R. Beal. P. C. A. certificate not yet assigned. Release date not determined. Running time, 95 minutes (to be cut). General audience classification.

CAST

Godfrey Parke	William Powell
Irene Bullock	Carole Lombard
Angelica Bullock	Alice Brady
Alexander Bullock	Eugene Pallette
Cornelia Bullock	Gail Patrick
Carlo	Mischa Auer
Tommy Gray	Alan Mowbray
Molly	Jean Dixon
Faithful George	Robert Light
Master of Ceremonies	Franklin Pangborn
Van Rumple	Grady Sutton
Detective	Ed Gargan
Second Detective	James Flavin
Mike	Pat Flaherty
Doorman	Robert Perry

The Song of a Nation

(Vitaphone)

Excellent

"What so proudly we hailed," the words from Francis Scott Key's "The Star Spangled Banner," typifies on the screen the sentiment behind the phrase. Done in beautiful color this

(*Continued on page 70*)

HER HEART WAS TOO BIG FOR ONE MAN TO POSSESS . . . . ONE WORLD WAS TOO SMALL TO SHARE ALL HER LOVE

But ten thousand men loved her! Ten thousand wounded, blinded, broken victims of the scourge of war . . . The living prayed only for her coming. The dying kissed her shadow as she passed.

WARNER BROS. Continue the Noble Tradition of "Louis Pasteur" With the Life-Story of the Immortal Heroine Who Made Her Blood-Stained Uniform the Red Badge of Courage of The Red Cross Nurse!

KAY FRANCIS

as FLORENCE NIGHTINGALE in

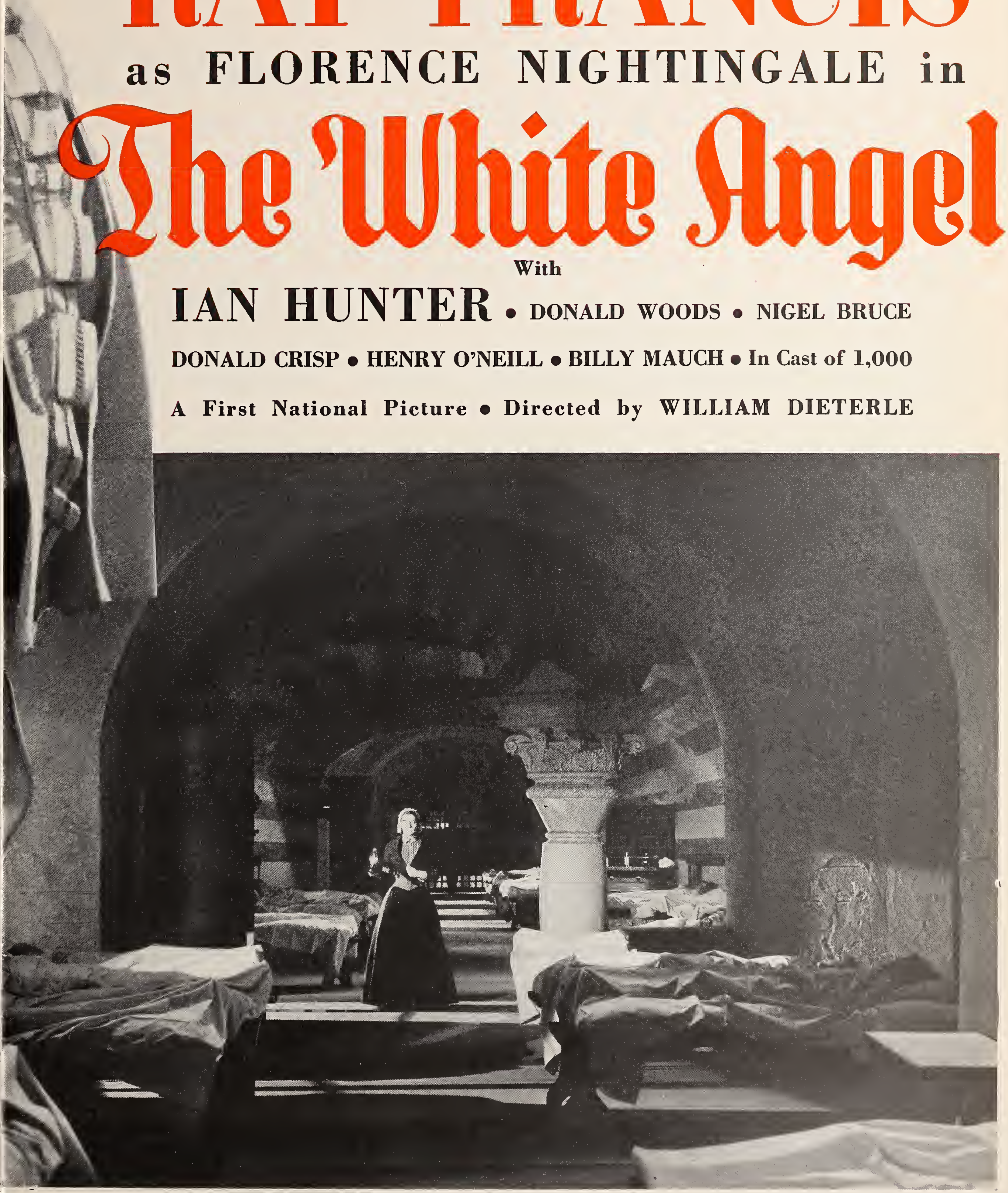
The White Angel

With

IAN HUNTER • DONALD WOODS • NIGEL BRUCE

DONALD CRISP • HENRY O'NEILL • BILLY MAUCH • In Cast of 1,000

A First National Picture • Directed by WILLIAM DIETERLE



short subject scales the heights for the simplicity of its presentation and for its all impressive dramatic quality. "In the dawn's early light," provides the scene for the most effective shots, the gunfire between British man-of-wars and the supposedly deserted Fort McHenry. The story opens at a party at Key's home. Key is outspoken on government policies which cause embarrassment to military guests assembled and to his wife, Mary. The guests leave abruptly. Soon after a messenger arrives with order for Key, in his capacity as a government attorney, to negotiate for the release of a Dr. Beanes, held prisoner on a British battleship. Key is incarcerated on the ship pending the completion of the battle. In the dawn of the following morning Key pens, on the back of an envelope, what is now the National Anthem. Donald Woods, a superb Key, is ably supported by Claire Dodd and Joseph Crehan. Running time, 20 minutes.

I Love to Singa

(Vitaphone)

Very Good

A clever and entertaining short subject from the "Merrie Melody" series in color. Pa Owl, a music professor, strictly classical, and Ma Owl, are the recipients of quadruplets. To Pa Owl's evident pleasure the first three turn out to be talented musicians but he is sorely beset when the fourth emerges as a "hotcha" crooner. Things become strained in the Owl household when the young Owl fails to mend his ways so Pa Owl kicks him out. The little Owl nonplused makes tricks for the radio station where he wins an amateur contest singing, "I Love to Singa." All is forgiven in the Owl menage. Running time, 7 minutes.

Peppery Salt

(Columbia)

Clyde Comedy

Andy Clyde's current adventure involves him in the management of *The Belle of the Ocean* to which he has fallen heir and which he fondly believes to be the trim three master ship of his day dreams. Bedecked in full and flashy admiral regalia, Clyde is disillusioned by discovery that *The Belle of the Ocean* is merely a bleak lunch wagon. Further misfortune comes in the form of a hectic engagement with a desperate band of kidnappers. How Andy foils the villains and rescues the distressed maiden serves as an exciting and hilarious conclusion.—Running time, 18 minutes.

Scrappy's Camera Troubles

(Columbia)

Cartoon

After several wild and frantic efforts to photograph animal life in natural surroundings, Scrappy grows disgusted and returns home with plans to snap more peaceful and congenial subjects. The first victim is Scrappy's dog Yippy, but the canine proves to be a source of equal irritation. The mongrel's heart is melted and Scrappy prepares to take his picture, whereupon Scrappy's brother, Oopy, insists on projecting himself into the camera's range. In general, the short is up to the average of the usual Scrappy cartoon with Yippy, the dog, stealing the histrionic honors.—Running time, seven minutes.

Golfing Rhythm

(Columbia)

Sport Short

As is evident from its title, this sport short appeals primarily to the countless legion of divot devotees. However, so entertaining and expert are its construction and content, that even the non-golf enthusiast will be pleased and charmed by it. There are splendid shots of golf games conducted in varied and complicated surroundings. Gene Sarazen and Lawson Little give some polished performances in a series of exhibition glimpses. Alex Edney and Jack Redmond demonstrate some difficult and interesting trick drives. To show that the sport's sway extends to both sexes, some ladies golfers exhibit their first rate skill on the greensward. In conclusion, two tiny tots engage in a miniature golf competition for the evident amusement and approval of their seen and unseen audience. Altogether, an excellent short.—Running time, 10 minutes.

Home on the Range

(Educational)

Musical Western

Three or four new songs, a couple of them pretty good, are tossed into the continuity of an otherwise commonplace comedy relating the romantic adventures of a cowboy in New York and a quartette of city girls on the ranch. The ranch element predominates and the incidents owe their inception to the mistaken-identity and Charlie's-Aunt ideas in about equal part. A bit of shortening would stiffen the subject beneficially.—Running time 20½ minutes.

Spooks

(Educational)

Cabin Kids Comedy

The Cabin Kids can sing, as no one questions, and this group of four or five of their rhythmic renditions is spaced out with pseudo-astral goings-on in a deserted house during a thunderstorm. The comedy is pattern stuff but unimportant. The pickaninnies are in fine voice and better unison.—Running time, 8½ minutes.

Exhibitors to Honor W. F. Rodgers in Fall

W. F. Rodgers, sales manager for Metro-Goldwyn-Mayer, who was welcomed in his new position with a testimonial dinner given by distributors two weeks ago, will be similarly honored by the exhibitors in the New York metropolitan area, early in September.

The following are on the committee: Joseph Bernhard, Loew's; Harry Brandt, president of the Independent Theatre Owners Association; Nate Blumberg, RKO; Lawrence Bolognino, Sam Dembow, Si Fabian, Edward Grainger, Arthur L. Mayer, Charles Moses, Walter Reade, Sam Rinzler, Edward N. Rugoff, Joseph Sidor, George Skouras, Jack Springer, Harry Shiffman, Leon Rosenblatt, Arthur M. Rapf.

Mississippi Tax Gains

As an evidence of "prosperity's return" to Mississippi, the State Tax Commission said it expected to collect approximately $1,000,000 this year in amusement taxes. The state last year collected $837,988 in amusement taxes, with film houses paying $712,207 of the tax, and the yield this year is running nine per cent ahead of last year.

Operators' Wages Increased

A new agreement with employers, providing for substantial wage increases, has been signed by the Motion Picture Operators' Union of San Francisco. The agreement, which runs for two years, gives the 165 members of the union an increase of about 10 per cent.

Stein Gets Jersey Houses

William B. Stein, former partner of Si Fabian, this week took over operation of the Strand, Hackettstown; Palace, Flemington, and Strand, Lambertville, N. J. Mr. Stein is head of the Imperial Theatre Corporation. Perry Stein is treasurer and Charles Blum will act as supervisor.

Cohn Predicts Move to Keep Stars Off Air

Moves within the industry to restrict the radio appearances of motion picture stars were predicted this week by Jack Cohn, vice-president of Columbia Pictures in New York, who sees the industry eventually being placed in the position of seeking a paying patronage for the same attractions which radio can offer to the public without charge.

"When the exhibitor is forced to sell names which radio offers to the nation free it doesn't require much imagination to see how the theatre's merchandise is being cheapened," Mr. Cohn said. "Why should any one who can sit comfortably at home and hear from four to six of the screen's foremost players on a great radio program for nothing journey to the theatre and pay an admission to see only one or two of those stars?" he asked.

"I know that New York executives are opposed to the wholesale appearance of stars on radio programs and at a recent meeting methods of correcting this foolish competition of our own people with the theatres in which their real popularity and income is found were discussed."

Mr. Cohn said that while no definite action was taken at the meeting referred to, he predicted that more contracts would include clauses prohibiting radio appearances in the future and that producers whose players' contracts already had such clauses would be less free to waive those restrictions henceforth. He said that Hollywood producers, too, were finding the radio activities of stars increasingly costly, not only in competitive results but in actual delays and inconveniences to shooting schedules caused by lengthy rehearsals of the players for their radio programs.

Mr. Cohn referred in particular to the Lux Theatre program staged by Cecil B. DeMille, with Clark Gable and Marlene Dietrich, and to the Louella Parsons Hollywood Hotel program featuring guest stars.

Maurice Woolf Promoted

Maurice Woolf, brother of C. M. Woolf, has been named general manager of General Film Distributors in London following a personnel shift as a result of the Universal tieups. The board of directors now includes C. M. Woolf, managing directors; Paul Lindenberg, J. Arthur Rank, L. W. Farrow, Maurice Woolf, L. A. Neel and S. F. Ditcham. The chairmanship is still vacant since the death of Sir Philip Nash.

Max Reinhardt Honored

Max Reinhardt, producer of "A Midsummer Night's Dream," was honored last week by King Victor Emanuel of Italy when the monarch presented him a citation for his work in the drama and motion pictures.

Jeane Cohen with Whiteman

Jeane Cohen, formerly eastern story editor for Columbia, is now head of the newly organized story department for Paul Whiteman where she will handle plays, screen and radio scripts.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

To Mary—With Love

(20th Century-Fox)

Comedy Romance Drama

Exploitation features tending to establish the worth of this production are many. Warner Baxter, star of the recent "Prisoner of Shark Island" and "Road to Glory," and Myrna Loy, currently in "The Great Ziegfeld," are teamed in the leads. They worked together previously in "Penthouse" and "Broadway Bill." They are supported by a cast which, in featuring Claire Trevor and Ian Hunter, also lists some better than usual names in Jean Dixon, Pat Somerset, Paul Hurst, Franklin Pangborn, Arthur Aylesworth and Florence Lake.

The story, authored by Richard Sherman, was a recent *Saturday Evening Post* feature. Upon completion of the screen play by Sherman in collaboration with Howard Ellis Smith, direction was assigned to John Cromwell, maker of "Double Harness," "Of Human Bondage" and "The Love Song," who also numbers "Lord Fauntleroy" among his credits.

Melding romantic love interest, comedy, drama and serio melodrama, the story has a modern savor. The locale is New York and other eastern spots, and the time covered is that of the flamboyant years of the 20's and the early months of the present decade of disillusionment, fear and uncertainty. It concerns the adventures of a young Manhattan couple, and their close friends, as they adventure in love and life, during the period encompassed. Topical production effects are geared to the atmosphere of the era when Jimmy Walker, Queen Marie of Roumania, Charles Lindbergh and the Jack Dempsey-Gene Tunney fights and kindred events held the center of the news stage.

Basically the story is one of a great love, a towering ambition, an enduring patience and a thrilling constancy that reckoned not during the years of prosperity, but all of which became realistic things in the drab days that followed. The story, combined with prestige of lead players, quality of support and production substance, seems to have the character that makes for desirable entertainment and commercially valuable showmanship.

Polo Joe

(Warner)

Comedy

Something in the natural of unusual exploitation value should come out of this production inasmuch as it is the last picture Joe E. Brown will do for Warner Brothers. It is not a farewell screen appearance by any means, but it is quite likely that some months will elapse before the player is seen again.

The title providing a definite hint as to the story's theme, it appears to be of the comedy character that will permit Brown to wind up his present association in a blase of glory. Again it's Brown the boasting braggart. Returning home from a long Oriental tour, he finds all his friends, particularly the girl of his dreams, polo addicts. Knowing nothing about the game, and hating it, the only thing he hates more is a horse. But in order to attain the object of his affections, he permits himself to be ballyhooed as an eleven goal player. He has a series of amazing experiences with horses as deathly afraid he tries to understand the beast and learn the game which culminate in the wooziest polo game ever imagined out of which Polo Joe emerges a triumphant hero, a real eleven and more goaler, and a man to whom any girl would be glad to give her hand.

As is common with all Brown's pictures, particularly this one's immediate predecessor, "Earthworm Tractors," he is the center of all the fun in action, situations and dialogue. However, in this the active cast, though small, is important to the detailing of the yarn. It will reintroduce Richard (Skeets) Gallagher to screen activity. Additionally it will present Carol Hughes, who is with Brown in the forthcoming tractor picture and supports this leading trio with Joseph King, Olive Tell, David Newell and Milton Kibbee.

The story is an original screen play by Peter Milne and Huge Cummings and is being directed by William McGann.

Pepper

(20th Century-Fox)

Comedy

The entertainment intent of this production, also the key to its showmanship availability, is to give audiences many delightful glimpses of Jane Withers in a manner and to the tune of the fast moving tempo in which the public has demonstrated it prefers to see her. It's the story of an East Side waif, a tomboy leader of a gang of street gamins, with a penchant for getting into trouble. It's the kind of trouble that's serious for those she involves, but gayly amusing for those who watch it.

In the picture, the little star, who seems to be consolidating her hold on her public with each succeeding appearance, has the not too seriously dignified Irvin S. Cobb and the comic Slim Summerville for her principal stooges. Mainly the story concerns itself with how Jane causes Cobb to open his crusty old heart and become a human being as she carries him through a hectic series of adventures on the streets of New York and through the amusement devices at Coney Island. It also concerns itself with how Jane bring's Cobb into association with her addle-minded street sweeper uncle, Summerville, to permit the trio to prevent a masquerading fake nobleman from marrying Cobb's daughter and to direct the course of her love in its true path.

A production with not a serious moment, it is of a nature that has been of particular appeal to juvenile audiences, but it is also one that has an entertainment substance for grownups who appreciate the value of sparkling gay comedy. An original screen play by LaMar Trotti, direction is by James Tinling, who among other pictures has handled the American Family series, "Every Saturday Night" and "Educating Father."

In the supporting cast, Muriel Robert makes her screen debut in the romantic sequences that involve Ivan Lebedeff as the heavy and traffic cop Dean Jagger as the hero. In character and atmospheric parts George Humbert, Maurice Cass, Romaine Callender, Tommy Bupp, Reginald Simpson and Carey Harrison will be seen.

Way for a Pirate

(Warner)

Light Drama

The theme of this story moves to a down-to-earth human pitch. It is one with human interest to evoke sympathy for its character, it incorporates light drama, youthful and elderly comedy romance, adventure, excitement and melodrama. Making no bid to be a pretentious feature, the production, however, has for its objective family type entertainment.

The locale being a New England seacoast town, the story concerns itself with human characters and in the important interpretative roles, personalities who have demonstrated their ability as character actors will be seen. The motivation for all that goes on rest on the premise of a buried treasure. Long time considered just an idyocincratic old man's vision, it becomes a real and practical thing when the treasure actually is found and a punchy train of dramatic incident ensues.

The picture features Sybill Jason, Warner's child protege last seen with Al Jolson in "The Singing Kid." Sharing featured billing with her are Guy Kibbee, currently in "Captain January" with Shirley Temple and "Earthworm Tractors," and May Robson. Sequences which bring Kibbee and Miss Robson together promise to be particularly amusing. They are a pair of long time sweethearts but every time the question is popped Kibbee decides to go fishing.

The supporting cast mixes new with familiar names. The youthful romantic story is in the hands of June Bray and Fred Lawrence, both screen newcomers. Included among the better known players are Dick Purcell, Maude Allen, Granville Bates, Mary Treen and Vic Potel.

The picture is directed by Nick Grinde and is based on an original story by Earl Felton for which the adaptation was made by Tom Reed.

Mummy's Boys

(Radio)

Comedy

For their nineteenth co-starring picture, Radio has selected a typical Wheeler-Woolsey comedy story for the fun making team. For the ditch digging boys who turn archeologists it has three locales: New York, aboard a transatlantic liner, and a combination of Cairo and the Valley of the Kings in the Nile country for the third. In each place, mystery tinged melodrama contrasts the dominating comedy content and glamorous girl romance embellishment that is typical of Wheeler-Woolsey entertainment.

The story, indicating a trend that Radio will follow in much of its future production, is an original by Lew Lipton and Jack Townley, for which Townley collaborated with Charles Roberts on the screen play. Direction is by Fred Guiol, previously associated with the W-W combination in "The Rainmakers" and "Silly Billies." Production is in the hands of Lee Marcus, also a veteran co-worker with the pair.

As in past pictures, the story is colorful and

(Continued on page 74)

SUPERIOR COURT SAYS ASCAP IS LEGAL GROUP

Superior Court Dismisses Pending Suit; Pooling of Film Music Is Sought by Robbins

The American Society of Composers, Arthors and Publishers this week stands exonerated of all charges in a decree of Judge D. F. Wright in the Washington state superior court, who dismissed an anti-trust suit against the Society and ordered the receiver discharged.

ASCAP was placed in receivership in the state of Washington in August, 1935, after G. W. Hamilton, attorney general, filed a suit to oust the Society from the state on the ground of monopoly law violation. He was supported in the move by the broadcasters.

The court ordered the receiver to return to ASCAP all assignments of copyright which had been made to him under the previous order, as well as all other property and records, and cancelled all license contracts and assignments made by the receiver after January 1, 1936.

The decree, which was given at Olympia, Wash., declared ASCAP "necessary to protect the performing rights of authors, composers and music publishers, and is a convenience and necessity to the users of music in obtaining the performing rights." The users of music would be "considerably embarrassed, impeded and delayed and put to considerable expense if they had to deal separately with each piece of music performed and with each owner of the performing rights of each such piece," according to the decree.

The court found that the Society "was formed for lawful purposes . . . and as the same is being conducted, is approved as a working, feasible plan and is not violative of any of the laws of the state of Washington, or of the Constitution."

The receiver was directed to collect all amounts due from licensees, including theatres, up to and including December 31, 1935, except such users as have paid directly to the Society during the receivership.

ASCAP officials in New York hailed the decision as "a great victory," and predicted that the criminal indictments filed against the Society's officers in Snohomish county, Washington, alleging anti-trust law violations, would be dismissed as a result of the superior court decree.

The Washington state suits were the target of the last fight made by Nathan Burkan, ASCAP general counsel, on behalf of the Society, before he died recently. Mr. Burkan also had planned to move against "snipe" legislation in various localities. ASCAP is harassed by a $2,500 tax on copyright license agents in Miami, and faces similar proposals in Wisconsin, Georgia and the city of St. Louis. A law passed by the Louisiana legislature assessing ASCAP's agents $5,000 a year in each parish was declared unconstitutional and has not been enforced, E. C. Mills, ASCAP general manager, said this week.

A successor to Mr. Burkan as general counsel has been discussed informally by ASCAP officials, but meanwhile Charles Schwartz and Louis Frohlich, who were associated with Mr. Burkan, will continue to handle ASCAP's legal affairs until a general counsel is named by the directors, probably late this month.

Meanwhile, Jack Robbins, head of Metro-Goldwyn-Mayer music activities, has inaugurated a move for a pooling of copyrights by music publishing subsidiaries of major film companies, whereby the producers would exchange music copyright privileges, either without charge or at a minimum cost. This would seriously affect the Music Publishers Protective Association, which now grants synchronization rights to the film studios.

The first step in the pooling move was seen this week in a 20-year contract giving the Robbins and Leo Feist music companies exclusive rights to all music in Twentieth Century-Fox pictures. The agreement will be effective on the expiration of the film company's agreement with Sam Fox Music Company, on October 1, 1937. MGM subsidiaries will make royalty agreements with Movietone Music Corporation, a subsidiary of Twentieth Century-Fox.

In addition, the Robbins organization is about to effect a contract with the Cinephonic Music Company, Ltd., of London, a subsidiary of Gaumont British, whereby it will handle that company's music in the United States.

Plea for Small Town Copy Made At Ampa Meeting

With the presentation of awards for outstanding achievement in the fields of motion picture advertising and publicity in the 1935-36 season the special business, the Associated Motion Picture Advertisers held the first meeting of its kind at New York's Hotel Astor last Thursday. The presentations were made by John Benson, president of the American Association of Advertising Agencies.

The assembled 200 industry executives and advertising and publicity men heard a plea from Ed Kuykendall, president of the Motion Picture Theatre Owners of America, for greater attention to the exploitation needs of the small town exhibitor and less emphasis on the "metropolitan viewpoint and highbrow copy."

"The stars are fast losing their drawing power at the box office, and the small exhibitor has no time or ability to devote to building up the newcomers," he said. "He follows the line of least resistance. It is your task to impress on him the need for stressing new faces. We need new talent and it is up to the exhibitor to popularize them. You must show him the way."

The same note was sounded by Al Lichtman, executive assistant to Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, who suggested that the Ampa might well include in its future awards one for "the most efficient method of selling an original story of merit which featured an unknown player." He said the distributors have found it "next to impossible to sell a picture lacking box office names without heroic measures, and no problem is more important financially to a picture company."

Martin Quigley told the assembly he was interested in motion picture trade paper advertising because of his great concern that it should do several important things for the motion picture, that it shall be a definite sales auxiliary and properly represent the right ideals of the motion picture and the industry.

"It was 40 years ago last April that the first motion picture advertisement appeared," Mr. Quigley recalled. "Since then developments and progress in motion picture advertising have attracted the attention of the motion picture world.

"Only a few months ago a great publication carried an article appealing to advertisers to adopt a reasonable regulation of the character of their advertising.

"Motion picture advertising has done a splendid selling job and has attracted attention in advertising circles generally, and has so ordered its house as to win that distinguished approval. You men directly concerned with its production have performed a service to the motion picture and the industry that merits approbation. I congratulate you on your achievements and hope that the fine standards that have been attained will be maintained."

In presenting the awards, Mr. Benson said that contests of this type give a stimulus to better advertising by recognizing the men who actually do the work. Citing some film advertising statistics, he mentioned that 15,000 separate advertisements are turned out daily in the motion picture field.

Good copy, he said, should be judged by the honesty of its appeal, the impression it makes on readers, and its fair play to competitors. It is one thing to tell a plausible story and another to tell it with sincerity of statement and service to readers, he declared, adding that some advertisers have found it difficult to frame a message within the bounds of decorum.

Howard Dietz was toastmaster. He was presented by Gordon S. White, president of the Ampa.

As announced in the June 13 HERALD, plaques were presented to these first award winners: for the best advertisement addressed to the film trade, Moe Kallis, Paramount; best advertisement addressed to the public, Leo Quanchi, RKO Radio; best poster, Joseph Tisman, Warner Brothers; best press sheet, Metro-Goldwyn-Mayer, accepted by Mr. Dietz on behalf of his department.

Blyth Arrives in New York

David R. Blyth, supervising manager for Warner Brothers in India, Java and the Straits Settlements, arrived in New York, from Bombay, India. This is his first visit home in several years and he has come for the combined purpose of home office conferences and a vacation.

New Trailer Company

Theatre Trailer Corporation, new trailer company, has begun activity with headquarters in the Film Center Building in New York. The company already has trailers on all releases for 1935-36 except for Warner and Metro-Goldwyn-Mayer pictures.

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Montage

Murray Ellman, recently of the William Morris agency, and Al Feinman, resigning his post at MGM, have joined forces as artists' representatives and taken quarters in the Taft building. . . . Gary Cooper's performance in "Mr. Deeds Goes to Town" has been voted best for the month of May by the Screen Actors Guild and the Writers Guild has similarly designated Robert Riskin's scenario for the same picture. . . . Charles R. Rogers and William Pierce are attending the Universal convention. . . . Central Films, Ltd. Canada, have signed Lewis D. Collins to direct a picture featuring William Gargan. . . . Radio will make a series of shorts based on Biblical stories with Hal Johnson Choir. . . . Carl Laemmle has left Hollywood bound for European vacation. . . . Irving Asher, British production head for Warners, believes dollar value will be substituted for linear dimension as the unit of quota computation. . . . Jack Cunningham, supervisor of A. M. Botsford's Paramount unit, has been made a producer. . . . Edward G. Robinson's new contract calls for two pictures a year for two years. . . . Richard A. Rowland's first Paramount production will star Lewis Stone. . . . Ricardo Cortez has been engaged by Warner to continue in the Perry Mason role of the Erle Stanley Gardner stories. . . . Universal's contract list has reached an all-time high with 37 players, eleven signed since June 1st. . . . Leigh Jason will direct Lily Pons in "Street Girl," which starts August 1st. . . . Emanuel Cohen has announced a three-year program of twenty-four pictures costing approximately $10,000,000. . . . Universal is concentrating on musicals, with "Hippodrome," "Everybody Sings" and "Riviera" among those scheduled. . . . Marlene Dietrich's next picture for Paramount will be a musical directed by Ernst Lubitsch. . . . George O'Brien's first picture for George Hirliman will be "Daniel Boone.". . . Jean Hersholt, loaned to Twentieth Century-Fox, has returned to MGM to start work in "His Brother's Wife," featuring Robert Taylor and Barbara Stanwyck. . . . Paramount has purchased the long popular radio feature, "One Man's Family," on a contract which includes use of the entire cast in a production expected to be handled as a special. . . . Republic is remaking "The Leavenworth Case" for British release, the overseas censor objecting to an episode in which a doctor is represented as a murderer. . . . W. Scott Darling and David Silverstein have joined the writing department of Twentieth Century-Fox. . . . Radio has bought "All Scarlet," a Damon Runyon story, which William Sistrom will direct. . . . Peggy Hart, of the stage cast of "Three Men on a Horse," is to play a part in the Warner production of the play, which starts July 5th. . . . Watchful waiting is the order of the day at Paramount since completion of the Joseph Kennedy inspection.

Error and Echo

Errors committed in Hollywood's spendthrift youth are not without overseas echo, according to Joseph M. Schenck, board chairman of Twentieth Century-Fox, who will spend the remainder of the summer in the production colony. Observations made during his two months in Europe are summed up in the following expressive language:

"England is now going through the same growing-pains stage that was felt by Hollywood in its earlier boom days. The British public is the greatest movie audience today and the fever of movie-going has led to abuses in the field of production. Money for production is readily and easily obtainable and the result is that many irresponsible persons, with little or no knowledge of the business, have entered the field."

Exempting the men associated with his company in foreign production, Mr. Schenck continued, "In aping the style of Hollywood production inexperienced producers are making too many costly, large-scale pictures suitable only for the British market. These can not hope to bring back the money spent on them, for the cost is not scaled to the market. When the hubbub dies down sufficiently there will be a sad awakening for many of the British financiers who placed their money in incompetent hands."

Time Tells

That time spent in production tells a pleasant box office story is a current popular Hollywood conviction. At least a dozen pictures now before the cameras have shooting schedules of two months or more. Among them are MGM's "The Gorgeous Hussy" and "The Good Earth," Columbia's "The Lost Horizon," Paramount's "The Texas Rangers" and "The General Died at Dawn," Radio's "I Won't Dance," Twentieth Century-Fox's "Ramona," Warner's "Charge of the Light Brigade" and the Selznick-International's "The Garden of Allah."

It was not always thus, nor even nearly thus. A brief bit back three or four weeks was considered ample shooting time for everything but the most elaborate spectacles. Today the so-called program picture is geared to that schedule and anything made in less time is called a quickie.

It's possible to find people who don't subscribe to the principle now in general application, but nobody tries to. They compose a pessimistic minority. The majority inclines toward the optimistic point of view, frequently citing the always quotable "better mouse trap" theory as though news of it had just trickled over the mountains. Between minority and majority stand the numerically few but financially influential statistical students and these, comparing production calendars and box office grosses of pictures that have given impressive account of themselves in the past three seasons, have sided with the majority. All agree, of course, that time itself will tell the truth about how much of it should be spent in production.

Production

Indicative of the activity that may be expected to continue in the production colony during the summer months, Hollywood started ten pictures during the past week and completed seven. Though several studios are comparatively quiet, picture schedules announced by companies that have held conventions and indicated by others promise to keep the production mills moving at a rapid pace.

MGM came out of its lethargy and put three pictures in the work. "Old Hutch" will star Wallace Beery with Cecelia Parker, Eric Linden, Robert McWade, Si Jenks, Cy Kendall, Elizabeth Patterson and Donald Meek. J. Walter Ruben is directing. In "Picadilly Jim," which Robert Z. Leonard directs, Robert Montgomery, Madge Evans, Frank Morgan, Billy Burke, Reginald Owen, Aileen Pringle and Grant Mitchell are the principals. With these two pictures featuring groups of players that were impressive in "Ah Wilderness" and "The Great Ziegfeld," the third, "His Brother's Wife," will star the rapidly rising favorite, Robert Taylor, and Barbara Stanwyck, with Jean Hersholt, John Eldridge, Edgar Edwards, Joseph Calleia and Samuel Hinds also listed. W. S. Van Dyke is directing.

Continuing a steady pace, Warner has two pictures before the cameras. Both are of unusual topical importance. In "Polo Joe," Joe E. Brown is making his farewell appearance under the WB banner. The support includes Carol Hughes, Gordon Elliott, Olive Tell, David Newell and Joseph King, among others. Direction is by William McGann. Because it deals with the experiences of the two men recently trapped in the Nova Scotia coal mine, "Cave In," previously announced as "Draegerman's Courage," a widely exploited newspaper catch phrase, comes into the topical class. Louis King directs the picture, which will present Jean Muir, Barton MacLane, Dick Purcell, Henry O'Neill and Helen McKellar in the main roles.

Two pictures started also a Columbia. In "The Fighter" James Dunn, June Clayworth, George McKay, John Gallaudet, Victor Kilian and Sarah Edwards will be seen. Gordon Wiles is directing. With Alfred E. Green as director, "There Goes the Bride" will present Chester Morris, Fay Wray, Lionel Stander, Raymond Walburn and Henry Mollison.

The only picture actively going along on the Universal lot is "Boss Rider of Gun Creek." A

(*Continued on following page*)

THE HOLLYWOOD SCENE

(Continued from preceding page)

Buck Jones production, he is supported by Muriel Evans, Harvey Clarke, Mahlon Hamilton, Lee Phelps, Ernest Hilliard and Tom Chatterton. Lester Salander is directing.

Republic started "The Gentleman from Louisiana." The cast includes Eddie Quillan, a recognition of popular demand, Charlotte Henry, John Miljan, Chic Sale, Marjorie Gateson, Charles Wilson, Pierre Wotkin, Ruth Gillette, Arthur Wagner and Matt McHugh, Irving Pichel is directing.

Though Samuel Goldwyn is still recuperating, his company started "Dodsworth." In it Walter Huston returns to the American screen and he is supported by Ruth Chatterton, Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Kathryn Marlowe and Spring Byington. William Weiler directs.

Two pictures were finished at Paramount. The cast of "Yours for the Asking" lists George Raft, Dolores Costello Barrymore, Ida Lupino, Reginald Owen, James Gleason, Lynne Overman, Skeets Gallagher, Edgar Kennedy, Louis Natheaux, Robert Gleckler, Keith Daniels, Walter Walker, Huntley Gordon, Ralph Remley and Richard Powell (not the Warner star.) Alexander Hall directed. In "Rythm on the Range," which Norman Taurog handled, Bing Crosby and Frances Farmer head a cast that includes Bob Burns, Samuel Hinds, Warren Hymer, Lucille Gleason, George E. Stone, Martha Raye, James Burke, Irving Bacon, Eddie Waller and Martha Sleeper.

Warner completed "I Gave My Heart." Kay Francis and George Brent are starred with Roland Young and supported by Patric Knowles, Freida Innescourt, Zeffie Tilbury, Henry Stephenson, Halliwell Hobbes, Elspeth Dudgeon and Helen Flint. Archie Mayo directed.

MGM finished "Suzy." Featured players are Jean Harlow, Franchot Tone, Cary Grant, Lewis Stone, Benita Hume, Inez Courtney, Reginald Mason, Tempe Piggott, Greta Mayer and Christian Rub. George Fitzmaurice directed.

At Hal Roach studio production wound up on "Mister Cinderella." The complete cast: Jack Haley, Betty Furness, Arthur Treacher, Raymond Washburn, Robert McWade, Edward Brophy, Monroe Owsley, Kathleen Lockhart, Rosina Lawrence, Tom Dugan, John Hyams, Leila McIntyre, Tobin Wing, Iris Adrian and Charles Juddels. Edward Sedgwick directed.

"M'liss" was completed at Radio. It will present Anne Shirley, John Beal, Guy Kibbee, Moroni Olsen, Douglas Dumbrille, Frank M. Thomas, Ray Mayer, Arthur Hoyt, Barbara Pepper, Margaret Armstrong, William Benedict, James Bush, Fern Emmett and Esther Howard. George Nichols, Jr. directed.

The final picture completed this week is the last Reliance production for United Artists release, "The Last of the Mohicans." The cast: Randolph Scott, Henry Wilcoxon, Binnie Barnes, Heather Angel, Bruce Cabot, Robert Barrat, Philip Reed, Hugh Buckler, Willard Robertson, Frank McGlynn, Sr., Will Stanton, Lionel Belmore and Reginald Barlow. George B. Seitz directed.

Voluble Visitor

Up from Brazil, where he is Universal's sales manager, for his first visit to Hollywood in five years, Al Szeckler finds the habitat of the world's greatest collection of supermen and women a changed place. Long time employee of the Laemmles, Al, quite naturally, is thrilled with the new Universal spirit and enthusiastic about future product.

Easy to talk to, speaker of half a dozen languages, and voluble in the jargon that a Hollywood reporter can understand, it was not much of a job to switch conversation to the film business in Brazil. All his observations were interesting, many revealing.

American pictures control about 90 per cent of the Brazilian market. The theatre goers prefer them, but their tastes appear to be as widely varied as are those of the American picture patron. The natives go wild about musical pictures. Whenever a singing-dancing show hits the towns, the Brazilians pretty much forget everything else.

At the same time, well done serious romance or drama impresses them, particularly in the larger cities, but the folks who live in the back country, like their rural American brethren, want the westerns and the action films. Currently Robert Taylor and Clark Gable are the reigning stellar favorites.

Through Motion Picture Herald, the Brazilian theatre operator keeps as close watch on what is happening in this country as do their American fellow exhibitors, says Mr. Szeckler. Interested in production activity, they pay considerable attention to release schedules and are particularly interested in the Theatre Receipts chart and the What The Picture Did for Me section. Sometimes this interest is a pain in the neck to hyper-enthusiastic salesmen who, as they rant and rave about how long a certain picture ran in American key cities and what it grossed at the box office, are somewhat embarrassed to have their customers open up the Herald and cite facts and figures that are the direct opposite to the salesman's claims.

THE CUTTING ROOM

(Continued from page 71)

exciting in its comedy, romantic, mystery and dramatic phases. As these elements are being blended in film form, there is the natural and expected tendency to keep the leads prominent in all action. At the same time the objective of novelty has been stressed.

With the Wheeler-Woolsey brand of entertainment having established its own type of exploitation, this particular vehicle appears to be of the class that will permit the introduction of much that is new in ballyhoo. Possibilities for this are found not only in story and production character, but in the supporting cast as well, which includes among many known names such as Barbara Pepper, Frank M. Thomas, Moroni Olsen, Francis McDonald, Mitchell Lewis, Paul Porcasi, Willie Best and Charles Coleman, in addition to a bevy of Hollywood beauties who supply the girl glamour.

Never Gonna Dance

(Tentative Title)

(Radio)

Musical Comedy Romance

Many things in this production recommend themselves to showmanship attention. It is the fifth feature in which Fred Astaire and Ginger Rogers have been co-starred. A tuneful, rhythmic feature, it is the successor to "Gay Divorcee," "Roberta," "Top Hat" and "Follow The Fleet." Studio enthusiasm has it that this picture in production scope, character of story, class of music and dancing will top any of the others as an entertainment exploitation picture.

The story, which is being given lavish and colorful production in all details, is an original by Erwin Gelsen and Howard Lindsay and Allan Scott collaborated on the screen play. The director, George Stevens, numbers among his recent successful credits "Alice Adams" and "Annie Oakley."

Music and lyrics are by Jerome Kern and Dorothy Fields, and there are seven or eight of them to be sung by Astaire and Miss Rogers as solos and in duet, backed by singing and dancing boy and girl choruses. The dances, both those featuring Astaire and Rogers individually and together as well as those in the boy girl routine step background, were handled by Hermes Pan. Eight of these are included and the modernistically contrived swing number is being looked forward to as becoming a popular sensation. The extent to which production backgrounds have been considered is seen in the fact that John Harkrider, who created the "Pretty Girl is Like a Melody" set in "Ziegfeld," designed the background for the Astaire chorus embellished hand and foot tap spectacle.

The story is modern in character, blending comedy, romance and light drama as it deals with the adventures of a great dancer and a public dance hall instructress in love and life. It is prepared to develop a series of situations that permit audiences to see the stars as they best prefer them.

With almost sixty important parts in the production, not including the choruses, supporting featured players are headed by Helen Broderick, Erik Blore and the noted stage players Georges Metaxa and Victor Moore.

G. K. Chesterton, 62, British Writer, Dies

Gilbert K. Chesterton, for more than a generation a leading personality in English literature, died at his home in Beaconsfield, Eng., this week after a brief illness. He was 62. His widow, Mrs. Frances Blogg Chesterton, survives. Noted as one of the most prolific writers of recent generations, and a master of the paradox, Mr. Chesterton wrote a series of detective stories which were used as the base of the motion picture, "Father Brown, Detective."

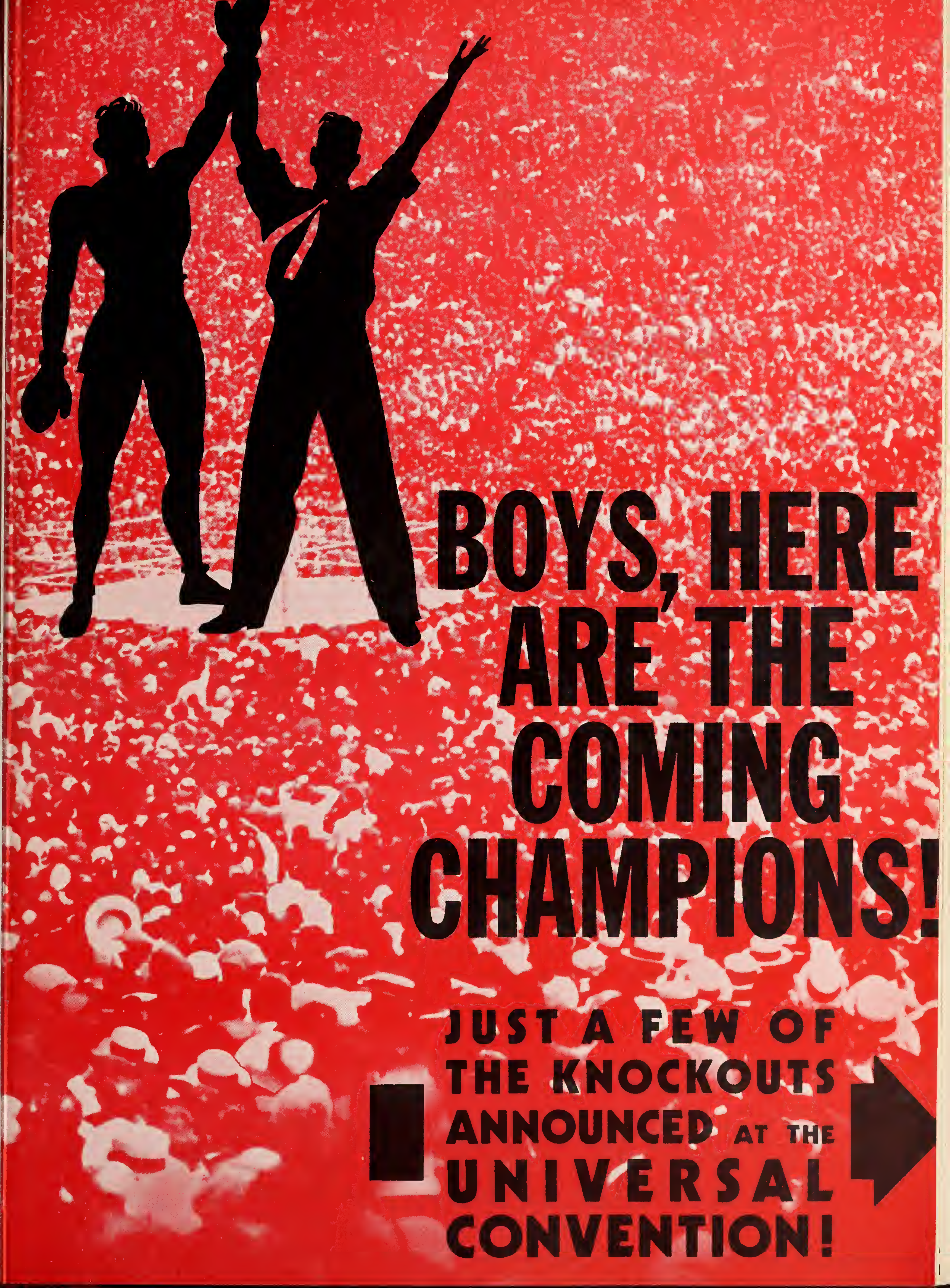
Rites for Mrs. Grauman

Funeral services for Mrs. Rosa Grauman, mother of Sid Grauman, who died Saturday, were held at noon Tuesday at Forest Lawn Cemetery in Hollywood. Active pallbearers included Louis B. Mayer, Jack L. Warner, Al Jolson, Irving Thalberg, Edward Mannix and William Goetz. Many civic and film leaders acted as honorary pallbearers, the list including Dr. A. H. Giannini, Harry Chandler, Buron Fitts, Mayor Frank Shaw, Abraham Lehr, Archie Mayo, Edgar Selwyn and others.

A Christian Science reading by Theodore Chelson marked the rites.

Pettey to Coast Office

Tom Pettey, special press representative of the Motion Picture Producers and Distributors of America, Inc., is en route to Hollywood from New York on a permanent assignment as assistant to Lupton Wilkinson of the Producers Association. Wilkinson has been ill for some time past. Pettey's successor in New York has not been named as yet.



BOYS, HERE ARE THE COMING CHAMPIONS!

JUST A FEW OF THE KNOCKOUTS ANNOUNCED AT THE UNIVERSAL CONVENTION!

round eleven:

A **JAMES WHALE**

PRODUCTION

Another smash box-office record-breaker from the man who directed "Show Boat"! Watch the coming announcements for his next mighty classic!

round twelve:

A. A. MILNE'S

"FOUR DAYS WONDER"

Others clamored for this world-famous story! We got it! With an all-star cast including JEANNE DANTE, young acting sensation of Broadway!

round thirteen:

"ROXANA"

By CLARENCE BUDINGTON KELLAND, author of "Mr. Deeds Goes To Town", "The Cat's Paw" and "Strike Me Pink!" He only writes hits! From his Saturday Evening Post serial—and now a best selling novel!...Produced by EDMUND GRAINGER

round fourteen:

"The LUCKIEST GIRL in the WORLD"

Women voted this Ladies Home Journal story ("Kitchen Privileges") the best in years! Read by millions! Ann Jordan, author! Walter Lang ("Love Before Breakfast), director! Nuff sed!

round fifteen:

JACK LONDON'S KNOCKOUT

"SON OF A CHAMPION"

A famous story by a famous author! Drama for the roaring crowds! A crashing love story for the women! One of this great writer's greatest!

Full speed ahead with the new UNIVERSAL

IATSE OUT TO UNIONIZE 9,000 FILM THEATRES

Delegates to IATSE Convention Given "New Perspective" on Position of Labor in Motion Pictures; New Constitution

Organization Says It Has Defeated All Attempts to "Raid" Labor Since Invalidation of NRA

Seven hundred delegates attending the convention of the International Association of Theatrical Stage Employees and Moving Picture Machine Operators left Kansas City last weekend and the scene of the 33rd annual meeting of the motion picture's biggest union—29,000 members—with a new perspective on the place of organized labor in the sun of the motion picture, especially in connection with the aims of the IATSE's ordinarily secretive managing board to further extend unionization within the business and elsewhere in the theatrical world. Out of the convention came these highlights:

Vigorous efforts will be expended on making labor's position more secure. Immediate steps will be taken to unionize 9,000 non-union motion picture theatres.

Fear for the loss of the favorable conditions won under the NRA is no longer necessary, the IATSE claiming that it has defeated all attempts made by industry to "raid" labor since the invalidation of the Blue Eagle.

Considerable progress was made during the year in improving working conditions in the motion picture industry.

Negotiations with exhibitors for new season's contracts for projectionists were said to have been carried out "more harmoniously and peacefully than in years."

"Means must be provided whereby the groups of unofficial, politically ambitious members of Local 306 (New York) will not be able to embarrass the future efforts of the general office."

"A tale of mismanagement, wasted treasury and non-union conditions" exists in Local 170 (Kansas City).

"Aggressive action is needed to remedy the shameful unorganized condition of independents in Los Angeles."

Conditions in Canada are "annoying" to the IATSE.

The IATSE will urge the "breaking-in" of theatre stage employees as projectionists to prevent the necessity of calling in outside non-union men in emergencies.

Two-men-in-a-booth legislation will be sought everywhere.

Progress was reported in unionizing sound service men, and major companies already are declared to be recognizing their new status.

The board moved for a coordinator, to work under President Roosevelt, to accelerate industrial recovery, eliminate unemployment, maintain business and labor conditions.

Consideration is to be given the establishment of a separate classification and uniform wage scale for union members in industrial projection. Efforts will be made to increase the popularity of advertising films in order to stimulate employment of operators.

Locals moved for a television charter.

A new constitution and bylaws, adopted unanimously, is expected to set up self-regulation within the IATSE to discourage members from taking the "troubles" of individual locals into the courts.

George E. Brown, president, and his whole regime were returned to office.

Assertion of the right and wisdom of the International Alliance to demand vigorously and constantly *the* place of labor in the sun of the motion picture industry was keynoted for the convention by President George E. Browne.

KANSAS CITY FIRST RUN CUTS ITS PRICES

The Tower, downtown first-run in Kansas City operated by Barney Joffee and Bill Reinke, has reduced admissions for the summer, going from 25 and 35 cents to straight 25 cents. The house probably will go back on the old schedule the middle of August or the first of September, according to Mr. Joffee.

The situation is unique in that it is the first downtown first-run to slash prices to meet summer distractions, and it is expected that other houses will be forced to follow the Tower's move.

"Most of the employing interests interpreted the Supreme Court's action in pronouncing the NRA unconstitutional as a signal for a wholesale raid to destroy all favorable conditions gained and maintained under it, and immediately proceeded to make universal and excessive demands. But the decisive stand taken by our local organizations, together with the publicity focused on the assessments levied for the purpose of preparing to withstand any attacks on our Alliance, seems to have had a strikingly deterrent and discouraging reaction, as the original anticipated perpetrations simmered down to a whisper," Mr. Browne said.

"Deviation from precedent and prescribed observances invariably draws criticism, but one of the advantages of this form of operation was that it served to keep in doubt those with whom our relations implied an uninformed state was desirable. The absence of precedent inflicted upon them a distressing and provoking hardship."

Calls Relations Harmonious

As a result of the Alliance's "vigorous stand," Mr. Browne pointed out, contractual negotiations were carried out with exhibitors under the most harmonious and peaceful conditions in years.

Yet Mr. Browne shed a figurative tear over the "shocking verdict" that killed the Blue Eagle. He pointed to the benefits derived from the NRA by IATSE locals: Of 493 working under the motion picture code, 152 locals increased employment as a result; 203 signed contracts; 59 maintained conditions; 48 improved working conditions; 206 received beneficial effects of various sorts, and 37 organized "unfair" houses.

Creation of the two per cent defense fund commencing July 15, 1935, "seeped out and reached the ears of these industrial connivers, who received the supreme court verdict with open arms, who elected to look upon it as a license to inflict upon their employees any terms they saw fit, who regarded it as a gilt-edged invitation to remove all the barriers to a free for all wage-slashing crusade and the immediate return to the conditions of the sweat shop era," boomed Mr. Browne. A period of tranquility followed the start of the defense fund, he added.

Of the troubled affairs in Local 306, New York, Mr. Browne said, "I should be derelict in my duty if I did not call attention to the necessity of clearing up at the earliest possible moment the unorganized conditions in Local 306. Means must, however, be provded whereby the groups of unofficial, politically ambitious members will not be able to embarrass the future efforts of the general office in bringing about a solution of their difficulties, as they have done in the past." He called attention to the circulars and anonymous letters of a derogatory nature sent out by various groups of members in the past, the secret meetings, the threat of court action to oust the general office from its stewardship of the local, etc. Mr. Browne has had a complete audit made of the local's financial condition, and this is being submitted to national officers.

Mr. Browne found "a tale of mismanagement, wasted treasury and non-union conditions" in the history of Local 170 at Kansas City. "The affairs of the union were so bad the managers refused to deal with its representatives." Since the International took charge, with Harland Holmden, national vice president, supervising its operation, however, the local is operating along business lines, Mr. Browne reported. No houses have been lost and the wage scale and working conditions have been maintained.

Working conditions have improved generally throughout the United States and Canada, wages and employment have increased, the dual-union situation in many spots has been improved or eliminated, and "unfair" houses have been brought around in many instances, Mr. Browne commented.

However, "aggressive action is needed to remedy the shameful unorganized condition of independents in Los Angeles."

In New England, the Alliance still is faced with three non-union managements: E. M. Loew, Lieberman, and another circuit.

Conditions in the middle west and south were said to be good.

In the east, several dual union organizations in the New York territory represent a serious, disrupting influence, the delegates were informed.

Even the legitimate theater situation in New York has had its best season since 1929, the convention heard.

However, a federal theater survey by the government discloses that out of 14,000 theaters, only 5,000 are employing members of the Alliance. "Such statistics are vividly enlightening" to Mr. Browne, "As to the enormous number of unorganized theaters within the industry and afford an authentic source for serious consideration."

In Canada, the dual union organization situation in Saskatchewan and Quebec, as well as a portion of Alberta, is troubling the Alliance. The organization is particularly "annoyed" be-

(*Continued on following page*)

HIGHLIGHTS OF NEW CONSTITUTION

(Continued from preceding page)

cause certain elements, frequently when victory was in sight, have deserted to the other unions "The International must meet this unwieldly situation in some positive manner," Mr. Browne declared.

The new practice of reporting executive board meeting minutes separately Mr. Browne regards valuable, particularly because it keeps the information from falling into the hands of those for whom it is not intended.

A surplus of income over expense ($23,940) and a cash balance of $90,906, pleased Mr. Browne. On May 15, 1936, liabilities were only $2,491. Membership increased 5,635 in the two-year period to a total of 28,877 on May 15.

Problem of Cashiers

The Alliance is undetermined as to what it shall do regarding theatre cashiers, doormen and ushers. It assumed jurisdiction over those groups that had organized, "in order to avoid extremely dangerous results which would have arisen had another established national organization secured control of these workers."

Mr. Browne urged the breaking-in as motion picture operators members of stage employee locals; enforcement of travel requirements and enforcement of adequate manpower for maintenance work to decrease unemployment. Stage employees able to operate projection machines would prevent the necessity of calling in outside men, of accepting non-members in the local, etc.

He urged locals to have legislation enacted requiring two-men operation in all theatres. Protective legislation of this sort is vitally essential because "it is a safe predicton there will be no abatement in the unremitting drive waged by the controlling 'circuit' interests in the past to break down the excellent terms of employment already established," he warned.

"A great deal of pressure was brought to bear upon officials of the WPA by various employing interests in the theatrical industry for the elimination of the Federal Theater Project." This unwarranted attack on the employment opportunities of Alliance members was said by Mr. Browne to have been successfully combatted, largely due to the concerted and emphatic response on the part of Alliance membership. The WPA theatrical project will, Mr. Browne said, continue for many months to come.

$90 for Sound Men

While time did not permit Mr. Browne to complete unionization of sound service engineers and employees, most of whom are with ERPI or RCA, he asserted "that much progress has been made. In fact, an offer of $90 per week already has been made to the IATSE by major companies for sound service men, who are to be members of the Alliance exclusively.

The convention especially took up the question of, and unanimously voted for a new constitution and by-laws, worked out by a committee of which Harland Holmden is chairman.

In explanation of the why and how of the new constitution and by-laws, Mr. Browne said, "The present International constitution and by-laws and those of our local organizations, almost without exception, were drawn up prior to the time that labor turned legal and started its wild stampede on the courts. The provisions embodied therein are of antiquated origin and have not kept pace with the constant changes, rulings and decisions transpiring in legal channels. The underlying source causing a major portion of discord is occasioned by ambiguous laws that the ordinary layman may interpret to suit his own purposes, but which fail to stand up in the civil courts.

"U" TO PUT 14 INTO WORK BEFORE JULY 15

Although Universal has only one picture, "Postal Inspector," shooting at present, 14 are scheduled to go into production before July 15. They will include "Casey of the Coast Guard," a John Wayne action picture; "Big," with Victor McLaglen and Binnie Barnes; "Flying Hostess," with Jane Wyatt; "Everybody Sings," with an all-star cast of radio and screen names; "Yellowstone," with Judith Barrett, and "Reno in the Fall" with Doris Nolan and Henry Fonda.

"Unprincipled attorneys have dug deeply into the coffers of our organization because of the lack of intelligence and foresight displayed by some of our legal-minded members, who immediately rush into the sanctuary of some lawyer seeking succor, before resorting to prescribed procedures of the IATSE constitution.

"After seeing the color of the prospective client's money, regardless of whether he has a bona fide claim, he is egged on to making a fight of it, with the natural consequence that the local union, and in some instances the International, finds itself compelled to engage legal aid and before long is enmeshed in compound and complex legal entanglements. This has exercised a serious drain on the finances of our locals and the Alliance, as well, which is a ridiculous and asinine expenditure, as in the long run the only ones to benefit by such financial outlays are the misleading barristers.

Constitutions Studied

"We have sought to afford our locals the fullest measure of protection through eliminating existing deficiencies in the present regulations, in the nature of obsolete laws. The constitutions of over 30 labor organizations affiliated with the A.F. of L. were carefully analyzed and studied, with the best features of each selected and embodied in our revised form. Most of these provisions have withstood constant assaults in the courts with decisions and favorable verdicts being handed down substantiating their legality. By utilizing these tested and established laws, the number of members seeking redress in the courts will be reduced to a minimum, inasmuch as provision is likewise made for exhausting all remedes within the International before any redress through the courts is possible. Conformity with this one, far-reaching and comprehensive clause will alone result in an enormous saving of money and trouble to both the International and our local organizations," Mr. Browne explained.

Basically, the revision and rearrangement of the constitution and by-laws have for this purpose the setting up of self-regulation in such a manner that it will be respected in the courts. Material has been rearranged to follow legal and judicial procedure more closely, and Mr. Holmden expressed the belief that a good deal of procedure heretofore followed as a matter of policy but not maintained in the constitution or by-laws is here included, primarily for the purpose of impressing the courts and gaining consideration from them.

"Discipline used to be self-imposed and accepted by members," Mr. Holmden commented. "But today, if a member is disciplined, he frequently goes into court. The first thing the courts ask for is a copy of the local constitution, and the litigation usually starts off with the judge throwing out that document.

Agreement of members to discipline by the Alliance and its laws, and under no circumstances resort to civil courts until all remedies provided by the Alliance are exhausted, is stressed in the new pledge. The pledge replaces the preamble, and is designed to prevent "trouble" from apprentices and "juniors." The pledge has to be signed before admission.

Too, no person can be a member of the Alliance or a local "Who shall be a member of any organization having for its aim or purpose the overthrow, by force, of the constitution and government of the United States or Canada." This, Mr. Holmden commented, is "to show the courts that we are a law abiding organization."

Calls Qualifications Stricter

Qualifications and duties of members are in general more strict, and applicants must hereafter pass an examination for competency and fitness.

The post of general counsel was created. The president shall select an attorney or attorneys for the position who are familiar with labor problems and laws. His term shall not be longer than the president's. The president shall fix his compensation with the approval of the executive board. One trouble has been, Mr. Holmden said, that IATSE locals engaged attorneys only when they need them badly, which has tended to increase costs, and locals have frequently hired men unfamiliar with labor law.

Though it has been a policy to do so, it now is made mandatory for the president to call regular meetings of the executive board—two each year, one in midwinter, one in midsummer. In the past, courts frequently have ruled that the constitution of locals and of the Alliance provided no definite meetings of the board so that the accused or accusing member had no chance for an appeal within a reasonable time.

Duties and powers of the president in general were more clearly detailed and defined, and procedure more thoroughly explained. For instance, his power to institute a suit against an officer or member of the Alliance in cases of misappropriation or funds or property of a local is outlined, obviating the court criticism of the past on the protection of its property by a local in such cases. This article Mr. Holmden termed one of those most scanned by judges. He expressed the belief it will now stand up in court.

Impeachment Clause Strengthened

The article on impeachment of officers was strengthened to make it stand up in equity courts. A complete set of forms has been evolved for use in filing charges, in making appeals, and so on, and these, together with other official forms, such as contracts, are included in the by-laws. Charges must be in the form of affidavits, and the entire procedure of union discipline has been made stricter and regulations more definitely defined.

The secretary-treasurer now has the power to take over the property of a defunct local at his discretion. He can choose not to do so, however if liabilities exceed assets. This officer's salary now is listed at $15,000 a year; in the old constitution it is listed at $20,000.

Terms used in the constitution are defined including "unfair," which is not to be construed

SECTIONAL LABOR PROBLEMS AIRED

as meaning fraudulent or dishonest, but merely an attitude of refusal by an employer to comply with conditions upon which union men consent to remain in his employ. Here again the International had the courts in mind.

The "strikes" and "road calls" sections remain the same except that the word "radical" is removal.

The purpose of the Alliance is now stated: to achieve improvement of social and economic conditions of theatrical workers, to insure maintenance of fair wages, to assure employment of all members in movie and stage industries, and "to secure to ourselves by unity of action such benefits as are rightfully ours, pledging ourselves in all difficulties to accept wise, honorable and conservative mediation, that equity may be maintained."

The by-laws remain substantially the same.

The grievance committee, sitting at the convention as a special body, expelled George Hart, who had held every office in the local at Salem, Mo., except the presidency until the Alliance took it over, and who had "established an enterprising 'ticket' agency to afford a source of revenue." The committee fined Oscar Kleintopf, business manager of the St. Louis Local 143, and suspended him for two years.

Drastic Action Asked

Mr. Browne touched briefly on the west coast studio fight of last winter, and passed on to this conclusion:

"That we have enjoyed more than a measure of success; in fact, contributed a brilliant and lasting chapter to the history of our Alliance, is strongly indicated," he said. "Our organization is now standing on the threshold of permanent prosperity and security. Never in the history of the Alliance have we been in such an excellent position to safeguard our interests. We are riding the crest of power and stability, factors which can prove either advantageous or ruinous, for when or organization attains prestige, or uncommon popularity, it then becomes the target for renewed and redoubled attacks by its employers. The question is whether we shall have positive and judicious, or negative and shallow action."

The convention recommended drastic measures be taken by the incoming board to remedy the Los Angeles non-union situation, and the New England situation, particularly the resistance to the Alliance locals by E. M. Loew and the Lieberman circuits. A general campaign of organization, backed by the International and locals, was recommended as the solution in New England. Representative John F. Gatelee reported that competent attorneys believe the enduring injunctions effective against many locals in the area are not of a kind to prohibit the locals from picketing and distributing literature.

To remedy the difficulties the Alliance is having to maintain union conditions in Toronto studios, the board laid over for the incoming officers a recommendation by vice-president William P. Covert that the Alliance install a mixed studio charter in Montreal.

The board recommended the proposed resolution from E. J. Tracy, assistant coordinator for labor, which endorses the appointment of a coordinator for industrial cooperation. The coordinator would supervise, subject to President Roosevelt's direction, conferences of representatives of industry, labor and consumers for the consideration of the best means of accelerating industrial recovery, of eliminating unemployment, and of maintaining business and labor standards.

The board also recommended suggestions that a separate classification and uniform wage scale be set up for industrial projection, as a method of increasing the popularity of 16 mm. projection in advertising, and of increasing employment for the Alliance. It was pointed out that $350,000 was paid out last year for operators' salaries for this type of work, which was in addition to wages paid stage employees, camera and sound men. The work in no way conflicts with theatrical effort, it was said, and opens up a new source of employment. "Local unions can, because it still is in the experimental stage, do much to encourage the development of this form of advertising."

SELZNICK, CHAPLIN WIN LEAGUE AWARDS

David O. Selznick, president of Selznick International, has been awarded the 1936 Gold Medal for his production of "Little Lord Fauntleroy" by the Motion Picture Division of the League of Nations at Geneva. As a result of the award, special showings of the picture will be sponsored by the league at Geneva, Paris and other European capitals.

The award was decided by the unanimous vote of the 52 member nations on the committee. At the same time the committee confirmed the award of an extraordinary distinction, a special gold medal, to Charles Chaplin, "in honor of the greatest personality of the art of the cinema," which it announced a few months ago.

The board unanimously endorsed "Labor's Non-Partisan League," a national committee recommended by George L. Berry, president of the International Printing Pressmen and Assistants' Union, which has for its purpose the advancement of Franklin D. Roosevelt for reelection.

The board laid over for consideration later a proposal by Edward T. Stewart, Local 306, for a survey of booth fires; data on fire losses, personal injuries, etc., for the period from 1933 to date, to be used by locals endeavoring to obtain two-men-in-a-booth legislation. The survey would be similar to that conducted prior to the motion picture code of the NRA.

Want Television Charter

Thirty-three members of Local 306 want a television charter. Referred to incoming board. The Cheyenne, Wyo. local wanted jurisdiction of all houses in Wyoming and several in Montana and Utah in order to line up all Fox theaters in the area under a blanket agreement. The board turned down the petition. It declined to revoke four Saskatchewan, Canada, charters for locals there which want to unify local organizations in the prairie provinces.

Theatrical Wardrobe Attendants Locals Numbers 16770, 17298 and 17982 asked for affiliation with International. The matter was referred to the general IATSE office, but the board advocated cooperation of all Alliance locals with these bodies. The Theater Artists and Lobby Display Workers of Fort Worth, Tex., wanted a charter of affiliation, but no action was taken. Action was put by for the time also on the application for affiliation filed by the Associated Assistant Directors of the Motion Picture Industry, a present affiliate of the American Federation of Labor.

Little doubt that labor, including theatrical and motion picture labor, very strongly and actively dislikes the U. S. Supreme Court's labor decisions of late, existed after William Green, president of the American Federation of Labor, finished addressing the delegates.

The IATSE wound up the five-day convention by unanimously reelecting the entire official family and extending their terms from two years to four years.

The only changes in the official lineup are Manus McCaffrey for Thomas E. Maloy on the delegates to the American Federation of Labor conventions, and Harry Pearson, Vancouver, for Norman Code as delegate to the Dominion Trades and Labor Congress.

The convention entrusted to the administration the responsibility for unionization of 9,000 theatres in the United States, revealed by a federal survey to be non-union.

Although all action in the matter was referred to the incoming board, Mr. Browne was empowered to appoint a committee of three to investigate, and the board was empowered to proceed with, a plan for pensions and hospitalization.

The resolution suggested that the number of members eligible to retirement and hospitalization each year be investigated; rules, regulations and classifications of applicants drafted; the cost determined; an attempt to secure federal aid be undertaken, and that the setting up, financing and governing of such a plan be undertaken by the board. One resolution suggested retirement at 62 for members of 30 years membership or who are incapacitated for a year or more; a 25 cent weekly premium from each working member; setting aside of half the premiums for a reserve to accumulate fifteen years, etc. The pension would be effective one year from establishment, would carry a maximum monthly payment of $60. One resolution estimated that a minimum of $200,000 a year would be collected through the 25-cent premiums.

Seek Government Action

The Alliance objects to non-Alliance operators in theatres at government institutions and military bases, and the general office of the Alliance was authorized to take up the matter with Government agencies and officials in Washington in an attempt to have IATSE men required in such houses. The Naval Air Station theater at Pensacola, Fla., was mentioned particularly.

The convention also empowered Mr. Browne to investigate the feasibility of introducing in Congress a bill which would include motion picture operators employed in the government service under the Civil Service Act.

The general office will take up the convention's recommendation that a campaign be instituted to unionize "the many outlying small and unfair and non-union theaters in the jurisdiction of small unions. Locals in cities of 50,000 or less are said to be willing to finance such a campaign.

The Alliance was asked by the grievance committee to demand more cooperation from Actors' Equity in the case of summer stock actors who do not refuse to work when IA men are not used.

Drastic action similar to that used against the west coast studios was recommended for "cleaning up" the conditions in western Canada. The recommendation that the contract of Local 360, Edmonton, Alberta, be cancelled due to dual activities, was referred to the incoming board.

The question of creating a new district of Oklahoma and Arkansas was left to the board.

JAPANESE EDICT TO RAISE KOREA QUOTA

Effective in 1937, New Quota Will Give Japanese Product More Than Half Screen Time

by CHIKUSHI TANI
in Tokio

The present cinema control plan, which has been in force in Korea since last year, stipulates that one-third of the pictures contained in one program must absolutely be Japanese product. Commencing January 1, 1937, this ratio shall be revised from one-third to more than one-half. In other words, every program, even those of theatres playing foreign pictures only, has, from the next year on, to include one-half Japanese pictures.

This control is reported, of course, to be based on policies of Korean administration and culture, but the result possible accruing therefrom is greatly feared by foreign picture distributors as causing an enormous loss to them. Objections, then, were raised by various foreign film distributing firms recently, and conferences have repeatedly been held at Keijo in attempt to obtain some neutralizing measures from the government.

In addition, the Korean filmgoing public, being unable to keep silent, out of their vehement craving for foreign pictures, have now shown their readiness to identify themselves with such distributing parties, with a view to blocking the move.

Distributors Oppose Move

Thus, the foreign picture distributors at Keijo, Korea, have now started a positive movement for mitigation of the government's move, alleging it to be much too premature, and insisting that its enforcement should be postponed until the time is generally thought fit, viewed from various angles of motion picture situation in Korea.

In this connection, however, people's opinions are that although restriction of foreign product is reasonable to some extent from the point of view of national politics, efforts should rather be made for the substantial elevation of the quality of Japanese pictures before elimination of foreign ones is contemplated through establishment of ordinances.

Not only in Korea, but also in Japan, ventures with similar purposes were reported in recent years as inevitable steps to protect the Japanese motion picture market from being encroached upon by foreign pictures, but in view of the fact that no such move has so far been carried into practical effect with theatres in Japan, it appears that there is something infeasible in the actual realization of such attempts to exclude the foreign product from the Japan market.

Seeks Abolition of Tax

Seizing the occasion of the Diet in session, Mr. K. Mayeda, elected M. P. for the first time as a spokesman in the interests of the motion picture industry, has been for these several days fighting for abolition of the exhibition tax, which he pointed out to have been left without actual enactment of rules by the taxation system inquiry committee of the Congress which met May 19.

The bill for abolition of the exhibition tax was carried to both Houses last spring, as well as another on the transfer of the same into business tax. Since then the bill has been held ready to be put into force at any time subject to promulgation of the Imperial ordinance. In response to the ardent follow-up of Mr. Mayeda for government's immediate execution of the bill, the authorities concerned explained that its delay of enforcement had been due to the problems at issue in connection with transfer of local taxes and of possible support from the central government.

As, however, it has already been decided at the past session of the Diet that regardless of what may happen on these side issues, the decision then reached in regard to the exhibition tax and its transfer to business tax should be carried into enforcement, Mr. Mayeda pressed the government very hard for it, and was finally given their word that they will immediately initiate practical arrangement to enforce the decision.

Depression Hits Box Office

The total attendance as of January to December, 1935, in Japan proper, exclusive of Korea, is reported 229,965,833, showing a decrease of 14,423,803, as compared with that given for 1934, according to investigations made by the Home Office. Classifying this total by adult and juvenile, 179,141,449 were adults and the remaining 50,824,384 were juveniles, a decrease of 10,261,643 adults and 4,162,160 juveniles.

Obvious from the above figures is the depression which Japan's exhibition field faced in the past year, as, inversely to the decrease in the number of attendants, the past year saw rather a considerable increase in the number of theatres throughout this country. Rating the population of Japan proper to be 70,000,000, in round numbers, it will be seen that each Japanese goes to the movies only 3.28 times a year.

New Censorship Rules

Since November last year, new censorship regulations have been put in force by the Home Office on the Japanese export pictures. While the institution of the regulations is, no doubt, for the purpose of national control of Japanese pictures to be exported for foreign audiences, very little of progress or positive development has so far been made in the actual production of such pictures.

The impression gains ground that this item does not necessarily justify the enactment of rules which, as a matter of fact, should be the subject of vital importance to Japan's motion picture industry. The number of applications made hitherto for censorship on the export pictures has now exceeded 300 which the Home Office had anticipated to reach at the outset; the average monthly number of applications made in recent months is reported around 100.

Further analysis of the destinations our so-called export pictures are bound for reveals that 80% of them are for Hawaii and California, 15% for South America and the remaining 5% for the audiences in Manchuria. Each of them has been produced only for the Japanest residents at these overseas districts. In this light, it can be said that not more than one or two scenic pictures has yet been made in a month in this country, insofar as the export picture is concerned; in other words, beyond what is called the scenic and narrative short subject, no picture for export has yet been produced in this country that claims to be the real feature length production for foreign audiences.

Meantime, the applicants for censorship on those export pictures do not include such large film-producing companies as Shochiku, Nikkatsu, or P.C.L., but most of them so far reported have been private individuals. Even viewed from this point, it may be inferred that the Japanese motion picture industry is less interested in the export picture in its true sense than it was originally expected to be.

Mr. Tajima, Home Office censor, is quoted as saying that although the increasing number of applicants for censorship on export pictures is acceptable, the fact that there are almost no applications yet for censorship of pictures, in the real sense, for foreign audiences, indicates that the Japanese product has not reached standard held by foreign pictures.

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First Film Congressman

In the recent nationwide election of members to the House of Representatives the motion picture industry sent its first congressman to parliament, Mr. Kosaku Maeda, who has had long years of direct and indirect part in the development of the Japanese motion picture. He is now working hard to render further efforts to the progress of the industry along all fields.

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In view of the fact that there has so far been no censorship of motion pictures at customs houses of Manchukuo, into which they had been imported through Shankaikan, Dairen, Antung, Manchuli and several other places, this issue is now being keenly discussed among people of the Manchukuo government. In the meantome, regarding those pictures played in Manchukuo, 80% of them are imported through Shanghai and 20% from Japan and the U. S. Accordingly, almost all pictures seen by Manchukuo people are the Chinese product coming from Shanghai. The authorities concerned are now trying to establish a regular rule whereby such pictures shall be controlled uniformly.

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Cameramen Form Association

While the Nippin Eiga Kantoku Yyokai (The Japan Cinema Directors' Association) is trying to organize further into a foundational juridicial entity, the Cameramen's Association, including cameramen of various film producing companies of Japan, ras recently initiated an effort to enlarge its present organization to greater scale with the possible new title of Japan Association of Motion Picture Technicians.

The enlarged association is reported to include as its members not only cameramen, but developing and sound recording engineers, and the membership is now reported to be held by more than 200 associates. The members exchange correspondence with fellow engineers of foreign countries, and study color and sound pictures.

Youth Committee Reports Films Favorable Influence

Gives Statistics on Juvenile Attendance, Tendencies and Preferences

Things are quite all right with the movies in New Canaan, Conn., and the youth of that considerable and considerate community is not going to the dogs even though the members of the senior class of the New Canaan High School do attend the cinema once a week and would improve that average if they could afford it. This is official. A sub-committee of the Youth Committee appointed under the Survey of Human Needs inaugurated by the Board of Public Welfare vouches for it. A summary of the subcommittee's observations abutts this column on your right.

What the Subcommittee Learned About Youth

1. The motion picture must be considered legitimate recreation for youth as well as adults.
2. The motion picture, together with the radio and the printed page, is largely responsible for the intellectual and emotional life of our people today.
3. There is a need of the development of a study of the appreciation and evaluation of the motion picture that our youth may have guidance in the choice of the pictures which are accessible to them. A need for such study has prompted the state departments of education of seven states to provide such guidance, and has also numerous clubs and churches, the most outstanding being the Catholic Church with its "White List."
4. The motion picture industry, in response to a demand for wholesome pictures, together with the encouragement given them by the success of such pictures as "Little Women," "David Copperfield," "A Tale of Two Cities" and others of like calibre, has made notable progress in providing noteworthy dramatizations of famous classics.
5. The committee is of the conviction that the movies provide much of an educational nature which is helpful in giving our young people a broad education. The news reel and the travelogue make a greater educational contribution than do other types of films.
6. No picture witnessed by the committee was considered objectionable for the consumption of the youth of the town. The educational elements and the clean, wholesome entertainment which the pictures seen have provided materially to outweigh the comparatively few objectionable features.
7. The conduct of the young people attending the pictures was orderly and attentive.
8. The committee believes the Playhouse of New Canaan is proving suitable entertainment for the young people who attend its programs.

The report of the subcommittee, submitted May 29th, is based upon the members' study of 32 motion pictures exhibited at the New Canaan Playhouse in two months and upon a consideration of questionnaires distributed among and returned by members of the senior class of the local High School. Prefatory to filing its summation, the members of the committee took occasion to remark:

"It is impossible to measure the influence which movies have upon those who see them, owing to the fact that no one can definitely tell where the influence of the movies begins and where it stops. We are all aware of the fact that reactions are the combined result of home training, religious instructions, social contacts, newspaper and magazine reading, the reading of books, instruction in school, as well as impressions gained from the radio."

Treading less cautiously, the members of the senior class gave blunt answers and named names. For one, Mae West's, whose pictures one-half of the June graduates declared unfit for the Junior High School children to see. For three more, "Mutiny on the Bounty," "A Tale of Two Cities" and "David Copperfield," named in that order as best among 46 pictures listed as choices of the student body.

The students attend the Playhouse (New Canaan's principal cinema) on an average of once a week and half of them buy their tickets with money they have earned. One-third of them prefer to go alone, another one-third make a "date" of it and the rest are not particular. Parents of one-sixth of them say they think the young people go to the movies more often than they should, but half of the youngsters say they would go twice as often if they could afford it.

Half of the students frequently sit through a picture the second time over and the questionnaires revealed that twelve pictures had been honored by return visits of from one to eight of them. "Naughty Marietta," "One Night of Love" and "Captain Blood" are three pictures that affected the young people that way.

Like their elders and juniors, the members of the senior class were a bit vague when put to it to tell why they chose one picture in preference to another for that weekly visit to the theatre. The members of the subcommittee cover the matter in this fashion:

"Three factors are about equal in determining the selection of pictures. These are, magazine and newspaper criticism, a desire to see a certain player or players regardless of the picture presented, and word of mouth advertising. A slightly smaller portion depend upon prevues, though only about one-half of those who depend upon the prevues feel that they are a reliable guide. Comparatively few of the students depend upon advertisements displayed in front of the theatre.

"Of those who depend upon word of mouth advertising, approximately one-third derive such information from their fellow students. About 10 per cent attend some movies on the recommendation of their teachers and five per cent follow the combined advice of parents and church. About two-thirds of the members of the class do not regularly read movie magazines. Only 8 per cent are interested enough to show a willingness to spend their own money to purchase them."

Three-fourths of the students said movies had aided them in their understanding of history. Ninety per cent were interested in sports subjects, 75 per cent in animated cartoons, 70 per cent in travelogues and 50 per cent in mystery and detective stories. Half of them believe pictures presenting a display of firearms are detrimental to smaller children.

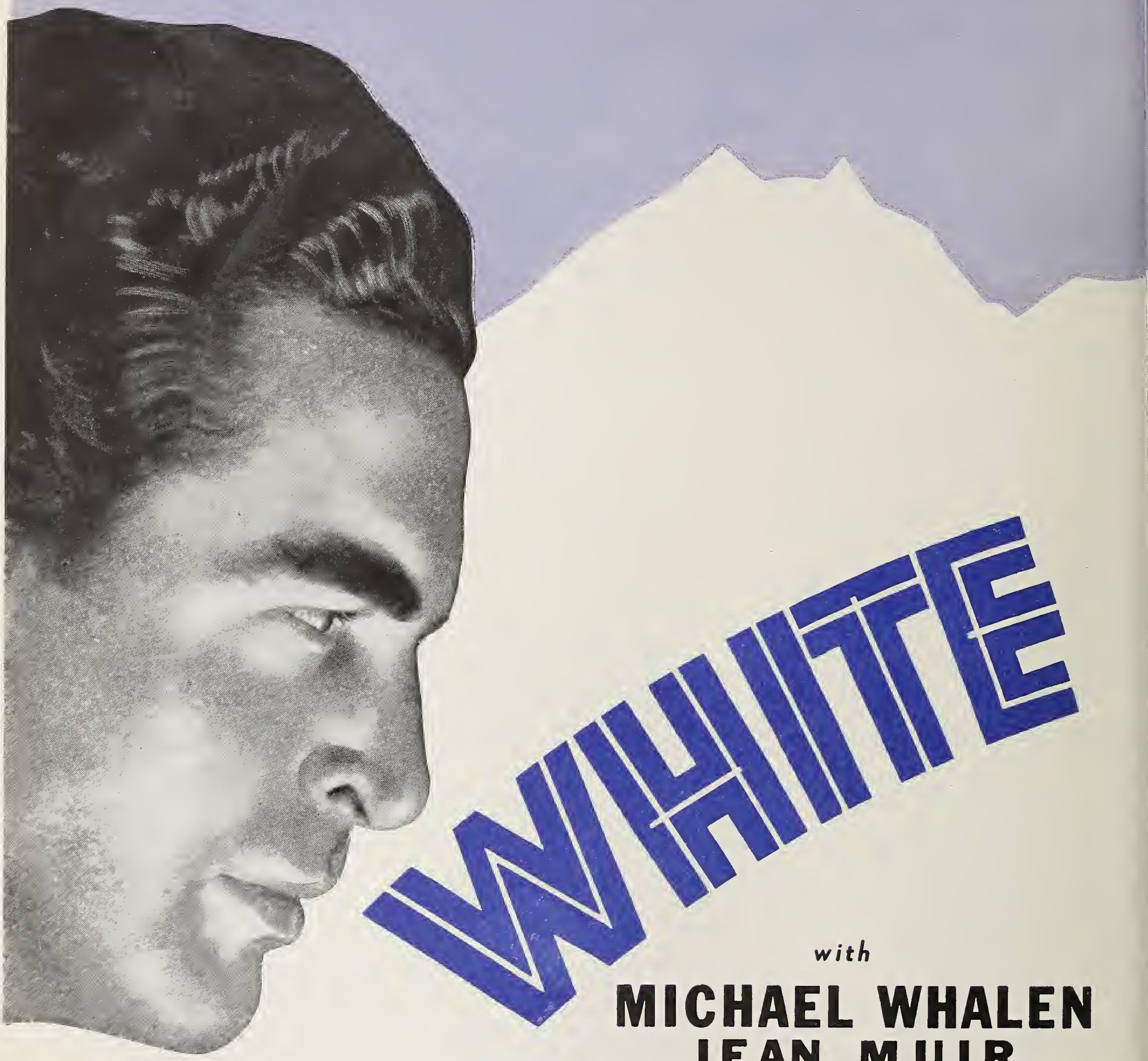
Among the players, Robert Taylor and Myrna Loy led all the rest in the class balloting.

Membership of the subcommittee duplicated membership of the subcommittee on radio and the motion picture gives pretty good account of itself in the report of that committee, too. Explorations prompted the following statistics:

"Sixty-one per cent prefer movie attendance to reading or listening to the radio. Twenty-six per cent prefer listening to the radio to reading or movie attendance. Thirteen per cent prefer reading to listening to the radio or movie attendance."

As in the case of the report on motion pictures, the senior class of the New Canaan High School served the committee as guinea pig.

THE BOX-OFFICE SEQUEL



with

MICHAEL WHALEN
JEAN MUIR
SLIM SUMMERVILLE
CHARLES WINNINGER
JOHN CARRADINE
JANE DARWELL • THOMAS BECK

a DARRYL F. ZANUCK
20th Century Production
Presented by Joseph M. Schenck
Directed by David Butler
Associate Producer Bogart Rogers

Screen play by Gene Fowler,
Hal Long and S. G. Duncan

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

TO "CALL OF THE WILD"!

Jack London wrote both stories . . . Darryl F. Zanuck produced both pictures . . . and both pulse with rugged, elemental drama of male and female in a lawless land.

Jack London's

sequel to "Call of the Wild"

FANG

UNIVERSAL HAS POSSIBLE 2-COLOR COMPETITOR FOR TECHNICOLOR

Company Claims Colored Newsreels Can Be Placed in Theatres in Six Hours; Tests Now Are Underway

A new color process, said to be a radical departure from others now used in Hollywood and reported to solve the problem of cost and time in turning out finished prints, is being tested by Universal Pictures Corporation with a view to developing potential competition to Technicolor.

While present experiments with the process, owned by the Telco Corporation of Hollywood, are said to have proved it effective for two-color printing, under certain conditions it can be used for three-color, according to Universal, which is understood to have financed the inventors, Robert Hoyt and Leon Ungar.

Universal's interest in Telco will depend on further tests now underway, though experiments already completed led a high Universal executive this week to say that it appeared "very promising."

An experimental newsreel made by Universal News of the opening of the Texas Centennial in Dallas on Saturday was said to have demonstrated that Telco films can be taken, printed and projected on a theatre screen in six hours. Charles Ford, Universal News editor, said that Telco is four times as fast as any other color process, and one-half as expensive as other two-color methods on the market. Word from the Coast is that Telco cuts the cost of color production to approximately the same level as black-and-white.

Time Called Fastest Ever

In the Dallas experiment color photography was developed and screened in a theatre in the fastest time ever achieved, it was claimed, and it was called the first time that a newsreel in color was released simultaneously with films of the same scenes in black-and-white. The pictures, 350 feet in length, were shown at the Majestic theatre in Dallas. Universal plans to film a two-reel subject on the Centennial in Telco, to be released as "Cavalcade of Texas."

While Universal is secretive about its "find," the inventors have divulged that it can produce any color, including natural skin tints, which is most difficult for a color camera, and that it can take any pictures under any light strong enough for black-and-white photography.

One Negative and Multiple Lenses

Of the several color methods on the market, Technicolor is the only perfected three-color method which has gained a firm hold. As distinct from Technicolor, which makes use of two or three negatives in the photography, Telco requires one negative and multiple lenses.

The inventors were said to have discovered the color process while seeking to develop a third-dimension film method. They attacked color photography through the lens instead of the film.

They explained the Telco process as follows: A green filter and red filter lens are matched in a camera, side by side, the color elements thus being filtered out and registered on the single negative. The colors are registered from the negative onto a double emulsion film, the red elements on one side and the blue-green on the other. The double emulsion film is given a color dye process. In projection, the tints are blended by the light rays.

While Universal is putting the process through severe tests, its possibilities will not be fully apparent until a special laboratory is built, the company said.

Burroughs-Tarzan Discovery

Meanwhile, Burroughs Tarzan Pictures, Inc., this week claimed to have solved "one of the most perplexing problems in connection with effects in color photography."

Because of the necessity of using two and three negatives in shooting color sequences, producers and laboratories have encountered a stumbling block in the creation of perfect montage shots, intricate swipes, fades and dissolves in color pictures. By a secret process, the company's technical staff now claims to have produced these transformations with the same effectiveness as has been employed in black-and-white photography.

The process is being patented by the Cinecolor Laboratory in Hollywood, with exclusive use assigned to Burroughs Tarzan Pictures, according to an announcement.

U.S. Department Has New Protest

Noah Bloomer, operator of the Rex and Ritz theatres at Belleville, Ill., says he has filed a complaint with the Department of Justice in Washington charging that he cannot get film from Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox and United Artists since Fox Midwest took over the Lincoln and Washington theatres.

Mr. Bloomer says he is getting second runs of Warner, First National, RKO and independent film.

William F. Rodgers, general sales manager for MGM, and Paul Lazarus of United Artists, however, denied any knowledge of a complaint from Mr. Bloomer.

Salt Lake Offices Moving

Metro-Goldwyn-Mayer, Sheffield-Republic and Twentieth Century-Fox exchanges in Salt Lake City are moving into larger quarters. MGM is expected to be quartered in new and larger space on the extreme east end of Film Row, with the move scheduled for the fall. Sheffield-Republic will move next week into larger quarters immediately adjoining the present offices and Twentieth Century-Fox's offices will be considerably enlarged.

Warners Announce 140 Short Subjects At Chicago Meet

Warner Brothers' 1936-37 sales meeting activities were concluded this week in Chicago where the midwest forces heard a reiteration of the program of 60 features announced in New York two weeks ago, and, in addition, were told that the corporation in 1936-37 would have on its short subject schedule some 140 one and two-reel Vitaphones.

The announcement of the short subject was made by Sam Sax, production executive of the Brooklyn Vitaphone studio, and Norman H. Moray, Vitaphone executive in charge of shorts and trailers. The total of 140 this year represents an increase of 10 subjects over the previous three years' program, and includes 36 two-reel subjects and 104 single reels, as compared with 52 two-reelers, and 78 single reels released last year.

One hundred subjects will be made under Mr. Sax at the Brooklyn plant, with six to be produced at the Warners plant at Burbank, Cal. In addition there will be 34 cartoons by Leon Schlesinger, also made in Hollywood.

There will be eight series of short subjects: 36 two-reel Broadway Brevities, 18 one-reel Melody Masters, 13 one-reel Vitaphone Novelties, 13 one-reel Vitaphone Vaudeville subjects, 13 one-reel Pictorial Reviews, 18 Merry Melody three-color cartoons, 16 black and white Looney Tunes, 13 E. M. Newman Color-Tour Adventures. The six two-reelers to be made on the Coast will be Broadway Brevities in Technicolor.

Jack L. Warner by phone from Hollywood said the production problem now rests in "getting stories big enough to warrant the making of super-budgeted pictures." Major Albert Warner said the new product is "so good it ought to be released over an 18-month period instead of 12." S. Charles Einfeld declared the newspaper and trade paper advertising budget will be increased by 40 per cent.

The sessions were presided over by Gradwell L. Sears, western and southern general sales manager. Those attending from the home office included Albert Warner, A. W. Smith, Jr., S. Charles Einfeld, Harold S. Bareford, A. W. Schwalberg, Ed Selzer, Arthur Sachson, H. M. Doherty and Rudy Hagen. Southern and western branch managers present included H. J. Ochs, Atlanta; R. L. McCoy, Charlotte; W. E. Callaway, Dallas; Byron Adams, Memphis; L. Conner, New Orleans; J. O. Rhode, Oklahoma City; Leo Blank, Chicago; T. Gillian, Chicago; E. J. Tilton, Des Moines; William Warner, Kansas City; R. T. Smith, Milwaukee; Rud Lohrenz, Minneapolis; C. K. Olson, Omaha and Hall Walsh, St. Louis.

PROTESTS AGAINST CHANCE GAMES GROW STRONGER; CHURCHES JOIN

Executive Committee of Federal Council of Churches Says Practice "Feeds Gambling Craze", Promotes "Cheap Features"

Affiliated Enterprises Convention at Denver Is Told 4,000 Theatres Are Using This Form of Games

Probably no other exhibition practice, including double bills, ever developed as much controversy as that which is raging today over chance games, in the courts, in municipal and state legislatures, among public groups and within the industry itself. There is hardly a state in the Union where the practice, as used for socalled box office "stimulation," is not the target of opposition. Yet some 4,000 theatres now are using the "Bank Night" type alone.

One of the loudest complaints ever voiced against "Bank Night" came this week from the New York convention halls of the executive committee of the Federal Council of Churches of Christ in America, which, speaking for 23 national religious denominations of the Protestant faith and embracing a combined membership of some 22,000,000 communicants, roundly scored the practice, because, in neighborhood theatres especially, it "not only feeds the craze for gambling, but tends to the use of cheap features instead of the more desirable pictures."

Entirely out of hearing of the loud outburst by the Federal Council, the office, sales and field forces of Affiliated Enterprises, Inc., owners of Bank Night, at the same time were holding their first national convention in Denver, Col. Those who attended included: Frank Reynolds, Denver; B. L. Dudenhofer, New Orleans; Hal Grabow, Denver; J. S. Jossey, Cleveland; Able Davis, Salt Lake; Harriet Eby, Denver; Lloyd Dricker, Denver; Viette Koernig, Denver; Earl W. Penrod, Indianapolis; Thelma Crandall, Denver; M. L. Stern, Omaha; J. L. Stern, Minneapolis; Violet Uppling, Denver; R. W. McEwan, Kansas City; J. E. McKean, St. Louis; A. G. Edwards, Denver; Ray Coffin, Des Moines; Rick Ricketson, Denver, Fox Theatre division manager, and Charles U. Yaeger, Denver, president of Affiliated Enterprises.

A. J. England, Pittsburgh; Betty Austin, Denver; Emmett Thurmon, Denver, company counsel; Harry Smythe, Chicago; Claude C. Ezell, Dallas, general sales manager; L. R. Bach, Denver; Virginia Nichols, Denver; Joe Goetz, Milwaukee; B. F. Busby, Little Rock; W. G. Underwood; Anna Marie Dolphin; Otis Johnston, Denver; Ray Olmstead, Los Angeles; C. B. Milton, San Francisco; Aline Kirk, Denver; Oscar Oldknow, Los Angeles, district manager for National Theatre Supply; Ray Heffner, Boston; Eddie Goldstein, New York; Foster McSwain, Aida, Okla.; Dan Roberts, Atlanta; Alec Alexander, Charlotte, N. C.; Ralph Whittaker, Denver; Tony Archer, Denver, theatre operator; Dave Davis, Denver; and Joe Dekker, Denver, theatre operator.

Yaeger Is Made Texas Ranger

During the proceedings, Charles Yaeger, president, was made a Texas Ranger by a special commission brought by Claude Ezell, sales manager for the company.

The convention, which lasted three days, was highlighted by a luncheon, attended by more than 200 salesmen, exhibitors and distributors, and a day's outing at Colorado Springs.

Charles Urban Yaeger, with the Texas Ranger hat, originator of Bank Night and president of Affiliated Enterprises, Inc., owners of Bank Night; and Frank H. ("Rick") Ricketson, manager of the Intermountain division for Fox West Coast Theatres.

At the luncheon it was revealed that over 4,000 theatres in this country are now using the Bank Night idea.

Taking its cue from the Affiliated Enterprises meeting, America's giveaway and premium dealers evidently feel that they, too, are in need of a convention, and so the Atlantic Coast Premium Exposition will be held from September 28th to October 2d at the Hotel Astor in New York, under the auspices of the Premium Advertising Association, Howard Dunk, secretary.

Protest Charles Chase Comedy

Affiliated Enterprises is negotiating to halt the showing of the Charles Chase comedy "Neighborhood House," which was produced by Hal Roach and is scheduled for MGM release. The film concerns Bank Night, and Affiliated claims that the showing of it would cast "irreparable reflections" and do damage to the chance game plan.

According to Emmet Thurman, Affiliated attorney, the story of the film shows several attempts to defraud theatres using the plan, and might leave such ideas in the minds of theatre patrons. The film was originally titled "Bank Night," but was changed at the request of Affiliated, it is understood.

Asked for a legal opinion on the insuring of Bank Nights, the Louisiana state insurance department this week quote a decision of the state of Indiana as follows: "Commissioner McClain has ordered discontinuance of certificates that have been put out by certain motion picture theatres 'guaranteeing' the payment of the awards to absentees whose numbers might be drawn on 'Bank Night.' The literature also referred to its plan as 'theatre bank night insurance.' When it came to the commissioner's attention several weeks ago he constructed it as an infraction of the state's insurance code and put the question up to Attorney-General Lutz, who holds the certificates as worded 'affirmatively show that they intend to insure' and 'the advertisement is evidence that such certificates are sold and considered by the vendor to be insurance.' The order of the commissioner does not bar 'bank nights' as such but only where they issue certificates 'guaranteeing' or 'insuring' payment of awards under certain conditions.

And in several of the states proponents and opponents of the plan were busily engaged in fighting the issue.

Chance Game Opens Theatre

"Screeno Every Night" is the catchline under which the President theatre in San Francisco will operate when it opens this month. Rene T. LaMarre will manage the house for Lawrence Borg and Irving Ackerman, and its policy will be double bills daily.

In Colorado, two Denver managers were named in charges filed in court alleging that they operated a lottery. The men, Willie Chin and Roy Wennberg, who operated the Sun, were named with six others who operated a pool hall and a dance hall. The theatre men are charged with selling tickets entitling the holder to a chance on a $500 cash prize.

Down in Georgia, Joseph Jorman, operator of a theatre in LaGrange, who was fined $250 and given a six months suspended sentence on the chain gang on a Bank Night lottery charge, has filed a motion for a new trial. Judge W. T. Tuggle set the hearing for July 16th. The Lam Amusement Company, employers of Mr. Jorman, said the appeal will be taken to the highest courts if necessary.

Bill Introduced in Louisiana

The bill introduced into the legislature in Louisiana to prohibit Bank Night as a lottery in that state has caused many a broad smile in some sections of New Orleans and a bit of half-suppressed ire in others. Gambling isn't exactly prohibited in the Crescent City, for on some portions of St. Charles and Royal Streets passersby are invited in to "buck the tiger." In other sections the system is more dignified. Customers walk in without an invitation.

With the opposition of Allied in Michigan out of the way, cash giveaways appear to be in for another tussle in Detroit theatres. Allied's board of directors last week came to an understanding that he organization would withdraw from the fight to keep them out of the Detroit houses, certain members feeling that they needed the games to combat Cooperative's buying power and circuit competition.

James McKoy, Goldsboro, N. C., operator, has been indicted by the Wayne County grand jury on charges of operating a lottery in connection with Cash Night awards at his house.

Judge A. L. Luebbers, in municipal court of Cincinnati, this week fined Thomas Reilly, owner of the Rialto, $50 and costs for operating Sweepstakes. The fine was suspended. The games has been declared legal in other Ohio situations, however.

Country Stores conducted in suburban theatres are not lotteries in the opinion of Judge Woodley in Portland, Ore., on the ground that the holders of the tickets do not pay a valuable consideration for a chance to win a prize.

GB DOESN'T HOLD OUT

BUT DOES

GB Hits. Now. Whe

Madeleine

CARROLL

as a glamourous, alluring siren to be loved . . . . and a spy to be feared.

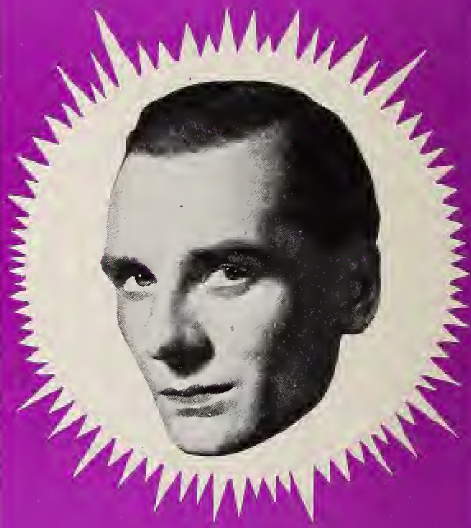
SECRET AGENT

Peter

LORRE

as a lady-killer, whose motto was "Dead Women Tell No Tales."

SECRET AGENT



John

GIELGUD

as a dashing hero and lover . . . who'll break your heart in a way you'll love.

SECRET AGENT

RIGHT ON THE HEELS OF JESSI

HELD OVER
ROXY, N. Y.

SECRET

DOESN'T HOLD BACK
HOLD OVER

you need them most

Robert
YOUNG

as a dangerous villain pretending to be a hero...and almost getting away with it.

SECRET AGENT

Alfred
HITCHCOCK

Masterly director of "39 Steps"... directs another masterpiece in mystery thrillers.

SECRET AGENT

Somerset
MAUGHAM

When he writes a secret agent story... it's a masterpiece of intrigue.

SECRET AGENT

MATTHEWS in "IT'S LOVE AGAIN"

AGENT

TOPS
'EM ALL

Canada Distributors
EMPIRE FILMS, L

U.S. LAUNCHES HEARINGS TO "BRIDLE" TELEVISION

Federal Communications Group Starts Sessions in Capital To Control the Medium in Its Relations with Films, Radio

Television may or may not be "just around the corner," but, regardless of where it is, the United States Government this week set out to determine how and when —if at all—the new medium will act as a competitor of the motion picture, the radio and the press. From this effort the Government expects to evolve formal regulations governing television's conduct in the future, and with this thought in mind, the Federal Communications Commission, on Monday, started at Washington a series of conferences and discussions with leaders of each of the four fields of entertainment and public expression. The commissioners heard, among other things—not all of them pertaining to television—that:

1. "Televison will supplement, but will not supplant other forms of entertainment."—David Sarnoff.

2. "The American public today has a $3,000,000,000 investment in its own home radio receiving apparatus."—Radio Corporation of America.

3. "Television may give films a boost."—James M. Skinner, Philco Radio.

4. "The public has been mulcted of $50,000,000 by the Radio Corporation of America."—Samuel Darby, Jr., "minority interests' " lawyer.

5. "Columbia Broadcasting System is getting ready for television."—William S. Paley.

6. The motion picture is asking the Government for television privileges.

And while those of radio and television were saying their pieces for the edification of the commissioners, the motion picture business was virtually resting on the recent findings of its own Academy of Motion Picture Arts and Sciences, which, after studying for one year the future possible relations of television to the motion picture, reported back to the industry that:

1. *There is no danger that television will burst unexpectedly on an unprepared motion picture industry, either psychologically or technically.*

2. *Hundreds of millions of dollars must still be expended before there is any nationwide exploitation of television.*

3. *There is a possibility of a national television development starting in* 1937, *more probably in* 1938.

4. *There is as yet no promise of the enlargement of the television picture to theatre screen size.*

5. *Television service for rural districts is far from realization.*

6. *The motion picture will continue to watch the pioneering attempts to make television a commercial reality, and will receive reports as progress occurs.*

Assignment of four frequencies for motion picture television or radio service has been recommended by Twentieth Century-Fox, according to a schedule of recommendations made public by the Commission at the beginning of the hearings this week.

The use of one frequency in each of four of the short-wave bands was suggested by the company as desirable for the film industry. By providing four frequencies widely separated, it would be possible for a number of film companies to operate radio simultaneously without undue interference.

Radio Executive Sees Film Stimulus

Far from becoming a menace to the motion picture industry, television may give films a boost, in the opinion of James M. Skinner, president of the Philadelphia Storage Battery Company, manufacturers of Philco radios, and chairman of the special television committee of the Radio Manufacturers' Association, who was one of the first to testify on television.

"Television and the movies should not, in the opinion of the Radio Manufacturers, be serious competitors," he told the commission. "Television will never supplant the movies.

"Of course it may be argued that some people may stay home to see a news or sporting event or a play rather than go out to the movies. But, as in the case of radio broadcasting, the stimulation of the public mind to greater interest in wider fields should encourage their greater attendance in person at the movies, sporting events, or theatre.

"Furthermore, the gregarious instinct of the human race to gather in crowds is fundamental and will never be changed by television or anything else.

"It is likely also that television will depend to a very large degree on the movie and talkie producers for the production of films for television broadcasting. The required technique is the same."

Seen as Supplemental

Television, the Philco executive said, will not be broadcast over the long hours that sound radio is transmitted today. Both because of the cost feature, for some years at least, and because of the tiring concentration that will be required, television is seen by leaders in the radio industry as supplemental to sound broadcasting. Therefore, he pointed out, sound and television will not be competitors.

"It is wholly unlikely that television will be used anything like the number of hours per day that sound radio is used," he added. "Sound radio is used, not only as a primary source of entertainment and education, but also as a background while reading, resting, working or playing bridge. Looking at television requires concentration. Television in too large doses would be tiring. However, the addition of daily television programs at certain hours, covering perhaps news events, sports events, playlets, skits, etc., should be a very important and significant addition to the home life of the American people."

Public Has $3,000,000,000 Invested in Own Home Receiving Apparatus, Says Sarnoff at Washington Conference

Royalty Charges Denounced

Charges that the public has been "mulcted" of $50,000,000 by the Radio Corporation of America through its royalty system were made to the Commission by Samuel E. Darby, Jr., representing 11 independent receiving set manufacturers.

Mr. Darby expressed fears that when television is marketed a heavy tribute will be demanded by RCA, "although RCA may not actually own a patent that bears directly on television."

Called for the purpose of providing information for the guidance of the Commission, especially in its proposed new assignment of frequency bands for the various air services, the hearings at first are to be devoted to technical matters, but will be followed by further hearings at which economic and other details of television, broadcasting and other forms of radio service will be discussed.

The hearings this week were devoted to a more or less general discussion of the frequency situation, in the course of which T. A. M. Craven, chief engineer of the Commission, indicated the belief that hundreds of thousands of frequency eventually will be available as science conquers the problems which now make operation above 30,000 kilocycles difficult. Eventually, he said, there is a possibility that frequencies up to 10,000,000 kilocycles may be made available.

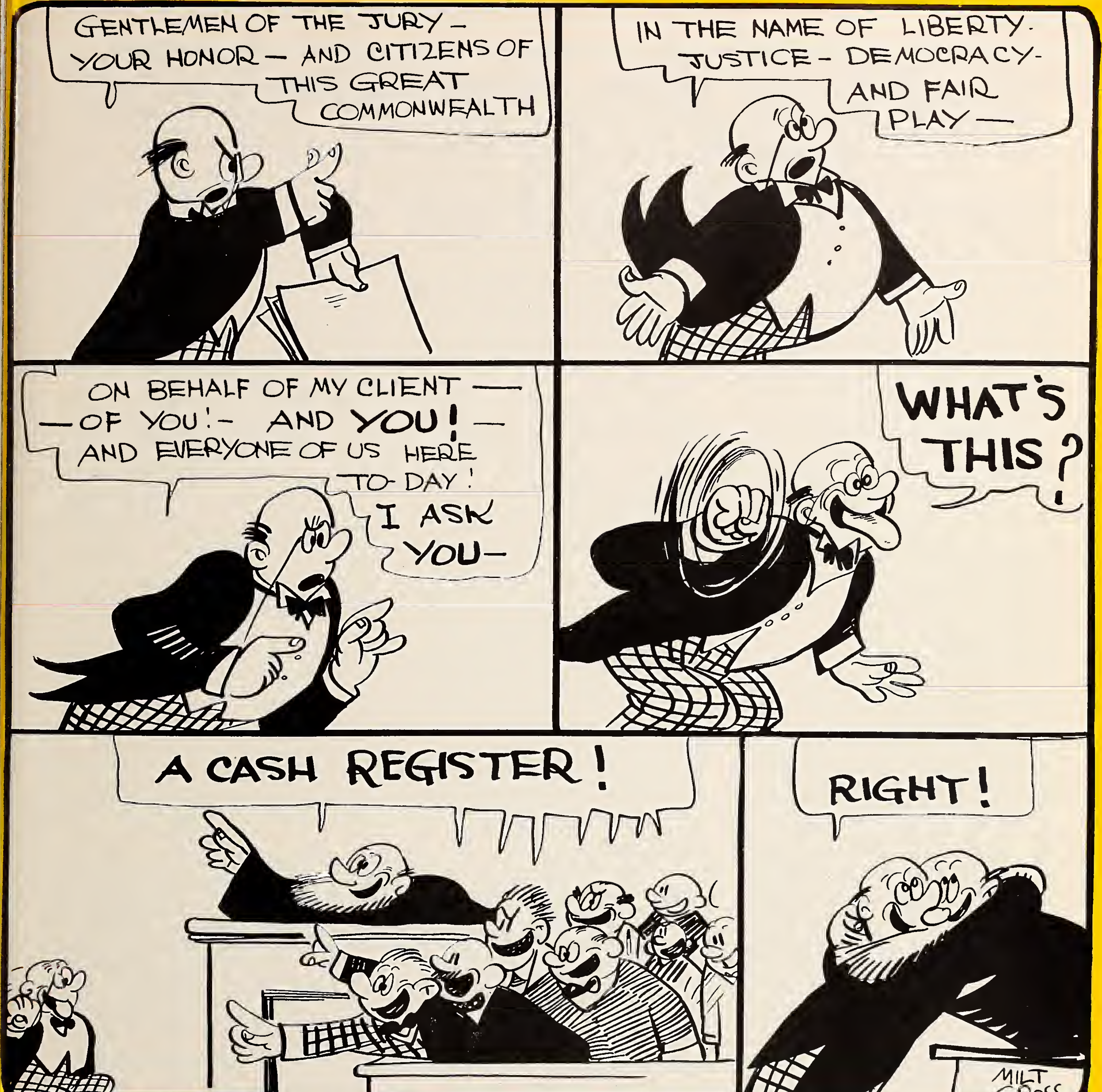
Sarnoff Urges Caution

The belief that television is not destined to eliminate other forms of entertainment was voiced by David Sarnoff, president of the Radio Corporation of America, who joined with other industrial leaders in urging the Commission to make no hard and fast allocations of television frequencies, but so to arrange its assignments as to permit changes should future development make such action necessary.

"Technically, television is an accomplished fact," Mr. Sarnoff told the Commission, "although it is not yet ready commercially."

"The television which is assuming shape in our laboratories will not, as many persons assume without warrant, replace sound broadcasting," he continued. "The present sound broadcasting service will proceed

(*Continued on page 92*)


GENTLEMEN OF THE JURY - YOUR HONOR - AND CITIZENS OF THIS GREAT COMMONWEALTH
IN THE NAME OF LIBERTY. JUSTICE - DEMOCRACY- AND FAIR PLAY -
ON BEHALF OF MY CLIENT - - OF YOU!- AND YOU! - AND EVERYONE OF US HERE TO-DAY!
I ASK YOU-
WHAT'S THIS?
A CASH REGISTER!
RIGHT!
MILT GROSS

— and, Mr. Exhibitor, you'll need a flock of cash registers when the 1936-37 line-up from UNITED ARTISTS starts coming your way!

TELEVISION SEEN FILM SUPPLEMENT

(*Continued from page 90*)

without interruption. Television must find new functions, new entertainment and new programs.

"As soon as television has been brought to a point of practical service it will be made available to the American people."

Figures cited by the head of RCA to show how thoroughly broadcasting has penetrated the national consciousness indicated that the American public has invested more than $3,000,000,000 in receiving apparatus, or ten times as much as the investment in broadcasting stations and radio manufacturing plants.

Frequency Allocation a Problem

The present series of hearings, which are expected to continue well into July, will develop information as to what users of the various radio services believe should be done in the way of allocating frequencies, in the course of which the radio communication problems of the motion picture industry will be discussed by E. H. Hansen, of Twentieth Century-Fox, representing the Research Council of the Academy of Motion Picture Arts and Sciences.

The determination to investigate the frequency situation at this time, it was explained by Mr. Craven, is due to the imminence of three important events which engineers believe may affect the radio industry as a whole.

"The first," he said, "is the fact that certain government departments feel that they have sufficient information with respect to the efficacy of the new portion of the spectrum to invest large sums of money in equipment to be used therein, and are desirous of obtaining allocation of certain frequencies for their exclusive use."

While Mr. Craven did not go into detail as to the government's plans it was indicated that the Army and Navy, watching high frequency developments abroad, particularly in Germany and Italy, where television is being developed for military purposes, are anxious to obtain space on the air in which to initiate similar studies.

Conference in Cairo in 1938

The second important event is the international telecommunications conference to be held in Cairo, Egypt, in 1938, at which the various nations may attempt to come to a new agreement with respect to allocation of frequencies to services, proposals on which must be submitted by participating governments by next November.

"The third event is that recent scientific developments have indicated new uses for radio in new portions of the radio spectrum, and thus it would appear that we might be at the threshold of creating a new and important branch of the radio industry," he said.

Paley Asks Orderly Development

William S. Paley, president of Columbia Broadcasting System, testifying before the Commission, said, "Columbia is getting ready for television. The American people have a right to expect from us a major contribution to the benefits they may derive from television and every other appropriate advance in the technique and the art of broadcasting. I promise such a contribution to them now."

However, Mr. Paley declared, in this period of transition, broadcasting progress must be an orderly development; many uncertainties still are on the horizon; even the television methods now generally known and most talked of in this country may not be those in ultimate use here.

Four Principles Advanced

Mr. Paley pointed to four principles to be followed if a vital broadcasting service to the people is to be assured:

1. "Broadcasting must be kept economically sound, on a firm business footing, particularly in view of the huge investments it must shortly make in new developments, as illustrated by an estimated cost of over $500,000 for just one experimental television station.

2. "The principle of competition in the industry must be adhered to, in order to assure the public a constantly improving service, advancing as in the past.

3. "The principle already recommended by the Commission's own engineering staff —experimentation and orderly evolution— must be followed, in order to make the most of the new technical developments and avoid possibly disastrous mistakes.

4. "The principle of assigning channels only to individuals and organizations of demonstrated responsibility must be observed, in the interests of the whole American people."

Background Data

A parade of experts, technicians, and spokesmen for radio and television industries told of developments as the commission began assembling data which it said would form a background for opening up licensing in a broad field of radio not now touched except for experimental purposes.

Equipment capable of sending newspapers through the air to appear in facsimile on the screen of a receiving set was declared to be already in operation. Still pictures are also being broadcast, it was added.

Perfection of high-frequency, short-wave channels to enable millions to operate their own private broadcasting stations was pictured as a possibility.

In opening the informal hearing, Anning S. Prall, FCC chairman, said it was "practicable from a technical standpoint to print the newspaper in the home today" by facsimile transmission.

Because speed always had been a controlling factor in news, he added, "newspapers might desire to make use of this system" and hence the FCC should plan ahead for the demand.

Forbes Equipment Branch

Ernest H. Forbes has opened a Cincinnati store of the Theatre Equipment Company. He operates a similar office in Detroit.

"Postman" Suit Filed In New York Court

A suit for $100,000 damages charging copyright infringement was filed in New York Supreme Court Tuesday by Casino de Paree Productions, Inc., against Warner Brothers over the manuscript of "The Postman Always Rings Twice." The complaint recites that the plaintiff exhibited the play "The Postman Always Rings Twice" last year and subsequently the defendants produced the picture "The Doorman's Opera," which made use of the material in the play allegedly owned by the plaintiff.

The defendants have entered a denial of the charges and assert that the manuscript of their play was written by A. Darian Otvos and Joseph J. Bennett and rights to the play were properly held by the defendant. The plaintiff asked for an injunction to restrain the defendant from further exhibiting "The Doorman's Opera."

Alien Artists Bill Reported Favorably

A favorable report on legislation to restrict the entry into this country of alien actors and other artists was ordered Tuesday by the House Committee on Immigration and Naturalization after representatives of singers had argued for the bill.

The measure was introduced by Representative Dickstein of New York, chairman of the committee. Due to the approaching end of the session, however, it is not anticipated that any steps will be taken to enact the bill into law this year.

File Malfeasance Suit

Action has been filed in the Chancery Court at Wilmington, Del., charging malfeasance in office against four directors of the Wilmington Amusement Company and Topkis-Ginns Theatre Company by the Farmers' Bank of Delaware. The action charges James N. Ginns, Charles Topkis, his wife, Mrs. Vitelia Topkis, and Oscar Ginns with malfeasance in office as officers and directors of the two companies asking their removal.

Autry Pact Upheld

Federal Judge James handed down a decision this week, in Hollywood, favoring Republic Pictures and upholding the order of a superior court in restraining Gene Autry from working at any other studio or making any personal or radio appearance until the completion of his contract with Republic. The contract is for five years dating from July 1 of last year.

Award Franklin $2,500

A verdict for $2,500 was handed down this week in New York Supreme Court by Justice Peter J. Schmuck in connection with the breach of contract action by Sidney Franklin, bullfighter, against the Bray Pictures Corporation.

NEW REGULATIONS ADD TO FRENCH POWER TO HIT AT AMERICAN FILMS

Drastic Provisions Tantamount To Subjecting U. S. Pictures To Jurisdiction of French Government; Start June 30

Attorneys for U. S. Companies Complain of Ambiguity of Provisions, Say They Cover More Ground Than Treaty

Drastic provisions tantamount to subjecting the American picture industry to the jurisdiction of the French Government are contained in the Franco-American double taxation treaty which becomes effective June 30, according to attorneys for film companies, who have concluded a study of the regulations. Thus, in addition to various restrictions in force, the French have in their power a new avenue of hitting at the American industry.

Nevertheless, the principal American picture companies are taking advantage of the new law, as it gives promise of ameliorating certain burdensome phases of the French tax situation, while at the same time fearing that it will operate to increase the tax now paid by their French subsidiaries. The convention is in effect for five years and thereafter until 12 months from the date on which either contracting party gives notice of its termination.

A committee of film company attorneys headed by Gabriel L. Hess, general counsel for the Motion Picture Producers and Distributors of America, has made an intensive study of the instructions for the law's application against American companies operating in France, who may accept it at their own discretion.

The instructions were received in New York from Paris early in April, and it was provided that declarations by American companies electing to adopt the new regulations be filed not later than June 30. The film companies found that some of the provisions were so ambiguous that further time would be required for their clarification, and through our embassy at Paris asked for a 90-day extension of the deadline. This was refused, for legal reasons.

Optional to U. S. Companies

The convention distinguishes between French and foreign business, and levies an income tax only on operations in France. Heretofore, because the French officials were unable to determine accurately the extent of an American corporation's business in France, the operations of the American parent company also were included in the calculations.

The new law is optional with American companies, and is applicable also to French operations in the United States. If accepted by an American company, it is subject to the fiscal legislation governing domestic corporations in France.

In addition to ambiguity, film company lawyers charge that the regulations cover more ground than provided in the treaty, which was carried through at the instance of American business, seeking to raise the burden of double taxation.

The law requires American parent companies to submit their books and accounts for examination by the French Government to prove no diversion of profits from French subsidiaries, by overcharging for products or otherwise. Under this procedure, it is feared that the American motion picture companies will be compelled to lay bare practically all details of their operations, including cost of pictures, exhibitor accounts, and other trade secrets.

FRANCE EXPLAINS TAXATION PROBLEM

The federal income tax in the United States and the tax on industrial and commercial profits in France are the levies referred to in the reciprocal double taxation agreement between the two countries, which is the subject of the accompanying article.

Foreign corporations are subject to taxation from the moment they acquire property in France pertaining to their business.

The French Government explained: "No distinction is made regarding the nature of such property corporations which, without having establishment on our territory, engage, however, in activities here (making loans, delivering patents, etc.), (and these) are taxable as well as those which own or operate real property; it is also immaterial whether, in applying the tax, the companies operate themselves their French property or whether they own a share in a French corporation having the same purpose."

Tax Is on Profits

Heretofore, the method of assessing taxes was guesswork, arbitrarily calculated on a basis of French assets in proportion to the total assets of an American company, or business done in France as compared with the total business, regardless of profit or loss. The new law levies the tax directly on profits from French operation, with one-fourth of the profits exempt.

An American film company now will be required to declare the assets and income of its French establishment, and, upon demand, be prepared to show that it has made no attempt to overcharge its subsidiary or branch office in order to show a smaller profit and pay a smaller tax.

Covers All Companies

The law applies to all companies permanently doing business in France. Metro-Goldwyn-Mayer and Paramount, with the largest investments, are chiefly affected, though all major companies, and some independents operating in France, will be subject to the new regulations if they file their acceptance.

The procedure of acceptance is explained in this regulation: "The regime which Article 5 of the convention institutes in favor of American corporations is an optional one. To benefit by it these corporations must submit a declaration to the Registry Office.

"The office competent to receive this declaration is the one charged with collection of taxes due from the corporation concerned.

"The declaration must be submitted within six months after the date on which the convention becomes effective, that is, before July 1, 1936, if it concerns a corporation which already has an establishment in France on January 1, 1936; or in the other case, within six months after the creation of the establishment in France.

"In default of declaration within the period allowed, the company is considered to have chosen the present regime.

"Moreover, the option made for one establishment is valid for all establishments which the company owns in France. An American company which has several establishments in our country consequently cannot place itself under the new regime for one of its establishments and remain under the regime of the Decree of December 6, 1872, for another establishment.

"Finally, the option, once exercised, is irrevocable. The American corporation which has chosen the new regime, no longer has the right to ask, later, to be taxed according to the present procedure of the taxable proportion. Also, the corporation which, by abstaining from submitting a declaration, has chosen the present system of taxation, is not allowed to ask, in the future, for the benefit of the regime provided by the convention.

"The declaration which the American corporation must present in order to profit by the new regime is made on unstamped paper and signed by the qualified representative of the company or by his alternate provided with a regular power-of-attorney; it is filed in the records on the company and note of the deposit is made on the principal register of the office. Besides, the entry opened in the special register of corporations is annotated with a reference to the declaration."

Text of Articles

Following is the text of the articles of the Franco-American double taxation convention, as ratified:

Article I

Enterprises of one of the contracting States are not subject to taxation by the other contracting State in respect of their indusrial and commercial profits except in respect of such profits allocable to their permanent establishments in the latter State.

No account shall be taken in determining the tax in one of the contracting States, of the purchase of merchandise effected therein by an enterprise of the other State for the purpose of supplying establishments

(Continued on following page)

TEXT OF FRENCH FILM REGULATIONS

(Continued from preceding page)

maintained by such enterprise in the latter States.

Article II

American enterprises having permanent establishments in France are required to submit to the French fiscal administration the same declarations and the same justifications, with respect to such establishments, as French enterprises.

The French fiscal administration has the right, within the provisions of its national legislation and subject to the measures of appeal provided in such legislation to make such corrections in the declaration of profits realized in France as may be necessary to show the exact amount of such profits.

The same principle applies mutatis mutandis to French enterprises having permanent establishments in the United States.

(Article III pertains to aircraft business.)

Article IV

When an American enterprise, by reason of its participation in the management or capital of a French enterprise, makes or imposes on the latter, in their commercial or financial relations, conditions different from those which would be made with a third enterprise, any profits which should normally have appeared in the balance sheet of the French enterprise, but which have been, in this manner, diverted to the American enterprise, are, subject to the measures of appeal applicable in the case of the tax on industrial and commercial profits, incorporated in the taxable profits of the French enterprise.

The same principle applies mutatis mutandis, in the event that profits are diverted from an American enterprise to a French enterprise.

Article V

American corporations which maintain in France permanent establishments may, in derogation of Article 3 of the Decree of December 6, 1872, elect to pay the tax on income from securities on three-fourths of the profits actually derived from such establishments, the industrial and commercial profits being determined in accordance with Article I.

An American corporation which wishes to place itself under the regime of the preceding paragraph must make a declaration to that effect at the Bureau of Registration within six months after the date upon which this Agreement becomes effective or within six months after the creation of its establishment in France. The election made for one establishment applies to all the establishments of such corporation. Any such election is irrevocable.

Article VI

An American corporation shall not be subject to the obligations prescribed by Article 3 of the Decree of December 6, 1872, by reason of any participation in the management or in the capital of, or any other relations with, a French corporation, if such American corporation and French corporation conform to the requirements of the present article. In such case, the tax on income from securities to be levied in conformity with French legislation, on the dividends, interest and all other products distributed by the French enterprise; but it is moreover eligible, if the occasion arises, and subject to the measures of appeal applicable in the case of the tax on income from securities, on the profits which the American corporation derives from the French corporation under the conditions prescribed in Article IV.

An American corporation which wishes to place itself under the regime of the preceding paragraph must make a declaration to that effect at the Bureau of Registration jointly with the interested French corporation, within six months after the date upon which this Agreement becomes effective, or within six months after the acquisition of the participation or the commencement of the relations of a nature to entail the application of Article 3 of the Decree of December 6, 1872. Any such election is irrevocable.

American corporations which have not made the declaration and which are subjected to the provisions of Article 3 of the Decree of December 6, 1872, shall enjoy the benefits of Articles 27, 28 and 29 of the French law of July 31, 1920, and Article 25 of the French law of March 19, 1928, under the same conditions as French corporations.

Article VII

Compensation paid by one of the contracting States to its citizens for labor or personal services performed in the other State is exempt from tax in the latter State.

Article VIII

War pensions paid by one of the contracting States to persons residing in the territory of the other State are exempt from tax in the latter State.

Article IX

The following classes of income paid in one of the contracting States to a corporation of the other State, or to a citizen of the latter State residing there, are exempt from tax in the former State:

(a) amounts paid as consideration for the right to use patents, secret processes and formulas, trade marks and other analogous rights;

(b) income received as copyright royalties;

(c) private pensions and life annuities.

(Article X pertains to procedure of ratification.)

Goldwyn Leaves Hospital, Returns to Hollywood

Samuel Goldwyn has been discharged from Doctors Hospital in New York where he was operated on for intestinal toxemia which he contracted on his recent arrival from Europe. He leaves for Hollywood next week, following conferences with United Artists officials, to attend the company's sales convention there from June 30 to July 2.

Film Industry Is Still Affected By French Strike

The strike in Paris as it affects the motion picture industry has not reached a settlement. Producers, distributors and exhibitors are holding lengthy meetings with workers and their syndicates. Exchanges and distributors expect the negotiations to lead to the reopening of the studios before the end of the week. The laboratories are still closed.

The strike reached into all branches of the industry, resulting in the closing of the exchanges operated by various American distributing companies as well as those of a number of French organizations. Labor delegates and workers forced a shutdown by invading the offices of the various companies, demanding increases of almost 50 per cent in wages.

60 Are Named to Committee for Laemmle Dinner

A lengthy list of well known men, in and out of the industry, constitute the committee making arrangements for the dinner to Carl Laemmle at the Hotel Waldorf, in New York, June 22. The late Nathan Burkan was chairman, as head of the amusement division of the United Palestine Appeal. Co-chairman are Eddie Cantor, Louis Nizer and Louis K. Sidney with Isidor Kadis, secretary.

The committee itself is composed of:

Jack Alicoate
M. H. Aylesworth
Paul Benjamin
David Bernstein
Edgar S. Bloom
Major Edw. S. Bowes
William A. Brady
Harry Brandt
Leo Breecher
Jules E. Brulatour
Gene Buck
Harry D. Buckley
Eddie Cantor
Howard S. Cullman
Sam Dembow, Jr.
Ned E. Depinet
Eddie Dowling
Gus Edwards
Mitchel Erlanger
Dave Ferguson
William J. German
Morris Gest
Bernard F. Gimbel
Jonah J. Goldstein
Sam H. Grisman
Siegfried F. Hartman
Fannie Hurst
Maurice Kann
Austin Keough
George N. Kirchwey
William Klein
Mitchell Klupt
Albert Kobler
Samuel Levy
Al Lichtman
Julian W. Mack
Carl E. Milliken
Alfred J. McCosker
Henry Moskowitz
B. S. Moss
Paul Moss
Dennis F. O'Brien
John E. Otterson
William S. Paley
Brock Pemberton
C. C. Pettijohn
Theodore A. Peyser
Martin Quigley
Matty Radin
Robert Robins
Herman Robbins
Gustavus A. Rogers
Saul E. Rogers
Louis K. Sidney
William I. Sirovich
Max D. Steuer
Albert Warner
Harry M. Warner
Wm. D. Weinberger
Alex Yokel

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PANCHROMATIC NEGATIVE

UNIVERSAL LISTS 42 FEATURES AND FOUR SERIALS AT SALES CONVENTION

THE NEW
UNIVERSAL
1936

AT UNIVERSAL'S SALES CONVENTION IN NEW YORK WITH 200 FROM 37 EXCHANGES ATTENDING

Policy of Non-Interference with Studio Is Emphasized by Cowdin and Cochrane at Meeting with Sales Staff

With the statement that there was "complete harmony and understanding between the studio and sales department," Robert H. Cochrane, president, opened the Universal Pictures annual sales convention at the Hotel Astor in New York this week. Approximately 200 from 37 exchanges were present. James R. Grainger, general sales manager, presided at the sessions, the first since Universal was taken over by the Standard Capital group, headed by J. Cheever Cowdin, and interests represented by Charles R. Rogers.

The announcement of 1936-37 product was made to the delegates on the second day of the gathering when they were told that the company will release during the new season some 42 features, 65 single reel productions, four serials, and 104 issues of the Universal Newsreel. In addition, there will be a "special" on the order of "Camera Thrills," entitled "You Can't Get Away With It."

It was explained that the Oswald Cartoons have been increased in number from 13 to 26. There will be also 13 Mentone musicals, this season compressed into single reels instead of two. There will be 13 "Going Places" with Lowell Thomas and 13 "Stranger Than Fiction" reels.

The four serials are headed by Buck Jones in "The Phantom Rider," and include three cartoon strips, "Ace Drummond," "Jungle Jim" and "Secret Agent X-9."

The list of feature productions is headed by "Madame Curie," which will star Irene Dunne in the life story of the woman who discovered radium, written by her daughter, Eve Curie. Jerome Kern, of "Showboat" note, will contribute another musical, "Melody Lady," while a second musical, "Hippodrome," is also high on the list.

Mr. Grainger opened with the statement that the entire sales force had been called in to hear the company's plans for launching a "new Universal" because that message and the new policies to be adopted "are for the entire sales force, not just for district and branch managers." The convention was the first ever attended by the entire national sales organization.

"For the first time in the history of the company," Mr. Cochrane said, "we are properly financed so that we can give you the kind of pictures you have been hungry for . . . and plenty of them."

Cites Advanced Studio Morale

The Universal president praised the work done by Mr. Rogers in reorganizing and strengthening the studio and production staffs and paid tribute to William Koenig, studio manager.

"Studio morale has increased 100 per cent," Mr. Cochrane said. "Mr. Rogers reorganized the studio exactly as you would have done if you were in his place," he told the sales force.

Mr. Cowdin was credited by Mr. Cochrane with the success of Universal's new financing program and the men were told that Universal's new board of directors, a majority of whom are not industry men, has no intention of doing what other financial men did in other companies. They are going to let motion picture men run this motion picture company and they are going to back us because they have confidence in us. They are not merely taking a 'flier' in the market.

Thirteen Stars Assigned; 37 Players Bring Contract List to All-Time High; Story of Mme. Curie Among Leaders

"I accepted the presidency of the new company," he added, "because of these things and because I know we have a bright future. When the company was sold I did not sell any of my stock. I left everything in the new company—practically everything I have made in 30 years of work. I would not have done that without a mighty good reason."

Mr. Cowdin, introduced by the president, approved Mr. Cochrane's statements concerning the board's policy of non-interference with the management and the company's financing arrangements. He related that the purchase of Universal by his Standard Capital came about through his association with men who knew the film business and whose policy was to "find men and give them the power and money to run the company."

He said that he believed successful operation of a motion picture company depended upon the top executive and his staff, the sales manager and his organization, the production organization and a financial policy.

On Wednesday, Mr. Rogers said, "When I came on the Universal lot I found only two real producers, Edward Grainger and Eph Asher, few personalities and extra low morale. The only thing to do was to reorganize. Everyone on the lot has been given a chance to prove himself. It is necessary to run a studio with the head and not the heart."

Thirteen "Universal stars" have been as-

(*Continued on page 98*)

Grand National Well Underway For New Season

After a series of conferences in Hollywood with various independent producers, Edward L. Alperson, president of Pathe's new Grand National Distributing Corporation, will return this week to the home office in New York with word that at least 30, and possibly 52 feature productions will comprise the company's first program, for release in 1936-37. There will be several westerns, and all details will be forthcoming at a series of regional sales conventions to be held in the field starting next month. Carl Leserman, general sales manager, will conduct the meetings, and it is likely that Mr. Alperson will participate.

Mr. Alperson's coast product conferences sent Robert McKinney, a Pathe vice-president, and Robert Goldstein, a New York agent, to Hollywood with the Grand National chief.

George Hirliman will produce a series, in Hirlicolor, for the new company, and at least one feature will star Major G. W. (Original Pawnee Bill) Lillie.

Meanwhile Grand National continued to forge new links in its national distribution chain, buying the exchanges of Distinctive Screen Attractions, in Denver and Salt Lake, following the acquisition of Far West Exchanges along the Pacific coast. Lon Fidler, former owner and operator of Distinctive, will remain with Grand National, probably in charge in Denver and Utah. Mel Hulling, former partner in the operation of the Far West exchanges, will likewise remain with Grand National as coast representative, in charge of all branches in the west.

James Winn, former midwest district manager for Warner Brothers, this week joined Grand National in a similar capacity, with headquarters in Chicago.

The proposed issue of securities of Grand National Films, Inc., was disclosed in a statement of registration filed with the Securities and Exchange Commission at Washington this week. The statement covered 800,000 shares of capital stock, of which 200,000 are outstanding. Of the remainder, according to the formal statement, 200,000 are to be offered to present stockholders at $1.75 per share in the ratio of two shares for each one share held on a date to be determined later; 40,000 shares are under option to Time, Inc., at $2.50 a share, and 160,000 shares are reserved for issuance to Mr. Alperson as president, under an employment contract.

Grand National, according to the statement, was incorporated on March 30, this year, with the Pathe Film Corporation taking 193,000 shares of the capital stock and Mr. Alperson and associates 7,000 shares at $4 per share. Later, however, Pathe sold 59,667 shares to the Alperson group and declared a dividend on its common stock payable on the basis of one share of the latter for each five shares of Pathe held, which will require about 117,019 shares of Grand National.

Any part of the 400,000 shares of common not taken up by stockholders under an option plan will be offered publicly by the underwriters, the Securities and Exchange Commission was told. The 400,000 are to be offered first at $1.75 a share to common shareholders on the basis of two for one.

Isidore Ostrer on Visit

Isidore Ostrer, president of GB, and Mrs. Ostrer, are aboard the Queen Mary, which docks in New York early next week.

Defendants Seek to Quash Copyright Action

A motion to quash the summons for Edwin M. Booth, resident manager in Cincinnati, has been entered in the United States district court there by Metro-Goldwyn-Mayer, defendant in an infringement suit brought by Margaretta Tuttle, Cincinnati authoress. The company asserts that Mr. Booth is not its agent and that the corporation not doing business in Ohio is not subject to the jurisdiction of the court. RKO-Midwest, co-defendant, has entered a motion for an order of court requiring the plaintiff to comply with certain court rules by attaching a copy of her novel, "Kingdoms of the World," the copyright of which she alleges is infringed in the sound picture, "The Unguarded Hour."

Gain Concession in Canada Tax Change

Film distributors of Canada gained an important point in budget changes laid before the Canadian House of Commons by Charles Dunning, Minister of Finance, when a reduction was granted in the new tax on remittances to foreign companies for film rentals.

The original budget called for a straight five per cent levy on such payments but an amendment adopted in committee stipulates that the tax will be imposed on only 40 per cent of the gross amount paid "by Canadian debtors to non-residents in respect of films whether copyrighted or not." This change brings the tax down to a matter of two per cent on the whole payment instead of five per cent of the gross.

Time to RESEAT

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BRANCHES IN ALL PRINCIPAL CITIES

Universal Reveals Details on Product

(*Continued from page 96*)

signed to the program already, including the following:

Irene Dunne
Joan Bennett
Joel McCrea
Victor McLaglen
Binnie Barnes
Henry Fonda
Jane Wyatt
Boris Karloff
Doris Nolan
Louis Hayward
Jeanne Dante
Edmund Lowe
Edward Arnold

Thirty-seven players bring Universal's contract list to an all-time high. Of these, 11 have been signed since June 1 in order to expand the group of younger players. This latter group includes, among others:

Judith Barrett
Edward Jack Dunn
Walter Coy
Mary Alice Rice
Maxine Reiner
Russell Wade
Ella Logan
William Hall
David Oliver
Michael Loring
Andy Devine
Gracie Barrie
Walter Pidgeon
Muriel Evans
Jean Dixon

Titles and Details

The list of productions, already titled, and on which definite production plans have been made, include:

MADAME CURIE, the romantic life story of the discoverer of radium, written by her daughter, Eve Curie, starring Irene Dunne.

MELODY LADY, adapted from an Earl Derr Biggers story for which Herbert Fields wrote the screenplay and Dorothy Fields the lyrics to Jerome Kern music.

HIPPODROME, under the direction of Ralph Murphy and the supervision of Morrie Ryskind.

TWO IN A CROWD, starring Joan Bennett and Joel McCrea, produced by Alfred E. Green.

TIME OUT OF MIND, Rachel Field's prize winning novel.

AS GOOD AS MARRIED, written by Norman Krasna.

EVERYBODY SINGS, musical with songs by Frank Loesser and Irving Actman which Lou Brock will produce.

A FOOL FOR BLONDES, based on Owen Francis' *Liberty Magazine* story "Big," starring Victor McLaglen and Binnie Barnes.

RENO IN THE FALL, by Grace Norton, intended for Henry Fonda.

FLYING HOSTESS, which will feature Jane Wyatt.

MY CHILDREN, the dramatic story of the Dionne Family, by Lillian Barker and Samuel Ornitz.

THE MAN IN THE CAB, a mystery intended for Boris Karloff.

THE LUCKIEST GIRL IN THE WORLD, adapted by Herbert Fields from Ann Jordan's *Ladies' Home Journal* story, "Kitchen Privileges."

CHILDREN OF BROADWAY, from the story by N. Coates Webster.

HELLO BEAUTIFUL, which will feature Doris Nolan, Broadway star of "The Night of January 16," and Louis Hayward, who attracted attention in the Theatre Guild's "Point Valaine" in New York.

ROXANA, from the novel by Clarence Buddington Kelland.

THREE SMART GIRLS, by Adele Commandini, which will feature Jeanne Dante, the present sensation of "Call It a Day" in New York.

CLASS PROPHECY, from the *McCall Magazine* story by Eleanor Griffin.

CALIFORNIA STRAIGHT AHEAD, an automobile story by Byron Morgan.

FOUR DAYS' WONDER, A. A. Milne's latest novel.

SON OF A CHAMPION, from Jack London's story.

RICH AND RECKLESS, by Roy and Marjorie Chanslor, featuring Edmund Lowe.

Pennsylvania Sales Tax $2,662,794 in Ten Months

Admission tax receipts from theatres and other amusement places in the state of Pennsylvania, which went into effect in July, 1935, are exceeding expectations, the total for the fiscal year to May 31 reveal. Total collections for the 10-month period were $2,662,794, which compares with the estimate of $3,000,000 for the full year. May collections were $301,634.50, or at the rate of $3,619,614 annually.

Lincoln Suit Is Dismissed

The Independent Theatre Circuit's antitrust suit against Lincoln theatres and major distributors was dismissed without prejudice in Federal court in Nebraska Tuesday, at the direction of the plaintiffs. The complaint charged conspiracy in restraint of trade. Court costs will be carried by the plaintiffs.

The case on which a hearing had twice been postponed due to a crowded docket, was brought by Carl Bard and G. L. Hooper against J. H. Cooper, Lincoln Theatres Corporation, Robert Livingston, manager of the Capitol and major distributors. Paul Good and Loren Laughlin, attorneys, represented the plaintiffs.

Christie Bankruptcy Action Ends Soon

The bankruptcy of the Christie Film Company will be wound up in the United States district court in Los Angeles on June 23 when creditors will meet to hear a petition for a final dividend and to sell or abandon worthless shares of stock. The trustee's final report also will be made.

The trustee's report shows receipts of $9,505.14, disbursements of $3,603.47, and balance on hand, $5,811.67. Total claims proved and allowed are $227,096.19.

Seattle Golf July 9

Exhibitors and exchange men in the Seattle, Wash., territory will gather at the Glendale Country Club on July 9 for the first annual Northwest Film Club golf tournament. A dinner will follow the matches. Handling the details are B. F. Shearer, Neal Walton, Frank L. Newman, Guy F. Navarre and Paul R. Aust.

Dinty Moore Gets Strands

Dinty Moore has been named to replace Harry Charnas as managing director of the New York and Brooklyn Strand theatres by Joseph Bernhard, general manager of the Warner Circuit. Moore has been running the Orpheum and Shubert-Rialto in St. Louis for the company. Charnas has joined B. S. Moss in the operation of the New Criterion which opens on Broadway next month.

Arthur Himmelein Resigns

Arthur Himmelein has resigned as general manager of the Altoona, Pa., theatres operated by the Notopoulos-Altoona Theatres. No successor has been named as yet. Mr. Himmelein had held the post for the past four years.

Burkan Estate Is $1,500,000

Nathan Burkan left an estate of approximately $1,500,000 to his widow and five-year-old son, it was revealed this week when the will of the late theatrical and motion picture lawyer was filed in New York's surrogate's court and offered for probate by Mrs. Marianne Alexander Burkan, to whom he was married seven years ago.

The will was offered by Charles Schwartz and Louis D. Frohlich, attorneys, who were associated with Mr. Burkan for over 20 years. They have formed a law firm, it was disclosed to carry on the general practice of law established by Mr. Burkan. This was his desire, for in the will they were left jointly his extensive law library and the furnishings of his elaborate office at 1450 Broadway. In addition, he named Mr. Schwartz as co-executor of his estate and joint trustees of two trust funds along with Mrs. Burkan.

Mr. Burkan decreed that his estate be divided into two equal parts and each be established as a trust. The beneficiaries are his widow and son, Nathan, Jr. Upon the death of his widow, Mr. Burkan directed that her trust fund be paid to his son. The latter is to receive his own fund in four equal installments beginning on his 21st birthday. The last is to go to him when he is 40.

The lawyer's wife and son are to continue in possession of the estate at King's Point, Great Neck, Long Island.

To Honor Matt Saunders

Manager Mat Saunders of the Palace theatre in Bridgeport, Conn., who is now celebrating his 25th year in the industry, will be honored at a testimonial dinner on June 27 at the Stratfield Hotel.

Paramount Branch Changes

Several personnel changes at the Oklahoma City Paramount exchange include: the resignation of Winston Loew, salesman; promotion of Howard Nicholson, assistant booker, to salesman in western Oklahoma; Jack Curry, transferred from western to eastern Oklahoma; Athel Boyther, from assistant advertising manager to assistant booker; Phillip Ascher, added in Boyther's place; Fred Hill, replacing Sam Craiker, resigned, as assistant shipper.

Court Fixes Fox Claim

Federal Judge Martin T. Manto has allowed a claim by the Colwood Company of Detroit against Fox Theatres Corporation at $2,532,779 for rent on the Fox Theatre Building, Detroit. The claim, based on liability under a lease breached by Fox Theatres in 1933, has been filed for $8,010,465. The court denied a counter claim for $2,900,000 brought against Colwood by Fox Theatres.

Shea and Warner Pool

Feiber and Shea and Warner have pooled their three theatres at Jamestown, N. Y. E. C. Grainger of the former circuit will set the policy of the houses this week, but the Shea theatres will play the choice of the "A" product on a single bill policy.

RKO ANNOUNCES 54 FEATURES, 192 SHORTS FOR '36-37 AT CONVENTION

SELLING STAFF OF RKO RADIO AT ANNUAL CONVENTION GETS READY TO HANDLE NEW PRODUCT

Foreign Contracts Increased 67½ Per Cent in Number Over Last Season, Depinet Tells 350 of Sales Force

Announcement of 54 features and 192 short subjects for 1936-37 release by Ned E. Depinet, president of RKO Radio Pictures, and addresses by Leo Spitz, president of RKO; M. H. Aylesworth, Sam Briskin, Pandro Berman, Sol Lesser and David L. Loew were highlights of the opening sessions of RKO's annual sales convention this week at the Waldorf-Astoria hotel in New York.

More than 350 delegates answered the roll call by A. A. Schubart, general committeeman, as the convention opened Monday. Those on the dais were Mr. Spitz, Mr. Depinet, Jules Levy, Mr. Aylesworth, Major Leslie E. Thompson, A. H. McCausland, Nate Blumberg, Courtland Smith, Mr. Berman, Phil Reisman, Mr. Briskin, William Mallard, Harry Michalson, S. Barret McCormick, Howard S. Benedict, E. L. McEvoy, Cresson E. Smith, Leo M. Devaney, Nat Levy and Roy Disney.

Following his opening address, Mr. Depinet congratulated the foreign department in increasing its number of contracts 67½ per cent over last season. He spoke of increased distributing facilities in the foreign field.

Fifty-four features, 192 short subjects including 36 two-reel comedies, 32 one-reelers produced by the Van Beuren Corporation, 13 releases of the March of Time, seven issues of Pathe Topics and 104 issues of Pathe News comprise the releases of the next season. Walt Disney's Mickey Mouse and Silly Symphony cartoons will come under the RKO banner shortly.

Mr. Depinet announced that Hal Horne is joining RKO as a producer.

Mr. Briskin, vice-president in charge of production in Hollywood, said the budget would be the highest ever. Thirty new season films are in preparation.

Kay Kamen said the Micky Mouse merchandising enterprises include 100 licensees in America and 50 abroad handling tieups, all in all a $35,000,000 annual gross business.

Mr. H. Aylesworth, RKO board chairman, assured the convention that "there will be no merger."

Mr. Spitz said the reorganization will be completed early in the new year.

Other convention speakers included Roy Disney, Ralph Rolan, Lowell Calvert, Courtland Smith, Amedee J. Van Beuren, Hal Horne, S. Barret McCormick, Jules Levy, Herbert J. Yates, Major Edward Bowes, E. L. McEvoy, and Harry Michalson.

Fred Astaire will be starred both alone and with Ginger Rogers; Katharine Hepburn will be presented in two pictures; Ginger Rogers also will be starred alone, as will Lily Pons, Barbara Stanwyck and Robert Donat. Joan Bennet and Fred Stone will be co-starred in "By the Dawn's Early Light." John Boles and Charles Boyer will each be presented in one or more films. Joe E. Brown will be seen in a group scheduled for production under the aegis of David L. Loew and Lew Brown is preparing a musical to co-feature Joe Penner, Helen Broderick, Victor Moore, Karkyakarkus, Harriet Hilliard and Baby Patsy Lee Parsons. Claudette Colbert is a new addition.

George O'Brien will be offered in a series of six outdoor westerns, which George Hirliman will produce.

The short subject releases include, besides the 13 issues of the March of Time, 36 two-reel comedies produced by Lee Marcus featuring Edgar Kennedy, Leon Errol and others; 32 Van Beuren single-reel films, including 13 Bill Corum Sports Reviews, 13 "The World on Parade" and six issues of "The Struggle to Live" series. There will also be seven issues of Pathe Topics, magazine novelty reels.

Feature production will be centralized at the RKO Radio Studios in Hollywood, as will the two-reel comedy program. The George Hirliman, Sol Lesser and David L. Loew units will probably be produced at independent studios. Van Beuren production as heretofore will be handled in the East with Don Hancock in charge of production.

Program Will Be Built Around Nucleus of 60 Players; Ten Associate Producers Will Work with Briskin

Radio Pictures will build its new program around a nucleus of some 60 players. Stars:

Fred Astaire
Harriet Hilliard
Ginger Rogers
Joan Bennett
Katharine Hepburn
Edward Arnold
Herbert Marshall
Ann Sothern
Barbara Stanwyck
Joe Penner
Fred Stone
John Boles
Charles Boyer
Jack Oakie
Robert Donat
Joe E. Brown
George O'Brien
Bobby Breen
Burgess Meredith
Anne Shirley
Wheeler and Woolsey
Preston Foster
Margot Grahame
Walter Abel
Heather Angel
Lily Pons
Claudette Colbert

Featured players under contract to RKO who will be available for the coming season's product include:

Victor Moore
Doris Dudley
Harriet Hoctor
Georges Metaxa
Frances Sage
Joan Davis
Owen Davis, Jr.
Frank M. Thomas, Sr.
Harry Jans
Louise Latimer
Parkyakarkas
Jessie Ralph
Barbara Pepper
Alan Curtis
Anita Colby
Gene Raymond
Eric Blore
Helen Broderick
James Gleason
Helen Gahagan
John Beal
Margaret Callahan
Moroni Olsen
John Arledge
Lucille Ball
Maureen Delaney
Erik Rhodes
Betty Grable
Jane Hamilton
Maxine Jennings
Ray Mayer
Willie Best

Eleven associate producers will work with Mr. Briskin in bringing RKO Radio's 1936-37 program to the screen. They are:

Pandro S. Berman
Edward Small
Robert Sisk
Cliff Reid
Edward Kaufman
Lee Marcus
Zion Myers
Lew Brown
William Sistrom
Ernest Pagano
Hal Horne

Those directors who will be available to

(Continued on following page, column 3)

AUSTRALIAN SHOWMEN INVITE INTERVENTION

Government Hesitant; Exhibitor Organization Gives Its Views in Resolutions; Parley Fails

by CLIFF HOLT
in Sydney

Despite the failure of two costly politically conducted film inquiries in the past eight years, members of the N. S. W. Exhibitors' Association are again inviting the Government's intervention over matters that could well be decided within the industry. Even the Government on this occasion seems indisposed to have anything to do with the squabbles of exhibitors and distributors. It was on Cabinet's suggestion that the two parties went before an impartial intermediary to seek unanimity; but the conferences had a negative result, and the fight goes on.

The major issues over which the exhibitors and distributors are at loggerheads are theatre building restrictions and rejection rights. But the exhibitors' camp is determined to take the fight further afield, as the resolutions which follow show so very clearly:

1. To inform the N. S. W. Government of its change of policy towards the Quota Act so far as that section which deals with the distributors' quota is concerned.

2. To approach the Commonwealth Government with a plea for the application of an ad valorem duty instead of a footage duty.

3. To call upon distributors to waive the 1/— minimum admission clause and permit exhibitors to charge a minimum of 6d.

4. To obtain legal advice as to what action could be taken against members who refuse to abide by the association's decisions.

A brief discussion of these resolutions gives an idea of the bitterness of the battle. Take No. 1 for instance. The N. S. W. Quota Act sets out that if there are enough Australian films available for distributors to fulfill their quota obligations they must "acquire" a sufficient number to enable them to do so. Whether it was intended that the Act should impose upon distributors the obligation of actually producing their own films to make up the deficit was never made quite clear; but now the exhibitors have decided to ask the Government to make it compulsory for distributors to produce on the argument that if there are not enough locally made films to go round, the exhibitors, to meet their own quota obligations, will have to show second-run quota subjects.

Ask Ad Valorem Duty

The exhibitors take another slap at distributors in Resolution 2, by not only asking the Commonwealth Government to introduce an ad valorem duty, but by also recommending a contingent quota. This, of course, would embarrass all distributors, insomuch as for the number of pictures released by them in Australia, they would have to release a proportionate number of Australian films in their own market.

In Resolution 3, the attack is obviously directed at the competition of theatres erected at the instance of exchanges. It is argued by the association that a sixpenny admission would effectively halt the spread of "sponsored opposition" because new houses would find it difficult to withstand the competition of established houses on such a low admission. They contend, moreover, that a 6d admission would not encourage investors who may be approached to finance new theatre ventures.

Exhibitors Oppose Exchanges

Executives of the Exhibitors' Association say that the 6d admission will only be enforced against such theatres as are known to have been erected through the influence of distributors; independent ventures will not be fought with such methods.

The association will name the date and method of application of the policy, and even if the M.P.D.A. refuses to waive the 1/— minimum (and it's practically certain they will refuse) the association will go ahead with their scheme regardless.

Morton Arrives in New York To Sell Two British Films

M. C. Morton, sales director of Twickenham Film Distributors, Ltd., London, arrived in New York this week, on the S.S. *Normandie*. His visit here is for the purpose of consummating negotiations for the American distribution of "Broken Blossoms" and "She Shall Have Music." Mr. Morton is stopping at the Waldorf Astoria and expects to be in New York about two weeks.

Golf Tournament Nears

Final arrangements are being made for *The Film Daily's* annual golf tournament, at the Glen Oaks Club in Great Neck, Long Island. A wide assortment of prizes is being offered. The tournament was originally scheduled for early this month but was postponed until June 24 to allow executives to attend their various sales conventions.

Reserve "Ziegfeld" Ruling

Judge Lester Patterson in the New York supreme court, Westchester County, has reserved decision in the suit filed by the estate of Florenz Ziegfeld against Metro-Goldwyn-Mayer to enjoin the distributor from using the name in connection with "The Great Ziegfeld," from further exhibition of the picture and for accounting of all profits.

Connecticut MPTO Tourney

The Connecticut Motion Picture Theatre Owners have completed plans for a statewide golf tournament to be held at the Race Brook Country Club at New Haven on July 14. President Irving C. Jacocks, Jr., has named Edward G. Levy secretary and Ed Raffile treasurer of the chief tournament committee.

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54 RKO Features And 192 Shorts

(Continued from preceding page)

handle assignments under the producers named are:

John Ford
George Nicholls, Jr.
Mark Sandrich
William Seiter
George Stevens
Leigh Jason
Albert Rogell
David Burton
Charles Vidor
Fred Guiol

The original stories for 1936-37 will be written, and the books and plays scenarized by Radio's writers, including:

Dudley Nichols
Allan Scott
Jane Murfin
Irwin Shaw
Vivian Cosby
Ferdinand Reyher
Lt. Com. Frank Weed
Thomas Lennon
Dorothy Yost
Philip Epstein
S. L. Lauren
Mortimer Offner

Rian James
Anthony Veiller
John Twist
Thyra Samter Winslow
Gertrude Purcell
Paul Yawitz
George Kelly
Frank Wallace

Following is a partial list of forthcoming feature productions on the new season's lineup, in addition to the untitled assignments of stars already mentioned:

QUALITY STREET, taken from Sir James M. Barrie's play of the same name and starring Katharine Hepburn.

THE ROBBER BARON, starring Edward Arnold and based on the life of Jubilee Jim Fiske, internationally known railroad manipulator and stock juggler.

WINTERSET, Maxwell Anderson's Broadway success, starring Burgess Meredith who was starred in the New York legitimate production.

STREET GIRL, starring Lily Pons, an original by Jane Murfin.

PORTRAIT OF A REBEL, directed by Mark Sandrich and starring Katharine Hepburn.

MOTHER CAREY'S CHICKENS, starring Ginger Rogers.

BEHOLD THE BRIDEGROOM, starring Barbara Stanwyck and Herbert Marshall, to be adapted from George Kelly's stage success of the same name under Robert Sisk's production.

BY THE DAWN'S EARLY LIGHT, an original by Jean Markey starring Joan Bennett and Fred Stone.

Fight Cloth Signs in New Orleans

A move to enforce city ordinances against the erection of cloth signs across streets and sidewalks of the New Orleans business area has been started by City Architect Morris B. DePass, who issued notices to theatres to remove such signs. Mr. DePass said they will be given ten days to comply with the law and that unless the signs are removed affidavits will be filed. No signs are permitted to extend across streets and all signs must be placed at least nine feet above sidewalks, Mr. DePass said.

Seattle Refuses License

The Rialto, third run film and stage house in downtown Seattle, has been refused a renewal of its annual license by the license committee of the City Council. Granting of the new license was denied after protests by Parent-Teacher groups and ministerial bodies who objected to alleged obscene language and nudity of stage performances.

Columbia Meets In Chicago On Monday, Tuesday

Columbia Pictures is expected to announce 58 features on next season's program, in addition to 104 to 116 short subjects at the company's annual sales convention at the Drake Hotel in Chicago next Monday and Tuesday. Of the feature lineup, 16 will be westerns, eight to be known as "The Fighting Rangers" and the other eight to star Charles Starrett in a series of Peter B. Kyne stories.

More than 250 delegates are expected at the gathering, including east and west coast executives, divisional and branch managers, the entire sales force, office managers and home office executives including A. Schneider, J. McConville, Nate Spingold, R. Jackter, Hy Daab, L. Weinberg, L. Astor, M. Weisfeldt, L. Barbano, M. Wormser, A. Seligman, M. Grad, L. Jaffe, M. Hannock, H. C. Kaufman, B. E. Zeeman, V. Borrelli, B. Brennan, F. McGrann, C. Roberts, S. Liggett, L. Picker and G. Joseph. A special train will leave New York Saturday afternoon bearing the Manhattan contingent.

Abe Montague, general sales manager, will preside, and although the meeting is officially scheduled for only Monday and Tuesday, home office executives will remain in the Windy City throughout the week for further discussions of forthcoming product.

Court Confirms Hess Libel Award

Unanimous confirmation of an award of $10,365 in favor of Gabriel L. Hess, general attorney of the Motion Picture Producers and Distributors of America, against the Churchman Company and Dr. Guy Emery Shiplar, editor of the publication, *The Churchman,* was given late last week by the appellate division of the New York supreme court in dismissing the publication's appeal.

Mr. Hess had charged that the magazine is not the official publication of any branch of the church, and that on November 14th, 1931, it had libeled him by asserting that he had been indicted in Ontario, Canada, for conspiracy to prevent competition in motion picture exhibition.

The magazine admitted that the article was false and printed a retraction, asserting the facts had been taken from a source 'usually reliable." Mr. Hess sought $150,000. A jury before Supreme Court Justice Lydon returned the verdict which was upheld by the appellate division.

Refuses "Zombie" Receiver

Justice Louis A. Valente in New York supreme court has denied a motion made on behalf of the Amusement Securities Corporation for the appointment of a receiver in connection with injunction proceedings against the Academy Pictures Distributing Corporation. The action arises over "The Revolt of the Zombies."

Governor Cites Honor in Presenting Quigley Bronze Plaque to Hardwick

GOVERNOR TINGLEY (LEFT) AND RUSSELL HARDWICK

THE distinction which goes with the winning of a Quigley Award for outstanding showmanship was emphasized by Governor Tingley of New Mexico when he made a special trip of 120 miles to Clovis last week to make the presentation of the Bronze Plaque for April to Russell Hardwick of the Lyceum theatre at Clovis.

"I am particularly impressed by the resourcefulness and enterprising spirit of your citizenry, especially so because of their enthusiasm and energy to put things over," Governor Tingley told the people of Clovis in making the presentation.

"The enjoyment of this visit is enriched because I have the honor and privilege to make an award to one of your associates and fellow-citizens for meritorious service in the promotion of a higher standard of theatre publicity.

"This award, known as the Quigley Award, is a bronze plaque and is given by the Managers' Round Table Club, an organization sponsored by the MOTION PICTURE HERALD, an international publication of the motion picture industry, for a different and unusual publicity campaign on the motion picture "The Trail of the Lonesome Pine."

"The competition for the Quigley Award is international in scope and is actively participated in by theatre managers, in cities large and small throughout the world. It is highly coveted and it is a distinct honor to be the recipient of the Quigley Award. I believe this is the first time this award has been made to a person in the Rocky Mountain region.

"I am proud to present to Mr. Russell Hardwick, the manager of the Lyceum theatre, in Clovis, New Mexico, the Quigley Award of the Managers' Round Table of THE MOTION PICTURE HERALD.

"Mr. Hardwick is to be congratulated and highly commended for his splendid efforts, his zeal and his originality, all of which are typical of the enterprising spirit of Clovis and Curry County."

A dream materialized is the way Mr. Hardwick described the honor, in thanking Governor Tingley.

"Since the inception of the Quigley Awards I have dreamed of being honored by receiving one of them. To get one is similar to making a success of a business, fraternal or civic, or social organization, or like making a success in your high and responsible office.

"You must have cooperation. It isn't hard to make plans. To have them executed and carried to a successful conclusion is the important thing and requires the effort and cooperation of friends and associates, and I am indebted to my staff of employees for their untiring effort which has made this occasion possible.

"I consider this a distinct honor, and am doubly honored in having received the Quigley Award from so distinguished a person as yourself. I shall treasure this always as one of my most valuable possessions and to me this shall always be a memorable event."

POSITION OF HOLLYWOOD FILMS IN GERMANY HELD MORE DIFFICULT

Future of American Companies Is Described as Uncertain Due to Tightened Restrictions; Imports Fall Off Sharply

Tightening of the already severe restrictions of various sorts is making the position of the American industry in Germany increasingly difficult and its future extremely uncertain, according to word received this week from Berlin, which is substantiated by the foreign departments of American motion picture companies.

The industry in Germany is controlled by the Film Chamber (Reichsfilmkammer), which is under the close surveillance of the governmental Ministry of Propaganda. In addition to numerous regulations aimed at foreign films, the German Government is subsidizing its domestic producers attempting to stimulate exports abroad, including the United States.

As a result of subsidies given various German industries, the State Department of the United States has announced that counter duties will be imposed on subsidized German products imported into the United States. German film imports into this country are not large enough to cause any worry to American film companies, but countervailing duties have been placed in effect against German-made cameras.

An increasing number of American films has been banned recently in Germany, on political or moral grounds, with the obvious intention of stifling foreign imports to the advantage of domestic producers. American companies select for export to Germany only those films felt unlikely to run into censorship objections, but even this has not proved effective because the Propaganda Ministry's attitude is unpredictable.

Seven Refusals to One Company

The gravity of the situation was described over the weekend in the following copyrighted Berlin dispatch by Ralph W. Barnes in the New York *Herald Tribune*:

"The position of German distributing branches of American film companies has become precarious in recent weeks, in large part as a result of the increasingly severe censorship by the Propaganda Ministry.

"Although the season is near in which Americans present programs to the German theatre management for the twelve months beginning in September, these companies have little to offer, since the majority of the films they have submitted to the Propaganda Ministry in the last month or so have been turned down, on one pretext or another, as unshowable in Germany.

"One of the three principal companies involved—Twentieth Century-Fox, Metro-Goldwyn-Mayer and Paramount—has had seven refusals in the last few days. The situation has attracted sufficient attention even in German quarters to provide the subject for an extensive article in the *Nationalzeitung*, of Essen, mouthpiece of Colonel General Hermann Wilhelm Goering, Air Minister and Prussian Premier.

"This paper points to the popularity of American pictures with German audiences and takes sides, up to a certain point, with the American companies and in a veiled manner reproaches the Propaganda Ministry, which is headed by Dr. Paul Joseph Goebbels, for undue severity.

TWO FILMS BARRED BY NAZI REGIME

The lengths to which the Nazi Government goes in establishing criteria for films is demonstrated in the fact that in the last few days it has banned "The Prisoner of Shark Island" on the ground that it is "too cruel," and "A Message to Garcia" because of the manner in which a German character was treated in the film. Both are Twentieth Century-Fox pictures.

"The Country Doctor," produced by the same company, was banned on the ground that Jean Hersholt is of Jewish extraction. He was born in Copenhagen, Denmark, and is known as a Dane.

The Twentieth Century-Fox home office in New York asked the Hollywood studio to determine whether Hersholt is Jewish. Word was received back at the home office that one of the star's grandmothers was a Jewess. This information was cabled to Germany and it is thought the film still will be banned.

"Though the paper does not say so, the Jewish issue bulks large in the censorship. Films are now commonly barred on the ground that Jews were involved either as producers, directors or actors, or even on the ground that the music employed was composed by Jews. This week a permit was refused to an American film because one of the actors had recently married a 'non-Aryan.' Another picture was barred on the ground that a Jew, who is now dead, was involved indirectly.

"Apart from the censorship, American companies may obtain permission in principle to show films in the Reich only by a complicated procedure. There are now available about thirty permits for foreign films. They are divided among German film companies in proportion to the export business which these companies have been able to do. The German companies, in turn, sell the permits to American companies for 10,000 marks each. Thus, the permit system is an indirect subsidy of the exportation of German films.

Racial and Financial Problems

"Having purchased the permit, the American company must pass the censorship before negotiating with theatre managements for a showing. American firms are threatened with losing what they paid for permits, without being in a position to provide corresponding films to the liking of the Propaganda Ministry. Moreover, there are reports in the film trade that for the forthcoming season the number of purchaseable permits may be reduced to less than half the present number.

"In addition to their other worries, the German distributing branch of one of the American companies has been involved in serious difficulties recently because it still employs Jews on its staff.

Increasing Number of American Films Banned in Germany, Which Subsidizes Industry; U. S. Levies Counter Duties

"As the Nationalzeitung points out, the American film firms make money for German theatres whose managements now fear that the policy being followed by the Propaganda Ministry will cut into their profits.

"The *Nationalzeitung* emphasizes the financial difficulties which American film companies operating here experience as a result of the existing currency control. It is true that currency regulations prevent these companies from transferring their funds abroad and thus from collecting in America any profit they might make. Yet, since their overhead in Germany is small, they would be satisfied to carry on without complaint were it not for the throttling censorship and other restrictions. Money made here could be used to pay for their newsreel pictures taken in Germany for American use, for instance."

104 German Films, 40 American

The forthcoming INTERNATIONAL MOTION PICTURE ALMANAC, published by Quigley Publications, will give the following pertinent facts:

On the basis of official German censor figures, 185 features were shown during the 1934-35 playing season, of which 104 were German, 40 American, and 41 "other foreign" films. During the previous season, the total was 221, including 117 German, 68 American, and 36 "other foreign" films. Thus, during 1934-35, foreign films accounted for 43.8 per cent of the total market supply as against 47.5 per cent during the previous season.

Of 55 films banned in Germany in 1935, sixteen were features, and of these six were American, five German, and five came from other countries.

Germany, which exports many films to Hungary, does not admit Hungarian pictures because they do not fulfil the requirements of the Aryan Paragraph governing the employment of Jews. Hungarian producers have urged their Government to apply energetic sanctions in retaliation.

Because Germany is the best market for Austrian films, the Austrian producers are compelled to satisfy the German requirements concerning the strict application of the Aryan Paragraph, and they exclude all Jews from production.

Remick Sues Station

Remick Music Corporation of New York has filed suit against radio station WDEL of Wilmington, Del., in the United States district court there for damages arising from the alleged violation of national copyright laws. The plaintiff charges that two copyrighted songs were played over the station without permission of the copyright owners.

BRITISH CONFERENCE BRINGS NEW CONTRACT PROBLEMS TO THE FORE

Exhibitors Association Meets at Eastbourne for Annual Airing of Grievances and Further Advancing of Trade Theories

Complaints of Intimidation by the Distributors and Threats of Opposition Building of Theatres Promise New Fight

by BRUCE ALLAN
in London

The big social and business event of the British trade year, the Summer Conference of the Cinematograph Exhibitors Association, opens at Eastbourne on Monday, June 22d, and will continue until Friday, June 26th. Each succeeding year the Conference has drawn bigger attendances of exhibitors, distributors, their wives, relations and friends and, with the event placed on this occasion at a popular seaside resort, a total attendance record of round the thousand may be set up.

Although pleasure trips, garden parties, receptions and big film premieres under holiday conditions play a big part in the proceedings, the Conference undoubtedly has a very serious side. In a sense it is an industry parliament.

Both in the official proceedings and in the many occasions which arise for informal discussion there is opportunity for the discussion of grievances and for the airing of trade theory which arises at no other time, for never are so many exhibitors gathered together, or given the same opportunity of exchanging views with other trade sections.

On several previous occasions the Conference, in the face of an apparently innocuous agenda, has "stampeded" and, through the General Council meeting of the CEA, which is always a feature of the proceedings, passed resolutions which have had a very definite effect on trade developments. It was a Summer Conference at Glasgow which forced the withdrawal of "Phantom of the Opera" after a notorious publicity indiscretion. "No Guarantees or Disc Charges" and "A Forty Per Cent Maximum" are other slogans originating at these functions which have definitely helped to shape exhibitor policy, even if they have not carried it to complete success. The limitation of program time and the formulation of a definite exhibitor attitude on overbuilding are other matters first ventilated at the Conferences.

Contractual Problems

This year the meeting takes place with a number of serious matters at issue between exhibitors and distributors and it will be according to precedent if, at the General Council meeting on Tuesday, something forcible is said, and possibly resolutions are passed, in regard to the general contractual relations of CEA members with distributors in the Kinematograph Renters Society. That these are in many ways seriously unsatisfactory is to be deduced from the fact that the Standard Contract, drafted by a CEA-KRS joint committee, was amended in many details by the CEA Council and now is right up in the air, consequential on the rejection of the CEA amendments by the Council of the Renters Society.

CUBAN CENSORSHIP PROBLEM IN AMERICA

Foreign departments of American film distributors in New York this week were speculating whether double censorship is in store for film exports to Cuba, in view of the Cuban Government's decision to establish a film censor board in New York, with Roberto Hernandez as commissioner.

Effective July 1, American pictures destined for Cuba are to be examined and censored prior to shipment. The question is whether in view of this the censorship in Cuba will be eliminated.

Cuban censorship is both political and moral, but it is a minor worry because that country represents a small market.

The most obvious feature about the draft of the Standard Contract as evolved by the joint committee, was that it formally recognized most of the practices which distributors had been enforcing, in many cases against exhibitor protests. The right to impose limited credit terms as a contract condition, and the right of unlimited entry to theatres with free access to the box-office, were typical concessions and there were no obvious concessions to exhibitors to set against them. Now, during the last few weeks, complaints of intimidation of exhibitors by distributors, and suggestions that the threat of opposition building has been used have been raised in CEA branch meetings and undoubtedly will be before the Council—probably at Eastbourne. Always in the background is the CEA's desire to make maximum prices an official policy.

Overbuilding Issue

Most provocative of the formal papers to be read to the Conference will probably be that set down for Thursday morning, "Redundancy—or Progress?" with the speaker Ken Nyman, B.Sc., a young London exhibitor, once a schoolmaster, who is chairman of the London Branch of the CEA and a very witty and very formidable contributor to trade discussions. Mr. Nyman's title hints a critical stand regarding the official exhibitor attitude on new theatre erection, which is more or less that any new theatre is an invasion of the field of an existing theatre whether it be obsolete or not.

The other papers are: on Wednesday, "Film Censorship Today," by Lord Tyrrell of Avon, the new president of the British Board of Film Censors; "It Pays To Advertise," by Simon Rowson, who previously has contributed a series of papers of great statistical importance at these and other trade occasions, and "Scientific Buying and Selling," by J. F. X. Prendergast, another exhibitor who has been prominent in some recent controversies.

A Trade Exhibition, at the Winter Gardens, is a feature of the Conference once again. Starting in a very modest way the Exhibition has been an outstanding success at recent Conferences. Practically every company handling equipment and theatre furnishing is represented and the sound wiring companies are in force. Getting a big percentage of their potential customers under one roof, these companies all do exceptionally good business.

Woman Mayor a Hostess

Socially, the Conference offers an almost unbroken sequence of functions and pleasure trips to those bent on holiday-making. A civic reception on Monday by the woman mayor of Eastbourne, Miss E. M. Thornton, is followed on Tuesday by a garden party at Devonshire Park, with exhibition stallholders as the hosts, and by the conference banquet in the evening, with a midnight cabaret to follow. On Wednesday, there is a luncheon jointly organized by the London, Southern Midlands and Sussex branches of the CEA, and in the evening a premiere of "Seven Sinners," followed by a reception and dance by Gaumont-British. On Thursday a motor trip including a visit to Arundel Castle is a morning fixture, followed by tea with the Mayor of Worthing. In the evening comes a premiere of "The Three Maxims," and another reception and dance, at the invitation of General Film Distributors. Friday concludes the affairs with an overseas trip to Boulogne and Le Touquet and a film star ball in the evening, but by that time the attendance will have been reduced to pure pleasure seekers.

CEA's Trip to America

For the visit of British exhibitors to New York and Hollywood, organized by Arthur Taylor, secretary of the London & Home Counties branch of the C.E.A., thirty bookings already have been made. The party, which will probably be further increased, sails on the *Queen Mary* on July 22.

Distributors State Quota Case

The Statutory Committee on the Films Act, under Lord Moyne's chairmanship, was to receive the case of the Kinematograph Renters' Society, speaking for distributors, over the weekend. Its main feature was to be a recommendation that the footage basis of the British film quota be modified by a system under which distributors would be obligated to spend a fixed amount, governed by its American output, on British films but would be free to concentrate on a smaller number of better films, with an "average" price operating in place of the individual minimum cost of $50,000 favored by British production interests.

LEADERS AGREE ON WHAT SHOULD BE DONE TO EFFECT SELF-REGULATION

Second Phase Completed, Trade Practice Conferees Will Determine How and When Regulation Can Be Effected

BULLETIN

Major distributors secretly have agreed to the type of machinery for the local conciliation boards, which in addition to their trade practice functions will serve as a national field organization similar to if not actually supplanting, the Film Boards of Trade, the cost to be prorated among the distributors.

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The large distributing corporations and exhibitors of the country, as represented by the Motion Picture Theatre Owners of America, finally agreed this week on the nature of corrections needed to establish self-regulation in distribution-exhibition and in effecting harmonious relations, especially contractually, between the buyers and sellers of motion picture product. The next step is to determine how the changes should be made, and when, and this determination will come immediately after Independence Day.

The movement, sponsored by the MPTOA, was organized into three distinct phases: (1) Presentation by the exhibitors to the distributors of proposals deemed necessary to alleviate troubled conditions; (2) obtaining an agreement on what should be done; and (3), determining how and when the end might be accomplished.

This week the second phase of the procedure was completed when GB Pictures, Twentieth Century-Fox and United Artists, last to meet, independently with the exhibitors, agreed in principle with the exhibitors' demands for an unconditional cancellation and local conciliation boards to adjust trade disputes. The committee had previously met with all of the other large distributors, except Warner, which refuses to participate "on the advice of counsel."

Both Twentieth Century-Fox and United Artists advised the MPTOA trade practice committee in individual meetings that they favored the establishment of local conciliation boards to hear and aid in the settlement of local trade problems, but both companies are undecided on score charge policy.

Twentieth Century-Fox, through John D. Clark, general sales manager, advised the exhibitor delegation that it would agree to an unrestricted 10 per cent cancellation privilege, but that it could not commit itself at this time on a definite policy concerning the collection of score charges next season. Designated play dates and the buying of short subjects were described during the meetings as bargaining issues to be determined with the negotiation of contracts.

United Artists holds that its product is not subject to cancellation inasmuch as its pictures are sold singly, George J. Schaefer, vice-president, and Paul Lazarus, sales manager, told the exhibitors. United Artists is now working out its score charge policy for next season and its decision is to be forwarded to Ed Kuykendall, MPTOA president, in the near future, Mr. Schaefer advised the exhibitor delegation.

TRADE PRACTICE UNIT LAUDS TRADE PRESS

The trade practice committee of the Motion Picture Theatre Owners of America told Motion Picture Herald *on Wednesday:*

"The progress made in developing self-regulation in the motion picture industry, and in creating harmonious relations between distributors and exhibitors through the series of trade practice conferences now being conducted between the large corporations and the MPTOA, would not have been possible without the splendid cooperation that was given by the motion picture trade press in presenting so consistently both sides as the various steps are being taken. The attention directed by the trade press on the meetings and the developments emanating therefrom play an important part in the outcome."

Mr. Kuykendall said that the committee had received no reply from Warner Bros. to an invitation for a meeting with that company. The committee has held meetings with all other national distributors. He said he was hopeful that the distributors would get together and work out their final trade practice programs and methods of putting them into effect during the next few weeks. He said he would reconvene his committee in New York early in July.

GB agreed to cooperate fully with the MPTOA committee in effecting the exhibitor organization's 10-point trade practice program for next season. The company indicated that it would make concessions on cancellations, score charges and other trade practice issues which would match those offered by other companies, Mr. Kuykendall said.

The MPTOA head and Lewen Pizor represented the exhibitor trade practice committee, while GB was represented by Arthur Lee and George Weeks.

National Decency Legion Classifies 9 New Films

Eight of nine new pictures reviewed and classified in the list for the current week of the National Legion of Decency were noted as unobjectionable for general patronage. Only one was cited as objectionable in part. The new films reviewed and their classification follow:

Class A-1, "Unobjectionable for General Patronage": "Educating Father," "Fugitive Sheriff," "The Girl of the Ozarks," "Gruess Mir Die Lore," "Hearts Divided," "Nine Days a Queen," "Poor Little Rich Girl," "The Shadow," Class B, "Objectionable in Part": "Secret Agent."

Final Report on Allied Meeting

Exhibitor organizations this week were active on four fronts: (1) Allied's national convention committee met in Cleveland for final reports on the meeting, held in that city two weeks ago; (2) In St. Louis, the MPTO of Eastern Missouri advocated the immediate elimination of double features, cut rate scales and bargain hours; (3) Connecticut's MPTO condemned Paramount's new accessory outright-sales plan; and, (4) The Independent Theatre Owners in New York postponed until fall a plan to merge with the competitive Theatre Owners Chamber of Commerce.

Present in Cleveland for the final report were, M. B. Horowitz, general committee chairman for the convention, Martin G. Smith, Toledo, chairman of the convention committee; Ernest Schwartz, reception committee; Robert Menches, convention committee; Henry Greenberger, entertainment committee; John Kalafat, exhibits committee; John Pekras, exhibits committee; P. J. Wood and G. W. Erdmann, executive secretaries.

The elimination of double features, cut rate price scales and bargain hours was voted as a means of checking the swelling boom of new theatre building that is sweeping the St. Louis territory. Leaders of the industry are of the opinion that there is no present need for outsiders entering the motion picture business at this time, and that if new houses are needed in any section the men now operating existing theatres should be given the first chance to provide the new facilities. It was agreed that it will first be necessary to get the local first run houses to eliminate double feature bills and bargain hours before it will be possible for the second runs and subsequent run houses to fall in line.

The Independent MPTO of Connecticut's action in passing a resolution condemning Paramount's new accessories plan, in spite of the credit feature, presupposed that a majority of exhibitors would not be able to take advantage of the credit. It was also decided to ask sound equipment men to address future meetings. The Golf tournament has been set for July 14 on Championship Course No. 1 at the Race Brook Country Club, New Haven.

Although details for the amalgamation in New York of the TOCC and the ITOA have been worked out between Charles L. Reilly, president of the former organization, and Harry Brandt, head of the ITOA, Mr. O'Reilly has not been able to meet with the ITOA men for a final session.

Product and sales policies of Metro-Goldwyn-Mayer and Twentieth Century-Fox for next season were discussed last week by the ITOA board of directors in New York. Increases of 75 per cent by MGM and 25 per cent by Twentieth Century-Fox were noted by the exhibitors, it was said following the session.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lost Horizon"	From the novel by James Hilton. Screen play, Robert Riskin. Producing Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, H. B. Warner, Margaret McWade, David Clyde, Neil Fitzgerald, Margo.	Shooting
"There Goes the Bride"	Story, Octavus Roy Cohen. Screen play, Howard J. Green. Director: Alfred E. Green.	Chester Morris, Fay Wray.	Shooting
"The Fighter"	Screen play, Tom Van Dyke. Director: Gordon Wiles.	James Dunn, June Clayworth.	Shooting
METRO-GOLDWYN-MAYER			
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer, Charley Grapewin, Walter Connolly, Harold Huber, Jessie Ralph, Keye Luke.	Shooting
"The Gorgeous Hussy"	Original, Samuel Hopkins. Director: Clarence Brown.	Joan Crawford, Robert Taylor, Melvyn Douglas, James Stewart, Lionel Barrymore, Alison Skipworth, Edith Atwater, Ian Keith, Melville Cooper, Charles Trowbridge, Sidney Toler, Frank Conroy, Marjorie Gateson, Nydia Westman, Beulah Bondi, Henry Daniell, Louis Calhern, Walter Abel, Franchot Tone.	Shooting
"Sworn Enemy"	Original, Richard Wormser. Screen play, Wells Root. Director: Edwin Marin.	Joseph Calleia, Florence Rice, Robert Young, Lewis Stone, Nat Pendleton, Harold Huber, Harvey Stevens, Samuel S. Hinds.	Editing
NATIONAL			
"Wings Over San Antonio"	Original and screen play, Paul Willet. Director: Stuart Paton.	Lloyd Hughes, Rosalind Keith, William Janney, Jason Robards, George Regas, Richard Carmer, Russell Hicks, Glen Boles, Joseph Girard, Henry Otto, John Eberts, Rosa Purich, Loretta King.	Shooting
PARAMOUNT			
"My American Wife"	Original story, Elmer Davis. Screen play, Edith Fitzgerald, Virginia Van Upp. Director: Harold Young.	Francis Lederer, Ann Sothern, Billie Burke, Fred Stone, Ernest Cossart, Grant Withers, Hal K. Dawson, Adrian Morris, Dora Clement, Dale Armstrong, Montague Shaw, William Wanger, Buck Connors.	Shooting
"A Son Comes Home"	Original story, Harry Hervey. Screen play, Sylvia Thalberg. Director: E. A. Dupont.	Mary Boland, Julie Haydon, Donald Woods, Wallace Ford, Anthony Nace, Roger Imhof.	Shooting
"Hollywood Boulevard"	Director: Robert Florey.	John Halliday, C. Henry Gordon, Robert Cummings, Albert Conti, Ann Evers, Louise Stanley.	Shooting
"Johnny Gets His Gun"	Story, Lucien Carey. Screen play, Madeleine Ruthven. Director: Stuart Heisler.	Ralph Bellamy, Katherine Locke, David Holt, Purnell Pratt, Onslow Stevens, Chick Chandler.	Shooting
"Lady Be Careful"	Original, Kenyon Nicholson, Charles Robinson. Screen play, Dorothy Parker, Alan Campbell, Harry Ruskin. Director: J. T. Reed.	Benny Baker, Larry Crabbe, Lew Ayres, Mary Carlisle, Grant Withers, Jack Chapin.	Shooting
RKO RADIO			
"I Won't Dance"	Original story, Erwin Gelsey. Screen play, Howard Lindsay, Allan Scott. Director: George Stevens.	Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick, Georges Metaxa, Patricia Wilder, Alan Curtis, Edward Price, Edgar Deering, Eric Blore.	Editing
REPUBLIC			
"The Gentleman from Louisiana"	Original, Tristram Tupper. Director: Irving Pichel.	Eddie Quillan, Charlotte Henry, John Miljan, "Chic" Sale, Marjorie Gateson, Charles Wilson, Pierre Wotkin, Ruth Gillette, Arthur Wanzer.	Shooting
TWENTIETH CENTURY-FOX			
"The Bowery Princess"	Screen play, Arthur Sheekman, Nat Perrin. Director: William Seiter.	Shirley Temple, Helen Westley, Berton Churchill, Frank Morgan, Robert Kent, Astrid Allwyn, Stepin Fetchit, Paul Stanton, Julius Tannen, Hall Johnson Choir.	Shooting
"Ramona"	From the novel by Helen Hunt Jackson. Screen play, Lamar Trotti. Director: Henry King.	Loretta Young, Don Ameche, Kent Taylor, Pauline Frederick, Katherine DeMille, Jane Darwell, Pedro de Cordoba, Paul Stanton, J. Carroll Naish, Donald Reed, Russell Simpson, Chief Thundercloud, Dell Campo.	Shooting
"The Holy Lie"	Based on a stage play by Karin Michaelis. Screen play, Frances Hyland, Saul Elkins. Director: Lewis Siler.	Jane Darwell, Claire Trevor, Arline Judge, Evelyn Venable, Dean Jagger, J. Edward Bromberg, Astrid Allwyn, Joyce Compton, Susan Fleming, Adrienne Marden, Frank Reicher, Paul Stanton, Doris Brenwald, Wally Albright, Moyer Bupp.	Shooting
UNITED ARTISTS			
"The Garden of Allah"	Novel, Robert Hitchens. Adaptation, Willis Goldbeck. Screen play, W. P. Lipscomb, Dialogue, Lynn Riggs. Director: Richard Boleslawski.	Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinbach, John Caradine, Frank Pugli, Adrian Rosley, C. Aubrey Smith.	Shooting
"The Gay Desperado"	Original, Leo Birinski. Screen play, Wallace Smith. Director: Rouben Mamoulian.	Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber, Mischa Auer, Adrian Rosley, Alan Garcia, Chris Martin.	Shooting
"Dodsworth"	From the novel by Sinclair Lewis. Screen play, Sidney Howard. Director: William Wyler.	Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Odette Myrtil, Kathryn Marlowe, John Payne, Spring Byington, Harlan Briggs, Charles Halton.	Shooting
UNIVERSAL			
"Postal Inspector"	Story, Robert Presnell, Horace McCoy. Screen play, Horace McCoy. Director: Otto Brower.	Ricardo Cortez, Patricia Ellis, David Oliver, Bela Lugosi, Michael Loring, Wallis Clark, Guy Usher, Hattie McDaniel.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Charge of the Light Brigade"	Screen play, Rowland Leigh, Abe Jacoby. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Patric Knowles, Donald Crisp, C. Henry Gordon, J. Carroll Naish, Scotty Beckett, Nigel Bruce, Spring Byington, E. E. Clive, Lumsden Hare, G. P. Huntley, Jr., David Niven, Robert Barrat, George Regas, Henry Stephenson.	Shooting
"Polo Joe"	Screen play, Peter Milne, Hugh Cummings. Director: William McGann.	Joe E. Brown, Carol Hughes, Richard "Skeets" Gallagher, Joseph King, Olive Tell, David Newell, Milton Kibbee.	Editing
"Cave In"	Screen play, Anthony Coldeway. Director: Louis King.	Jean Muir, Barton MacLane, Henry O'Neill, Dick Purcell, Helen MacKellar.	Shooting
"Three in Eden"	Director: Frank McDonald.	Donald Woods, Margaret Lindsay, Ian Hunter, Paul Graetz, E. E. Clive, George Regas, Micki Morita, Tetsu Komai.	Shooting

J. C. JENKINS--HIS COLYUM

Abilene, Kansas

Dear Herald:

We started to tell you about Mr. and Mrs. George Moore of the Moore theatre at Plainville in our last week's letter but we ran out of space. You ought to meet these folks. The last time we were there we were stuck there for three days on account of mud, yes, mud. It was so doggone muddy that we couldn't get out.

We also met three film boys there: O. E. Ringler, who is now branch manager for the Republic Film Company at Omaha; Johnnie Flynn, a salesman out of K. C., and another gentleman whose name has slipped our mind. George took us up to his house and gave all of us a pleasant dinner, and oh boy, how Mrs. Moore can cook pheasants. Gee Whiz.

When we got to Plainville we also met Johnnie Flynn, the first time we had seen him since we ate pheasants at George's house. And listen, Elmer, if you ever meet Johnnie don't try to talk to him in Swede, for he won't understand you. We never saw a Polander who could understand Swede. Johnnie sells Universal service out of K. C. and he wanted the Herald. We are going to have it sent to him.

But speaking of Mr. and Mrs. Moore, there's a couple of folks that Kansas ought to be proud of, and no doubt they are. We had a very delightful visit with them and have a standing invitation to come back some time. We hope we can do it.

▽

Over at Stockton we had a very pleasant visit with Mr. and Mrs. Pinnell. It was our first meeting with them but we hope it won't be the last. Mr. Pinnell sells United Artists film out of Kansas City.

▽

We went to Hoisington to see our old-time friend, O. K. Mason, but he had gone to Kansas City. His father and mother used to live across the street from us up "where the flowers bloom in the spring" (sometimes)—but we met the manager of the Royal theatre, Mr. Glen Deeter, who impressed us as a very fine gentleman. Mr. Deeter is managing the Royal for the Commonwealth Theatres Company. Glen is also a Herald fan.

▽

Mr. Frank Larned at La Crosse is remodeling his theatre, which would indicate that he is expecting this country to have a wheat crop. We hope it does, for they say they haven't had one for several years. We found Mr. Larned a very agreeable gentleman and he expressed his pleasure in meeting us. It was mutual. We were also glad of the opportunity of meeting him. He says we called on him some years back but we had forgotten it. That might indicate that may be we are getting old. We passed 27 some little time back.

▽

If you should ever go to Kingman, Kansas (and you should go there some time) you should be sure to stop at the Meade theatre and meet Mr. Meade and his son Frank and see the Meade theatre, and you will agree with us that you had never seen so beautiful a theatre in as small a town as the Meade. It is the last word in theatre elegance and a surprise to everyone to find such a playhouse.

Frank wanted us to stop over and go fishing with him, but you know how it is, Elmer, we can't fish and work at the same time, and if we don't work Ernie would want to know why, and if we couldn't fish Frank would think we had been a liar about our fishing. Well, anyhow, be sure to see the Meade theatre. All of Kingman is proud of their playhouse, and it is very appropriate they should be. We are going back there some time or know the reason why.

▽

At Wichita we called at the Novelty theatre and met F. A. Bull, the genial manager. We asked him if he was of the Durham or Holstein variety and he said he wasn't connected with either but was a common everyday Bull who could stick his horns in the ground and beller as loud as any Durham or Holstein in Kansas.

We also met L. E. Royster, a Columbia salesman out of Kansas City who calls on the boys out in this wheat district, and our judgment is that he sells 'em, too. L. E. said he was pleased to meet us but that he was not the same fellow who occupied the cell next to ours. Doesn't it beat all how some people resemble others?

▽

We came over to Abilene for two reasons, one being that it is a mighty good town and another being that we wanted to meet Mr. Stowic of the Plaza theatre, but when we got there we learned that he had gone to Wichita on business. We remember calling on him some years ago and we had a very pleasant visit with him.

Mr. Stowic has two theatres, the Lyric and the Plaza. The Plaza is a comparatively new one and it is another of Kansas' beautiful playhouses. You ought to see it if you are interested in lovely theatres. We were sorry not to meet Mr. Stowic but we had a very pleasant visit with his assistant manager, L. R. Pechin, who looks after the Plaza when Mr. Stowic is away, and our judgment is that he looks after the Plaza just about 100 per cent.

SHORT PRODUCT PLAYING BROADWAY

Week of June 13

CAPITOL	
Polo	MGM
On the Wrong Trek	MGM
MUSIC HALL	
Screen Snapshots, No. 10	Columbia
Fast Friends	Educational
PARAMOUNT	
What, No Spinach?	Paramount
Paramount Pictorial, No. 11	Paramount
Lucky Starlets	Paramount
RIVOLI	
Three Little Wolves	United Artists
Damascus and Jerusalem	Harold Auten
ROXY	
Not Now	Paramount
Half Shot Shooters	Columbia
Going Places, No. 23	Universal
STRAND	
Changing of the Guard	Vitaphone
Fish Tales	Vitaphone
Irons in the Fire	Vitaphone

▽

There are two boys out in Idaho who were afraid their subscriptions to the Herald might run out, so they sent us their checks to have it renewed for them, Fred Erickson of the Gem theatre at Filer and S. L. George of the Mountain Home theatre at Mountain Home. Both boys seemed to be sorry that we were forced to turn around and come back on account of the high altitude. We had started to see these boys and are sorry we had to climb up seven thousand feet to get into Idaho, but then Joe Hewitt of Robinson, Illinois, says that's nothing, for we are dizzy all the while.

▽

Then here comes a letter from Albert Knopp, manager of the Texas and Ritz theatres way down in Hebbronville, Texas, and he says he was very much interested in our description of "Hell's Half Acre" and "Squaw Teat Butts" that we reported in our letter from Wyoming. (Who'd think that anyone away down in Texas reads our letters?) Mr. Knopp says he was out there some years ago and say these places and that our description of them called his mind to his trip to the Yellow Stone National Park and other places of interest in the far west. He also wanted to know why we didn't visit him when we were in the Rio Grande valley a couple of winters ago. Why, gee whiz, Albert, we didn't know there was any such a place as Hebbronville.

He mentioned our fishing with Bob Smith of Mission. Yes, we did go fishing with Bob, and Bob is some fisher, too, as well as a theatre manager, and that goes for "Shine" Mason of the theatre at McAllen also.

When we crossed a creek yesterday we saw some little boys and girls wading in it and this called to our mind the story we told you about in a former letter, of the teacher who told her class that each should write a verse of poetry that would rhyme with Nellie, and little Johnnie wrote his and when the teacher called him up to read it, he read, "Once there was a girl named Nellie, and she fell in the creek up to her knees," and the teacher said, "Why, Johnnie, that doesn't rhyme with Nellie" and Johnnie replied, "Well, I know it don't teacher, but the water wasn't deep enough." We've been in deeper than that, lots of times, but we will let it go at that.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

The Herald covers the field like an April shower.

WHAT THE PICTURE DID FOR ME

Columbia

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—No one can deny that this is a good show; it is well produced and entertains. The two leading stars carry their parts to perfection. In my opinion it would have been better if it had cut a couple of thousand feet, especially the court room scenes are too long. However, I had many compliments and no kicks from average business. It is not as good a show as "It Happened One Night." in my opinion. Running time, 118 minutes. Played May 31.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Rural and small town patronage.

HEIR TO TROUBLE: Ken Maynard, Joan Perry—Average Maynard picture. Smart director put quick fade-out scene on when Ken started to sing. Running time, 60 minutes. Played May 24-26.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—Wholesome entertainment. Kept audience in good humor all the way through.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—Very poor crowd the second night. Not as good as expected. Played June 6-7.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MUSIC GOES AROUND, THE: Rochelle Hudson, Harry Richman—There is nothing wrong with this picture. Plugging the song in the eighth reel is too prolonged and would have been better to cut part of it out. I had several compliments on the picture but failed at the box office, probably partly caused by the closing of the schools. Running time, 87 minutes. Played May 24.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Rural and small town patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—Not a special but can get by as a good programmer. Don't expect too much of it, however. Played May 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise—This is a dandy little program picture, giving the patrons an evening of good fun with nothing to think about after the show is over. Running time, 67 minutes. Played May 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—No doubt this is among the year's best pictures, but from the exhibitor's and box office standpoint, it is not in it. Played May 22-23.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Town and country patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Everyone liked this picture. Whole cast was splendid. Full of action.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Cagney has always been a draw with us and didn't let us down this time. We're sorry he walks out on the producers. We did much above average business and recommend it for anywhere they like action.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—Not much to this for entertainment. Too good a cast for the story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—It has plenty of laughs and will get over.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GB Pictures

ALIAS BULLDOG DRUMMOND: J. Hulbert, Fay Wray—Just fair program material.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Fair program pictures.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRANSATLANTIC TUNNELL: Richard Dix, Madge Evans—Well liked by all. Did average Sunday business. Drove operator nuts regulating sound. Running time, 89 minutes. Played May 31-June 2.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Grand National

LUCKY TERROR, THE: Hoot Gibson—A good western.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Metro-Goldwyn-Mayer

BOHEMIAN GIRL, THE: Laurel & Hardy—In my opinion this comedy had too much grand opera singing but the comedy parts were swell and it seemed to please an average crowd of cash customers. Running time, 72 minutes. Played May 15-16.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Rural and small town patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—The picture pleased. It is funny and has some fine music. —W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—Just fair material.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EXCLUSIVE STORY: Fanchon Tone, Madge Evans—Okay melodrama done in a snappy style. Pleased better than some super-specials. Played June 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GARDEN MURDER CASE, THE: Edmund Lowe, Virginia Bruce—A good mystery story, well played, but hardly believe it is as good as some of the previous ones. Running time, 62 minutes. Played May 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PETTICOAT FEVER: Myrna Loy, Robert Montgomery—Just a fair comedy. Everybody likes Montgomery and Loy, but this was a poor story for them. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Rightly titled and I thought it was "Riffraff" in entertainment, also. Harlow and Tracy deserve better roles.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy —First class picture. Pleased everyone. I did not think it as good as "Naughty Marietta." All the cast did wonderful work.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy —Had some walkouts on the first reel caused by the grand opera singing; however, this was just an introduction and when the picture gets started it is as fine a show as you could wish to screen. This pair can sure sing and act, too, and it is a rare treat to look at Miss MacDonald. I hope we have another as good soon. Running time, 113 minutes. Played May 17-18.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Rural and small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy —This seems to be about half opera and half a Mounted Police story. It appears to be somewhere near to a "Natural," as it will satisfy anyone from a sheepherder to a high-brow professor. It did very well and gave us a good turnout the last night in a severe rainstorm. Running time, 113 minutes. Played May 29-30.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Believe this satisfied most of our patrons who saw it. However, we never will be able to entice very many into the theatre, in fact. we hardly more than paid for the film rental. Running time, 126 minutes. Played May 31-June 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—This picture is a credit to the industry and we had the greatest pleasure in presenting it to our patrons. We did above average business. Not a sellout but we do know we gave them something worth while.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE GODFATHERS: Chester Morris, Irene Hervey—Just fair. Scenes too drawn out.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia—Fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia—A pleasing little picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—We ran this as a free show for an electric company and did a "land office business." But everyone was pleased with the feature and I believe it would have been more than satisfactory on a regular program. Running time, 72 minutes. Played May 27.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

WIFE VERSUS SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—Drew well and was a pleasing picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Paramount

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—They liked this one. Counter attractions kept the attendance 'way down. Played May 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—Good show all the way through. Fred MacMurray a swell actor, Carole Lombard good to look at, which makes this very entertaining. Fair for all. Poor business. Running time, eight reels. Played May 31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TILL WE MEET AGAIN: Herbert Marshall, Gertrude Michael—An okay spy yarn. Audience seemed satisfied. Played May 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—Paramount's best offering to date on the current season's line up. Folks are still talking about it. Played May 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Good western for Friday and Saturday showing. Zane Grey always has a finished story and this one is not an exception. Running time, seven reels. Played June 5-6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Republic

CRIME OF DOCTOR CRESPI, THE: Erich von Stroheim, Harriet Russell—Scared two kids out, but quite a few adults left for a different reason. Played May 27-28.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LAWLESS RANGE: John Wayne, Sheila Mannors —Average Wayne, which means O. K. Running time, 57 minutes. Played May 29-30.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—This picture did not draw or please those who came, though I thought it a very good production. No business. Running time, 100 minutes. Played May 10-11.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Rural and small town patronage.

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—Hepburn had news to us R. K. O. hasn't given us any life around our house for so long we just look for a very ordinary night. This picture was fair but did not do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BECKY SHARP: Miriam Hopkins, Cedric Hardwicke—Played to the lowest gross ever played. It had color only. I put off playing this as long as possible, knowing what to expect and got it right on the nose. Don't play it if you can.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Best drawing power of any picture we have ever shown. Capacity attendance. Not an empty seat. Everyone satisfied. It's a great picture and will suit any kind of towns. Played May 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—Very poor. Poor direction. Nothing to it; tiresome. Overacting and Rogers cannot sing. Not worth what I paid for it. Played May 31-June 1.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

LADDIE: John Beal, Gloria Stuart, Virginia Weidler—A very fine picture. You never hear any complaints when you play this kind. Virginia Weidler is grand and takes no back seat for Shirley Temple. Played this as a benefit to Girl Scouts. Played May 18-19.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Town and country patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—Good. Pleased the ladies.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—Interesting picture of average calibre. Pleased the majority but drew only fair. Played May 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—Good comedy. Enjoyed by all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—The picture pleased. It steps along at a good pace.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—Good fun for anybody's evening. Average draw. Played June 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—A fine picture that pleased everybody. Good for any kind of patrons anywhere. Plenty of action and comedy. Played May 30.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SILLY BILLIES: Bert Wheeler, Robert Woolsey—This pair does not go over very well. This was just what the title says, silly.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Played to less than normal business and had a few unexplainable walkouts. Played May 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—This is a fair picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WITNESS CHAIR, THE: Ann Harding, Walter Abel—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YELLOW DUST: Richard Dix, Leila Hyams—Just fair. The folks razzed it; it was a little too silly.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—Fair. Nothing extra. James Dunn has had better stories to work in. Why not keep him there. Played May 29-30.—J.W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—As usual, Shirley is the whole show and pulls at your heart strings. Young and old love her.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—Warner Oland always pleasing, but this picture is not as good as his others.—Leon C. Boldus, Majestic Theatre, Conway, N. H. General patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—Excellent Chan story. Should satisfy especially where these stories are popular. Average draw. Played May 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Very good entertainment. Pleased all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Very good. Hersholt splendid. Quintuplets adorable. Will please all types.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Played this after almost every theatre in this vicinity. The picture is very good all the way through and would be good even without the Dionne babies. With them, it is a splendid production. Played June 6.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—A good story. Good cast. Of course, Cobb is not another Will Rogers, but is a good type of character.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—The colored boys in the camps like Raft and boosted this to the highest Wednesday-Thursday gross in 1936. Played June 3-4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. CCC camps and small town patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell, Leo Carillo—This suits Raft's type. Leo Carrillo almost stole the show. Good entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—Good show, plenty of action by Raft. Rosalind Russell very good to look at and the role she played was just splendidly fulfilled. Good enough for any house anytime. Running time, nine reels. Played June 7.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—Fair. Nothing extra. Not worth what I paid for it. Raft has done better. Played May 24-25.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

MESSAGE TO GARCIA, A.: Wallace Beery, John Boles, Barbara Stanwyck—Fine work by the cast. Men will like this better than the women.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—An average photoplay made interesting by the hard work of Wallace Beery. Business was very much off. Played May 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—This one missed all around.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MY MARRIAGE: Claire Trevor, Kent Taylor—Fair; did not draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MY MARRIAGE: Claire Trevor, Kent Taylor—A great show; good for Sunday as it is sad mystery melodrama about love and marriage; full of pathos. Title is right but will not build business. If you get them in they will be satisfied. Running time, 7 reels. Played May 26-27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—Very good picture. Warner Baxter exceptionally good. Reaction from patrons very pleasing. Played mid-week to very good business. Running time, 98 minutes. Played May 20-21.—J. E. Keegan, Strand Theatre, Grass Valley, Cal. Small town and rural patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—A-1 entertainment for all classes. A gripping story, fine direction and good acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—It was a flop at the box office. The picture is well produced but we are tired of the heavy stuff.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SONG AND DANCE MAN: Paul Kelly, Claire Trevor—Trevor and Kelly are both good, but this picture was just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SONG AND DANCE MAN: Paul Kelly, Claire Trevor—An excellent production that pleased a fair sized crowd and they seemed to like it. What more can you ask? Do not be afraid to play this as it is entertainment plus. Running time, 72 minutes. Played June 3.—F. L. Clarke, Cozy Theatre, Razen, Ark. Rural and small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Did not draw well; one of Rogers' old productions and probably that was the reason. Only fair attendance. Not his best picture. Played May 23.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak—A great show. Worth playing anywhere. The "movie" fans don't often tell me better news than I heard after this was run.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. CCC camps and small town patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Even the passes wouldn't stay through this one. When the producers stop trying to run the independent theatres we will get better pictures. Played May 8-9.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—A show that should satisfy everyone, but the poor recording on film makes this one a very poor bet for any theatre. We ran this one night and were glad when it was over. Just no good sound. Running time, 9 reels. Played May 24.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WAY DOWN EAST: Henry Fonda, Rochelle Hudson—Patrons were well pleased with this production. Miss Hudson has quite a following here. Business good. Played May 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—A great program picture; keeps you well on the edge of your seat; lots of speed and action. Played May 22-23.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

MODERN TIMES: Charlie Chaplin, Paulette Goddard—If anything, this one is better than Charlie's "City Lights." Some of our folks said if he can sing why can't he talk? 'Why not give talkies a try, Charlie, or at least let the rest of your cast talk while you remain silent? Good, though! Played May 31-June 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—Another British made picture that does not draw. I do not see why critics rated this high as it is very poor entertainment; at least my patrons thought so, and I thought so, too.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman—Not as good as we expect from Cantor.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joe McCrea—Fine motion picture. Cast perfect. Great direction. Pleased very much.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Universal

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—A splendid program. Should please all mystery loving public. This one keeps you guessing from start till the very last fade-out. Must say good, but business poor. Running time, seven reels. Played June 3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—I consider this just a fair attraction.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IVORY HANDLED GUN: Buck Jones, Charlotte Wynters—Western fans satisfied. Little less than normal western business. Played May 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Magnificent. Dunne and Taylor deserve highest of praises for their work in this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—This was one of the best pictures we have ever had the privilege of showing. Our patrons took the trouble to let me know. We have had bigger business but never better appreciated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEXT TIME WE LOVE: Margaret Sullavan, James Stewart—Pleased the woman. Poor drawing card.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—A good snappy aviation picture with just enough romance to make it interesting. There are some very fine shots in this picture and the photography is better than usual. Played May 29-30.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and country patronage.

STORMY: Jean Rogers, Noah Beery, Jr.—Despite the holiday, we played to one of the largest houses in some weeks. Picture very acceptable. Played May 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SWEET SURRENDER: Frank Parker, Tamara—Fair program picture; played to small business; good entertainment. Running time, 9 reels. Played May

29-30.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Bros.

BOULDER DAM: Ross Alexander, Patricia Ellis—A fair program picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

COLLEEN: Ruby Keeler, Dick Powell, Joan Blondell—Warners are slipping badly on their musicals. Too bad to use so many great stars in a poor picture. My movie fans have a way of knowing the good and the bad pictures before I show them, and they act accordingly.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COLLEEN: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie—This picture was too slow; it did not please the young folks.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

COLLEEN: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie—An amusing film on the whole. Not the usual Warner musical but a good program picture. Played May 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull—Fine little picture for your week end spot, action and comedy aplenty. It will especially please the young folks and that is the biggest part of our customers. It drew better than average business. Running time, 65 minutes. Played May 22-23.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Rural and small town patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—The picture pleased and did some extra business. O'Brien did his part well.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors, George E. Stone—A fair western. Stone is really the best character in the picture. Somehow the western pictures seem to show up best at the box office. If your patrons like this style of picture, play this one. It has some very good photographic shots. Played June 5-6.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Town and country patronage.

WALKING DEAD, THE: Karloff, Marguerite Churchill—Much too gruesome and unsavory for good entertainment. It is well done, however, and may please in some spots. Played May 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Short Features

Columbia

KANNIBAL KAPERS: Krazy Kat Cartoons—A funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

"PATCH MAH BRITCHES": Barney Google—A good color cartoon with some good angles.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD SAWBONES: Andy Clyde—Lots of laughs in this one. Running time, 17 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

STARS OF TOMORROW: No. 5—These reels put pep in any program. Running time, 10 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Educational

BARNYARD AMATEURS: Paul Terry-Toons—Okay cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEWARE OF BLONDES: Young Romance Series—Just a fair two reeler with some laughs and good music. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CLEVER CRITTERS: Treasure Chest—Animals that do tricks. Good and unusual.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

FLICKER FEVER: Frolics of Youth—Five walkouts on this one. Terrible.—J. W. Lehrkind, New Strand Theatre, White Sulphur Springs, Mont. Local patronage.

FRESH FROM THE FLEET: Buster West, Tom Patricola—Not up to the standard this pair can deliver. Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRIENDLY SPIRITS: Ernest Truex—Fair enough. Some slant on how to get rid of your mother-in-law if you don't like to have her around. That's the way we looked at it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GIV'IM AIR: Star Personality Comedies—Good comedy; plenty of laughs and music. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE MORE SHOWMEN JOIN CONTRIBUTORS

The latest voluntary additions to the ranks of showmen reporters to "What the Picture Did for Me" hail from as widely situated states as Montana, Kansas and California. They are:

J. E. Keegan, Strand Theatre, Grass Valley, Cal.

Alonzo Swenson, Lincoln Theatre, Clay Center, Kansas.

R. B. Stiert, Star Theatre, Bridger, Mont.

Read the reports of these analysts of the box office.

JUST PLAIN FOLKS: Tim and Irene—This is better than usual. Quite a few laughs in it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KNOCKOUT DROPS: Frolics of Youth—Fair comedy.—L. A. Irwin, Palace Theatre, Penacok, N. H. General patronage.

TARS AND STRIPES: Buster Keaton—Keaton always puts over a good laugh; provokingly funny as he does not crack a smile while acting. Looks like he must live a grouch life as he acts. O. K. Buster. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WAY OUT WEST: Cabin Kids—Okay offering from the cute Cabin Kids.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

COUNT TAKES THE COUNT, THE: Charley Chase—Pretty weak! Charlie's comedies don't stand out as good fun like they used to. Silly plots like this one aren't really funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EARLY BIRD AND THE WORM, THE: Harman-Ising Series—A very, very cute little story with fine color. Running time, 9 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOW TO SLEEP: M-G-M Miniatures—Very good. We get all of them eventually. Running time, 9 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—A swell subject. We used it on Memorial Day and did it fit? Surely everyone should see this little feature. Running time, 18 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

SIRENS OF SYNCOPATION: Headliners—The swellest Lady's Band we have ever seen and heard. It's a knockout. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SYMPHONY IN BLACK: Headliners—Nothing to it, even the music is bad. Recording worse than when the sound came in. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TIME FOR LOVE: Color Classics—A very good cartoon all in color. Good to look at. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

FOOLISH HEARTS: Radio Musical Comedies—A few odds and ends stuck together between a couple of good vocal and orchestra renditions. Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GASOLOONS: Edgar Kennedy Comedies—Edgar goes great in this. The usual laughs from this scrappy family.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

INSIDE THE ROPES: Sports with Bill Corum—An interesting sport subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAND OF EVANGELINE: World on Parade—Fair travelogue. Color would help these. Starts off slowly and our folks lost interest.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT LIFE: Headliner Series—Awful. Time waster from Cameraman to theatre janitor. No sense to this one.—J. W. Lehrkind, New Strand Theatre, White Sulphur Springs, Mont. Local patronage.

WINGED PAGENTRY: Struggle to Live.—Good. About birds of the sea.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

WINTER SPORTS: Sports with Bill Corum—Splendid winter sporting events pictured and described by Bill Corum interestingly.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WORLD WITHIN, A: Easy Aces—Interesting when we can go places and see things for ourselves. —J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

Twentieth Century-Fox

NIGHT LIFE OF EUROPE: Adventures of the Newsreel Cameraman—Good. Acts are clever.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

Universal

GUS VAN'S MUSIC SHOPPE: Mentone Musical Comedies—Too much silly stuff. The girl was terrible. Running time, 20 minutes.—J. W. Lehrkind. Strand Theatre, White Sulphur Springs, Mont. Local patronage.

ON YOUR RADIO DIAL: Mentone Musical Comedy No. 3—A swell musical two reeler; should please the most critical patron. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

FLOWERS FOR MADAME: Merrie Melodies—Another fine color subject from the Merrie Melodies series. Running time, 7 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Speers Changes Newspapers

After four years, Fred W. Speers, dramatic editor of the Denver *Post*, has resigned to become city editor of the *Wyoming Tribune-Leader* at Cheyenne, Wyo. No successor has been named as yet.

New Brewton Theatre Planned

R. J. ("Hap") Barnes is constructing a new theatre at Brewton, Ala., and work is expected to be finished in time to open the house on or about August 1.

Fund Collections Grow

David O. Selznick, chairman of the United Jewish Relief Fund, states that $78,000 of the $125,000 motion picture quota has been reached. Universal, he said, was first over the top, having collected $6,000 on a $5,000 quota.

Indiana Theatre Condemned

The State theatre at Hammond, Ind., has been condemned by the state fire marshal and has been ordered razed. The walls are sagged so that lives of pedestrians are endangered. The city fire marshal condemned the building several years ago. The theatre was the scene of a bombing in 1927, when a labor dispute arose.

Hagen Forms New Unit

Julius Hagen of Twickenham Film Studios, Ltd., London, is forming a special production unit to make two pictures a year starring Dolly Haas under the direction of Hans Brahm. This is the combination which made "Broken Blossoms."

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 28.—(A) How is amplification secured in a three-element tube? (B) Name the essential things served by projection room ventilation. Watch your step.

Answer to Question No. 21

Bluebook School Question No. 21 was: (A) Should other things besides fire hazard be considered in storing film? (B) What length of film suffices for loops in a motion picture projector? (C) What is the voltage drop across a 6-ohm resistor carrying 0.5 of an ampere?

Those providing satisfactory answers were: S. Evans and S. Rau; D. Danielson; A. L. Cooper; B. Devietti; W. C. Brown; R. A. Hooker; W. Limmroth; T. F. Bocherto; J. R. Prater; J. A. Callahan; G. E. Doe; W. Edmonds; C. J. Jones, F. W. Gumbel and L. Storck; C. L. Loft; C. Lonie; C. Champney; H. Edwards; M. and J. DeVoy; H. B. Smith; R. and K. Wells; D. Pollock; G. Thompson; G. N. Guidotti, F. L. and N. Savlor; T. G. Gregerson; C. and S. E. Gay; W. Morrison and O. Hunt; R. and K. Wells; A. L. Long and J. T. McGuire; P. L. Pierce, F. I. Daniels, W. B. Maxwell and F. Maden; F. H. and L. Klar and T. H. Morton; H. W. Morehouse; H. K. Abernathy and R. Tompkins; B. L. Jennings; J. N. Sapperton; D. L. Slinger and W. H. Remmick; H. Snow and L. B. Smith; D. L. Maxwell and K. R. Holt; G. H. Anderson; B. L. Jennings, R. W. Williams and J. Pracer; R. R. Robins and H. Winkle; L. N. Morgan; H. J. Billingsworth; D. Emmerson; N. E. Olliver and D. McGee; R. B. Shepherd and J. Jones; L. A. Dodson and H. T. Todd; C. L. Sexton; J. Jensen and V. Sanders; R. T. Tomlinson and D. N. Richards; T. Price and H. G. Domis; W. Burns and T. R. Fanning; L. C. Kent, H. B. Schontz and B. L. Brissac; O. L. Daris and F. Simms; G. A. Lomax; H. Catlin; R. W. Robertson; W. V. Cramer, J. N. Logan and S. Morgan; R. R. Jacobs and B. B. Hornstein; S. G. Sanders and G. Sargent; W. R. Cohn; U. O. Banning; R. Mills and J. N. Perkins; B. M. Comeford, H. D. Lilly and T. Davis; H. B. Maulding; G. W. Elvey; L. Henderson and K. L. Knight; A. L. Leonard; B. B. Tomlinson; R. C. Mason; A. R. Gordon; H. T. Appleton and M. F. Singleton; D. McLaughlin; P. L. Smith.

(A) The following answers to Section A have been selected for publication: D. Danielson says, "Yes, things other than fire hazard should be considered in storing film. Means should be provided in the storage vault or cabinet for humidifying the air surrounding the stored films."

A. L. Cooper says, "In past years the storage of film in theatre projection rooms has been considered largely from the viewpoint of fire hazard. If film were kept in a humid atmosphere when not in use it would remain much more tough and pliable and therefore less likely to sustain injury. To accomplish this the film should be rewound immediately after projection and stored in a cabinet with sufficient water surface therein; not less than 36 square inches to each reel, and always kept filled. Thus the film would regain at least a portion of the moisture driven off by the high temperature of the 'spot.' For this method of storage to be highly efficient, each theatre must store the films as above set forth."

B. Devietti says, "New film is very pliable, tough and easy to handle because of its relatively high moisture content, which same is partially evaporated each time the film passes through the high-temperature "spot" at the projector aperture. Evaporation also continues when film is stored in a dry place. The effect of all this is that unless this moisture content be returned to the film, it soon becomes dry and brittle, breaking and tearing quite easily, especially at splices and the sprocket holes. Proper storage will do much to restore moisture and thus compensate for the effect of heat during projection. This may be accomplished only if the films be stored in a cabinet containing a sufficient area of water surface to provide for humid air within the cabinet, a means, preferably automatic, being provided for automatically maintaining the water level at all times."

(B) J. R. Prater says, "since the film moves intermittently past the projector aperture three-quarters of an inch at a time, the upper and lower loops must each contain at least a little more than that much slack film. Larger loops do no harm unless the film rubs on the fire shields, although sometimes large loops will be noisy. The lower loop must of course properly synchronize the picture with the sound head."

W. C. Brown says, "Length of film required for loops is 0.75 of an inch and a trifle more. However, since this length makes no allowance for framing with the type of projector where the loop changes, it is best to allow about 1.50 inches of film for loops. Of course, however, if everything is as it should be, there will be no necessity for framing during projection."

R. A. Hooker answers, "Most projectionists exercise their own judgment in the matter of loop size, but they must of course be large enough so there will always be some slack film when the loop is at its shortest, referring of course, especially, to the intermittent loop. But on the other hand they must not be large enough to rub on the fireshield."

O. L. Daris and F. Simms say, "We do not understand this question to mean the length in inches, but rather a description of each loop. The upper loop should be so made that the loop may be as large as possible and not make contact with metal. The intermittent movement loop requires at least one inch to function properly, as the film moves 0.75 of an inch each time, and a less clearance than 0.25 of an inch would invite trouble. However, the loop should be made as large as practicable without contacting metal. There should be at least one inch of slack film. The last loop must of course be such as will permit fulfillment of the 20 frames between apertures provision."

A. L. Leonard replies, "Loop size must be such as will, except for accident, provide for smooth operation, with sufficient added loop-length to provide for framing. The film moves exactly 0.75 of an inch at each picture cycle, hence the loops must (a) be 0.75 of an inch plus sufficient added length as above, and (b) of length to provide for 20 frames between aperture centers."

(C) C. J. Jones, F. W. Gumbel and L. Storck answer, "Using the formula $C=IR$, we have, substituting figures, $E=6\times0.5=3$, hence the voltage drop is three volts."

In fact, every one of those named as supplying satisfactory answers said precisely the same thing, in effect.

Please remember that the "school" mail is very large and that so far as possible you should use typewriter size paper (8½×11 inches), placing your name and the question number at the very top of the first page.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 13, 1936, from 103 theatres in 18 major cities of the country was $946,750, a decrease of $78,916 from the total for the preceding week ended June 6, 1936, when 103 theatres in 18 large cities aggregated $1,025,666.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)**
Boston							
Boston	3,246	35c-65c	"The Harvester" (Republic) and "Abdul the Damned" (Assoc. British) (25c-55c)	4,000	"Dracula's Daughter" (Univ.) and "Nobody's Fool" (Univ.) (8 days)	7,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere") Low 6-13-36 "The Harvester" and "Abdul the Damned 4,000
Fenway	1,382	30c-50c	Bullets or Ballots" (F.N.) and "Sky Parade" (Para.)	6,000	"Brides Are Like That" (F.N.) and "The Country Beyond" (20th Cent.-Fox)	4,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Show Boat" (Univ.) (3rd week)	7,000	"Show Boat" (Univ.) (2nd week)	14,000	High 2-29-36 "Follow tbe Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"Trouble for Two" (MGM) and "Devil's Squadron" (Col.)	9,000	"The King Steps Out" (Col.) and "Roaming Lady" (Col.)	13,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 6-13-36 "Trouble for Two" and "Devil's Squadron" 9,000
Loew's State	3,537	25c-55c	"Trouble for Two" (MGM) and "Devil's Squadron" (Col.)	8,000	"The King Steps Out" (Col.) and "Roaming Lady" (Col.)	12,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Case Against Mrs. Ames" (Para.) (on stage: Ted Lewis and band)	23,000	"The Princess Comes Across" (Para.) (on stage: Cliff Edwards)	19,500	High 4-6 "Private Worlds" 56,000 (plus stage sbow) Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Bullets or Ballots" (F.N.) and "Sky Parade" (Para.)	9,000	"Brides Are Like That" (F.N.) and "The Country Beyond" (20th Cent.-Fox)	7,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"The Princess Comes Across" (Para.)	8,700	"Trouble for Two" (MGM)	8,500	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"The House of a Thousand Candles" (Republic) and "Yellow Dust" (Radio)	5,600	"Speed" (MGM) and "Boulder Dam" (W.B.)	6,600	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"The Case Against Mrs. Ames" (Para.) and "Palm Springs" (Para.)	7,200	"Bullets or Ballots" (F.N.)	11,400	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"Big Brown Eyes" (Para.) and "Gentle Julia" (20th Cent.-Fox)	5,900	"Dancing Pirate" (Radio) and "Absolute Quiet" (MGM)	4,600	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"The King Steps Out" (Col.) (2nd week)	5,500	"The King Steps Out" (Col.) (1st week)	9,500	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Half Angel" (20th Cent.-Fox) (3 days)	1,500	"The Golden Arrow" (F.N.)	6,600	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"The King Steps Out" (Col.) (on stage: Harriet Hoctor and revue)	30,000	"Private Number" (20th Cent.-Fox) (on stage: Ramon Novarro and revue)	33,000	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM) (9th week)	9,000	"The Great Ziegfeld" (MGM) (8th week)	9,500	....
Garrick	900	30c-60c	"Sons O' Guns" (W.B.)	6,000	"Exclusive Story" (MGM)	6,100	High 1-4-36 The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"And So They Were Married" (Col.) (on stage: Major Bowes' Amateurs, Unit No. 3)	15,000	"Big Brown Eyes" (Para.) (plus stage show)	15,400	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs) Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Show Boat" (Univ.) (on stage: Paul Haakon and revue) (9 days)	25,700	"Dancing Pirate" (Radio) (on stage: Ed Sullivan and revue) (5 days)	11,000	Higb 5-30-36 "Murder on the Bridle Path" 35,200 (on stage: Eddie Cantor and Radio Show) Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"Bullets or Ballots" (F.N.) (2nd week)	12,500	"Bullets or Ballots" (F.N.) (1st week)	17,700	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"The Garden Murder Case" (MGM) (plus stage show)	13,200	"House of a Thousand Candles" (Republic) (on stage: Yacht Club Boys and revue)	13,200	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Trouble for Two" (MGM)	14,000	"The Princess Comes Across" (Para.) (2nd week)	10,000	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	Gentle Julia" (20th Cent.-Fox) (4 days) "The Farmer in the Dell" (Radio) (3 days)	3,000	"Sutter's Gold" (Univ.)	3,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Bullets or Ballots" (F.N.) (2nd week)	7,500	"Bullets or Ballots" (F.N.) (1st week)	15,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"And So They Were Married" (Col.) (on stage: N.T.G. and revue)	15,500	"Let's Sing Again" (Radio) (on stage: Block and Sully)	15,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Sins of Man" (20th Cent.-Fox)	8,000	"Trouble for Two" (MGM)	13,000	High 4-18-36 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	25c-35c	"Fatal Lady" (Para.)	3,000	"Till We Meet Again" (Para.)	3,200	High 2-9 "David Copperfield" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"And So They Were Married" (Col.)	3,500	"The King Steps Out" (Col.)	4,500	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"The King Steps Out" (Col.)	2,500	"Show Boat" (Univ.)	2,000	High 5-16-36 "The Great Ziegfeld" 8,000 (50c-$1.36) Low 12-28 "Unfinished Symphony" 300
Denham	1,500	25c-40c	"Early to Bed" (Para.)	4,000	"The Princess Comes Across" (Para.)	6,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Private Number" (20th Cent.-Fox)	8,500	"A Message to Garcia" (20th Cent.-Fox) (plus stage band)	7,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Fury" (MGM) and "Let's Sing Again" (Radio)	5,500	"Trouble for Two" (MGM) and "Speed" (MGM)	5,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Things to Come" (U.A.) (Para.)	5,500	"Devil's Squadron" (Col.) and "Champagne Charlie" (20th Cent.-Fox)	3,500	High 5-11 "Bride of Frankenstein 7,000 Low 11-30 "Bad Boy" [illegible]

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"The Unguarded Hour" (MGM) and "The Country Beyond" (20th Cent.-Fox)	8,100	"Trouble for Two" (MGM) and "Little Miss Nobody" (20th Cent.-Fox)	8,166	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Dancing Pirate" (Radio) and "Dracula's Daughter" (Univ.)	5,700	"Show Boat" (Univ.) (3rd week)	5,300	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Bullets or Ballots" (F.N.) (2nd week)	8,800	"Bullets or Ballots" (F.N.) (1st week)	12,700	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Private Number" (20th Cent.-Fox)	5,500	"Bullets or Ballots" (F.N.)	3,800	High 3-14-36 "The Country Doctor" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Early to Bed" (Para.) and "Special Investigator" (Radio)	4,500	"Florida Special" (Para.) and "Forgotten Faces" (Para.)	3,500	High 4-25-36 "The Moon's Our Home.. and "Silly Billies" 9,700 (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Trouble for Two" (MGM) and "Devil's Squadron" (Col.)	7,000	"The King Steps Out" (Col.) and "Speed" (MGM)	8,000	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Half Angel" (20th Cent.-Fox) (plus vaudeville)	6,800	"Sons O' Guns" (W.B.) (on stage: Barney Rapp and Orchestra)	10,500	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid" 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"Brides Are Like That" (F.N.) (plus stage show) (25c-50c)	10,800	"Let's Sing Again" (Radio)	4,600	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Sins of Man" (20th Cent.-Fox)	6,800	"Trouble for Two" (MGM)	8,100	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Harvester" (Republic)	4,900	"Sons O' Guns" (W.B.)	6,800	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"The King Steps Out" (Col.) (plus stage show) (2nd week)	7,000	"The King Steps Out" (Col.) (plus stage show) (8 days-1st week)	10,000	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Private Number" (20th Cent.-Fox) (9 days)	8,900	"Rhodes, the Diamond Master" (GB) and "Laughing Irish Eyes" (Republic) (5 days)	2,500	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (8th week)	11,700	"The Great Ziegfeld" (MGM) (7th week)	12,600	....
Four Star	900	30c-55c	"One Rainy Afternoon" (U.A.) (3rd week)	2,600	"One Rainy Afternoon" (U.A.) (2nd week)	3,600	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Hillstreet	2,700	25c-40c	"Dancing Pirate" (Radio) and "Dracula's Daughter" (Univ.)	5,700	"Show Boat" (Univ.) (3rd week)	5,700	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"The Unguarded Hour" (MGM) and "The Country Beyond" (20th Cent.-Fox)	9,900	"Trouble for Two" (MGM) and "Little Miss Nobody" (20th Cent.-Fox)	9,900	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The King Steps Out" (Col.) (plus stage show)	18,500	"The Moon's Our Home" (Para.) (plus stage show)	12,600	High 8-10 "Paris in Spring" 32,000 Low 5-16-36 "Big Brown Eyes" and "Sky Parade" 10,800 (on stage: Jimmie Allen)
W. B. Downtown	3,400	25c-40c	"Bullets or Ballots" (F.N.) (2nd week)	7,700	Bullets or Ballots" (F.N.) (1st week)	14,100	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Minnesota	4,000	25c-55c	"Private Number" (20th Cent.-Fox)	9,000	"The Princess Comes Across" (Para.)	10,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	35c-55c	"The Golden Arrow" (F.N.)	3,000	"Dancing Pirate" (Radio) (plus Blackstone, the Magician on stage)	6,000	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"I Married a Doctor" (W.B.)	6,000	"The Case Against Mrs. Ames" (Para.)	6,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-30-36 "The Unguarded Hour" 5,000
World	400	25c-35c	"Things to Come" (U.A.) (2nd week)	2,500	"Things to Come" (U.A.) (1st week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"The Ex-Mrs. Bradford" (Radio) and "Times Square Playboy" (W.B.)	11,500	"The Golden Arrow" (F.N.) and "Sons O' Guns" (W.B.)	9,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-50c	"Little Miss Nobody" (20th Cent.-Fox) and "The Country Beyond" (20th Cent.-Fox) (plus stage show)	11,000	"The Garden Murder Case" (MGM) and "The First Baby" (20th Cent.-Fox) (plus stage show)	10,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Show Boat" (Univ.) (2nd week)	7,500	"Show Boat" (Univ.) (1st week)	13,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The King Steps Out" (Col.) and "Dangerous Intrigue" (Col.) (2nd week)	6,500	"The King Steps Out" (Col.) and "Dangerous Intrigue" (Col.) (1st week)	9,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (10th week)	16,900	"The Great Ziegfeld" (MGM) (9th week)	16,100	....
Capitol	4,700	85c-85c	"Fury" (MGM)	30,000	"Trouble for Two" (MGM)	11,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"Sons O' Guns" (W.B.) and "The Law in Her Hands" (F.N.)	5,500	"The Golden Arrow" (F.N.) and "Half Angel" (20th Cent.-Fox)	6,000	High 10-5 "Top Hat" 15,000 Low 5-23-36 "Champagne Charlie" and "Human Cargo" 5,000
Paramount	3,700	35c-99c	"The Princess Comes Across" (Para.) (on stage: Russ Morgan and Orch.)	32,000	"The Case Against Mrs. Ames" (Para.) (on stage: Louis Armstrong and Orch.)	22,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"The Revolt of the Zombies" (Academy)	7,000	"Florida Special" (Para.)	6,000	....
Rivoli	2,200	40c-99c	"The Ex-Mrs. Bradford" (Radio) (2nd week)	17,000	"The Ex-Mrs. Bradford" (Radio) (1st week)	31,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The King Steps Out" (Col.) (plus stage show) (2nd week)	67,000	"The King Steps Out" (Col.) (plus stage show) (1st week)	95,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Little Miss Nobody" (20th Cent.-Fox) (plus stage show)	25,000	"It's Love Again" (GB) (plus stage show)	30,600	High 1-4-36 "If You Could Only Cook 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Bullets or Ballots" (F.N.) (2nd week)	20,500	"Bullets or Ballots" (F.N.) (1st week)	32,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,10

[THEATRE RECEIPTS--CONT'D]

(Tahulation covers period from January, 1935)
(Dates are 1935 unless otherwise specified.)

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross
Oklahoma City							
Capitol	1,200	10c-41c	"A Connecticut Yankee" (20th Cent.-Fox) (8 days)	3,300	"The Case Against Mrs. Ames" (Para.) (6 days)	1,400	High 3-9 "Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"The Unguarded Hour" (MGM) (plus stage show)	6,100	"Private Number" (20th Cent-Fox)	5,000	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Special Investigator" (Radio) (4 days) (10c-36c) "Here Comes Trouble" (20th Cent.-Fox) (3 days) (10c-36c)	1,600 450	"The Garden Murder Case" (MGM) (plus stage show) (4 days) "Everybody's Old Man" (20th Cent.-Fox) (3 days) (10c-36c)	2,300 700	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Fury" (MGM) (5 days)	2,000	"Trouble for Two" (MGM)	3,200	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The King Steps Out" (Col.) (10 days)	6,200	"Dancing Pirate" (Radio) and 'Murder on the Bridle Path" (Radio)	2,600	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Paramount	2,800	50c-$1.10	"The Great Ziegfeld" (MGM)	7,000	....		....
Omaha	2,200	25c-40c	"Professional Soldier" (20th Cent.-Fox) and "A Connecticut Yankee" (20th Cent.-Fox)	6,100	"Sons O' Guns" (W.B.) and "Florida Special" (Para.)	5,100	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Trouble for Two" (MGM) and "Three Godfathers" (MGM) (6 days)	5,800	"These Three" (U.A.) (on stage: Major Bowes' Amateurs) (35c-55c)	14,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Kueen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"The Witness Chair" (Radio)	4,200	"It's Love Again" (GB) (6 days)	3,500	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"The King Steps Out" (Col.) (5 days-2nd week)	7,000	"The King Steps Out" (Col.) (1st week)	13,500	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-55c	"Sons O' Guns" (W.B.) (on stage: Roger Wolfe Kahn and Orch.)	11,000	"The Law in Her Hands" (F.N.) (on stage: N.T.G. and revue) (6 days)	12,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Private Number" (20th Cent.-Fox) (on stage: Vincent Lopez and Orch.) (2nd week)	17,500	"Private Number" (20th Cent.-Fox) (on stage: Vincent Lopez and Orch) (1st week)	23,000	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"The Princess Comes Across" (Para.) (8 days)	3,600	"Private Life of Henry VIII" (U.A.) (re-issue)	4,200	High 10-5 "Toy Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Show Boat" (Univ.) (5 days - 2nd week)	2,100	"Show Boat" (Univ.) (1st week)	3,500	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Trouble for Two" (MGM)	11,000	"Bullets or Ballots" (F.N.)	14,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Bullets or Ballots" (F.N.)	8,500	"Three Wise Guys" (MGM)	5,200	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	20c-50c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (4th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (3rd week)	2,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Speed" (MGM) and "Dracula's Daughter" (Univ.)	5,000	"Fury" (MGM) and "Nobody's Fool" (Univ.)	5,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Show Boat" (Univ.)	4,000	"Laughing Irish Eyes" (Republic) and "Desert Gold" (Para.)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Dancing Pirate" (Radio) and "The Case Against Mrs. Ames" (Para.)	6,000	"The Ex-Mrs. Bradford" (Radio) and "The First Baby" (20th Cent.-Fox) (2nd week)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The King Steps Out" (Col.) and "Too Many Parents" (Para.)	8,500	"Show Boat" (Univ.) (2nd week)	9,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Bullets or Ballots" (F.N.) (2nd week)	5,000	"Bullets or Ballots" (F.N.) (1st week)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	15c-35c	"The Ex-Mrs. Bradford" (Radio) and "Spy 77" (Grand National)	2,700	"The House of a Thousand Candles" (Republic) and "The Last Mile" (Tiffany)	4,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Nobody's Fool" (Univ.) and Forgotten Faces" (Para.)	5,000	"The Revolt of the Zombies" (Academy) and "The First Baby" (20th Cent.-Fox)	4,000	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-40c	"The Farmer in the Dell" (Radio) (on stage: Major Bowes' Amateurs)	14,900	"The Ex-Mrs. Bradford" (Radio) (plus stage band) (2nd week)	12,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) 29,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"Show Boat" (Univ.) (4th week)	5,000	"Show Boat" (Univ.) (3rd week)	6,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"The Princess Comes Across" (Para.) and "Three Wise Guys" (MGM)	12,000	"Bullets or Ballots" (F.N.) and "Palm Springs" (Para.)	18,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Bullets or Ballots" (F.N.) and "Palm Springs" (Para.)	8,000	"Under Two Flags" (20th Cent.-Fox) (2nd week)	6,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Things to Come" (U.A.)	10,000	"Little Lord Fauntleroy" (U.A.) (2nd week)	5,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Trouble for Two" (MGM) and "The Case Against Mrs. Ames" (Para.)	14,000	"The Moon's Our Home" (Para.) and "Big Brown Eyes" (Para.)	14,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Princess Comes Across" (Para.) and "Hold That River" (S.R.)	3,100	"The Moon's Our Home" (Para.) and "I Married a Doctor" (W.B.)	3,100	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Private Number" (20th Cent.-Fox)	7,200	"The Princess Comes Across" (Para.)	7,600	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.) (9th week)	4,450	"Mr. Deeds Goes to Town" (Col.) (8th week) (15c-40c)	4,250	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Hall	950	25c-55c	"Show Boat" (Univ.) (2nd week)	3,650	"Show Boat" (Univ.) (1st week)	3,700	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"The Golden Arrow" (F.N.) and "Special Investigator" (Radio)	7,100	"Sons O' Guns" (W.B.) and "The Country Beyond" (20th Cent.-Fox)	5,300	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Speed" (MGM) and "Champagne Charlie" (20th Cent.-Fox)	4,600	"Till We Meet Again" (Para) and "Times Square Playboy" (W.B.) (15c-30c)	3,250	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and "Times Square Playboy" 3,250

MORRIS LEONARD HEADS CHICAGO EXHIBITOR UNIT

Attorney for B&K Will Assume Post to Be Vacated by Jack Miller on July 1st

by BILL CROUCH

in Chicago

Morris Leonard, legal and real estate counsel for B & K theatres, has been named to take over the job as head of the Chicago Exhibitors Association when Jack Miller's resignation takes effect July 1 after 12 years of tenure.

The offices of the group will be moved to the State-Lake building if present plans work out. Offices are now in the Standard Oil building, where numerous other theatre groups are located.

It is understood that the new set-up for the Exhibitors Association will not call for as much activity as in the past. Requirements are not as exacting.

It is also learned that Mr. Leonard will continue to serve as counsel for B & K.

Plans for the coming year will be announced shortly after Mr. Leonard takes office. General opinion is that the association will be held together so that should a need for it arise in the future it will be already organized and equipped.

Details for the Jack Miller Testimonial Dinner are fast being worked out, according to Aaron Saperstein, head of the committee. Invitations are out and from reports it will be one of the most elaborate and most widely attended affairs in Chicago's theatrical history. The banquet—for gentlemen only—will be held Friday night, June 26, at the Palmer House in the Red Lacquer Room.

▽

Evanston will have a new theatre, as the result of a lease just signed between Northwestern University and the newly formed 1700 Central Building corporation. This will result in an 1,800-seat playhouse—the largest in that city.

It is understood the local GCS Circuit, Inc., will control the bookings of the new playhouse. Eugene D. Seipp is president of the 1700 Central Building corporation. S. G. Robbins was broker in the lease transaction. Ralph K. Ball was attorney for the university and Homer F. Carey for the lessee.

Designed by J. E. O. Pridmore, who was architect for both the Varsity and Valencia theatres of Evanston, the new cinema will be erected at the southwest corner of Central street and Eastwood avenue, a section of the North Shore at present without any picture house.

The property, leased from Northwestern University for 35 years, fronts 150 feet on Central and 140 on Eastwood. The new theatre will stand in the rear of the present row of one-story stores with a wide entrance at the west end of the property, where three of the present shops will be wrecked. The remaining shops will be modernized and both stores and playhouse will be air-conditioned.

Of terra cotta and glass, the theatre entrance will be ultramarine blue, white and gold. The auditorium will contain 1,400 main floor seats and a small loge balcony seating 400. The theatre has tentatively been named The Stadium.

Architect Pridmore was a pioneer in the sky effect auditorium, used for the first time in the Cort theatre. He recently designed two playhouses for the Texas centennial at Dallas.

▽

Edward Fontaine, Paramount district manager for the Chicago, Milwaukee, Indianapolis and Detroit exchanges, held a sales meeting for salesmen, bookers and ad managers of these offices last Saturday at the Palmer House. To the 32 attending, Fontaine outlined the new product that was announced last week at the sales meeting for executives here and also told the men of sales policies.

▽

"The King Steps Out," Grace Moore's latest starring picture, which played at the Chicago theatre last week, returned Wednesday to the Loop and is now current at the United Artists theatre. B & K executives, who felt the picture did not gross what it should on the first Loop engagement, brought it back for the clientele of the United Artists. "Under Two Flags," after two weeks at the Chicago, was another film brought back into the Loop after two weeks. It was set in at the Apollo and started off at a fast pace. "Bullets and Ballots" at the Roosevelt was moved into the Garrick and it too is doing excellent business. "Private Number," which did unexpectedly well at the Chicago, was moved into the Roosevelt.

▽

Ruth Doyle, secretary of the Seattle Film Board of Trade, returned westward last Tuesday after spending a part of her vacation with Miss Emma Abplanalp, local film-board secretary.

▽

Henri Elman is in New York lining up more product for the coming season. Elman's Capitol Film Exchange, it was learned, will have about twice the amount of product to offer.

▽

In Chicago between trains, either catching the Santa Fe Chief or the Century, were the following celebrities: Will Hays, Edna Mae Oliver, Virginia Pine, Harry Sherman, Bill Boyd, George O'Brien, Marguerite Churchill, Charles R. Rogers, Bobby Breen, Carl Laemmle, Sr., David Loew and John Boles.

▽

Walter Brown of Ross Federal is on a tour of the various offices of his territory. After he completes his tour he will take a vacation trip.

▽

Henry Herbel and Clyde Eckhardt are in New York. Herbel is attending the Universal sales meeting and Eckhardt is attending to business at his home office. Eckhardt will stop over in New York long enough to see the Joe Louis-Max Schmeling battle.

Mildred Early, of the QUIGLEY PUBLICATIONS staff in Hollywood, stopped over in Chicago between trains the first of the week en route to Toronto, Canada, by way of Detroit, on her vacation.

▽

Another Hollywoodian, Oma Jane Wilson, secretary to director Irving Cummings at 20th Century-Fox, was a Chicago visitor this week. Miss Wilson is on a trip to New York and other eastern points. She will return to Hollywood late in July.

▽

Bobby Breen, youngest conventioneer, en route to the RKO-Radio sales meeting in New York, was a visitor for a few hours. He was with his sister, and reporters at the train besieged the youngster for stories and pictures. He will appear at the sales convention while in the East and then return to Hollywood for his picture which Sol Lesser will produce for RKO.

▽

Irving Mack has taken to trade-paper reporting again. This time it is in the easier fashion. He writes letters to the office and lets the copyreader worry.

▽

Due to an agreement with other railroad lines operating in the west, the Chicago, Burlington and Quincy will drop its plan of showing motion pictures in the diners of Denver-Chicago trains.

Although the plan has met with a marked degree of success with the Burlington, the other railroads have not found the plan to their liking and the Burlington will cease to show the films to passengers after July 6th.

Originally set for a two-weeks' test, the idea proved popular with train travelers and the company continued it. They found their seating capacity of 38 persons inadequate when the travel was heavy as most of the passengers wanted to see the films offered. Booked through Films, Inc., the pictures were shown on 16mm. equipment and the subject matter was the latest of major productions, both features and shorts. The first picture booked on the train was Paramount's "Anything Goes," which met with the utmost approval of the travelers, who seemed to like musical comedy while traveling.

Whether or not the showing of pictures would be adopted by railroads generally within a short time was not brought out by Burlington executives. Deals with various railroad companies by concerns that supplied films, equipment and operators have failed to materialize, they said.

The general plan for recreation while traveling on trains will result from a conference of railway officials this fall, it is learned. Indications are that one special recreation car will take care of such things rather than a converted diner or club car.

GB Names Talent Scout

Michael Balcon, Gaumont British production head, has appointed Maud Gilroy, London talent scout for the company. Mrs. Gilroy has had experience in numerous theatrical ventures and will cover West End productions, repertory theatres and music halls in her search for new faces.

Jablons to Newark

Freddy Jablons, press agent for Loew's Valencia, Hillside and Willard theatres, Jamaica, Long Island, has left there to become promotion manager of the Newark Ledger.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

INVENTION INVITED

Walk down any Broadway or Main Street in a hundred cities and see theatres big and small bravely displaying freshly-laundered "comfortably cool" valances that flap invitingly in the summer breezes. How they lure when the thermometer is high and the asphalt soft—it's a hardy soul who will not be tempted.

But comes a raw day with sky overcast and the temperature sulking down below—a day when steam-heated flats and open fireplaces are in order. Then does your smart manager snap out to take down the "cool" banners and keep 'em out of sight until old lady Summer gets over her chill?

Your manager does not!

Psychologically there is nothing more certain to keep folks away from the boxoffice than a shipload of "cool" decorations on one of those days.

There ought to be an invention to operate automatically upon "weather" hangings when the temperature drops. But until that comes along, theatremen might save a lot of admissions by rigging up cool banners so they may be removed easily and quickly when the occasion arises.

▽ ▽ ▽

MAY HELP IN SMALLER SPOTS

That Barney Joffee's theatre pass "sampling" idea, much discussed recently in these pages, may be more effective in the smaller communities is confirmed in part by the letter on a following page from Manager J. Glenn Caldwell, who enthuses over the slant as a result of its accomplishments in his territory.

As an instance, Caldwell recites the returns brought about by giving guest tickets to the editor of the weekly in a nearby town where the folks were accustomed to traveling longer distances to other spots for their picture entertainment. Ye ed, in return, came out with a sweet story in his next issue praising Caldwell's house and urging the townsfolk to attend, which prompts the manager to say:

"It looks like we were not doing our job in not seeing the gentleman before now but I'll wager there are a lot of people in every locality that don't know the type of theatre in the nearby town, and if a pass will get them in for the first time, I sure believe in dishing out that pass. . . . I intend using Joffee's ideas in all the surrounding towns that do not have a theatre. . . . "

There is something to be said in favor of the idea when used in nearby communities without adequate theatre facilities for the purpose of encouraging extra regular patronage. But any grand-scale results as sought by Joffee in his recent adventure must, because of location and opposition, be limited in producing more sales at the ticket-window.

▽ ▽ ▽

ARE *YOUR* EARS RED?

No, folks, sez we and patiently, too, there are no dues or money payments of any kind asked for to join up in the Round Table Club. This information is run regularly, but for the benefit of some who still want to know how much it costs to belong—it costs nothing to belong.

A member pays his "dues" by reporting to the Round Table at not too infrequent intervals what he is doing to build up those lines at the boxoffice. These activities are chronicled in the pages for the benefit of the next laddie, who in turn does the same—or at least that's the way it should work.

Catch on—or are your ears red?

▽ ▽ ▽

KIDDING THEATRE ADVERTISING

The gentle spoofing in print of one's product is a newer form of merchandising utilized and evidently with good results by a growing number of advertisers. The kidding note in copy has served many purposes but not to any extent in picture theatre newspaper advertising.

Therefore, the two-column splash on "Dracula's Daughter," reproduced on another page and employed by talented Hal Kopplin, Wometco Theatres ad chieftain, is presented to the readers for their study and reaction. Toning down the horror angle by clever gag lines and using pretty-girl art to chase the spooks, Kopplin reports the new selling angle as helpful indeed in bringing in good business on the date.

▽ ▽ ▽

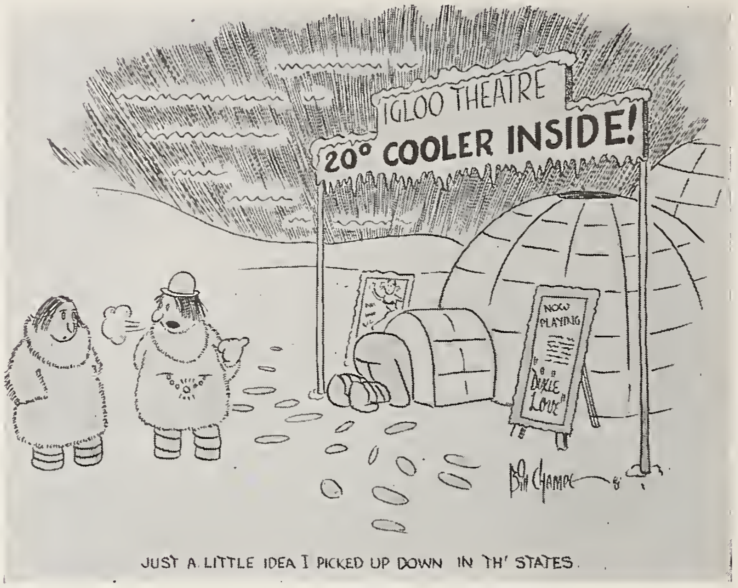
Summer is here, vacation time is upon us and the marching feet of Round Tablers on their way to the Big City is heard in the land. Members planning to visit in these parts are advised most heartily the welcome mat is spread before our door.

The kettle sings, the canary trills, the floor is scrubbed and there's an extra plate at the table.

Folks, the latch string is out.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



JUST A LITTLE IDEA I PICKED UP DOWN IN TH' STATES.

This cartoon was created by Bill Champe, Garnett, Kansas

Private Screening Held for Horse

Giving a private screening of "Strictly Confidential" to a famous racehorse was novel stunt pulled by G. H. E. Selway, Trocadero Theatre, Liverpool, England, tying up to the racing background of the picture. Horse was escorted to the theatre by Major Lockett of the Cheshire Hunt and crowds collected at theatre to witness the spectacle. Newspapers gave breaks with photos of horse standing in the aisle watching the picture. Accompanying shot shows the mare in the lobby.

For "39 Steps," Selway secured sixteen mannequins who displayed the styles from the picture in the Home and Fashion Exhibition in Liverpool. Jane Baxter, GB star opened the exhibition and introduced the mannequins.

"Have You Contributed Lately?"

Speech Tournament Won by Bloxham

Attending college in addition to his duties as advertising manager of the Iowa Theatre, Sheldon, Ia., Don Bloxham recently emerged a winner of the Junior College Speech Tournament. Don's essay was called "Theatre Advertising" and he now has the silver trophy reposing in his office.

"Have You Contributed Lately?"

LOY
Myrna Loy
Warner Baxter
STRICTLY CONFIDENTIAL

Selway's Horse at Special Screening

Let There Be Rain; And There Was Rain

An unusual stunt was put on for "One Rainy Afternoon" by Thornton Sargent, Four Star Theatre, Los Angeles, Cal., when, for a bally, he secured a professional rainmaker who used rockets and similar trick equipment to bring rain while crowds gathered to watch. Gag broke papers with neat stories.

Special break in classified section was garnered using stills in connection with want ads. Nationwide contest for suitable Pickford-Lasky trademark also came in for publicity. Special transcriptions were planted on radio stations and songs plugged by club orchestras.

"Have You Contributed Lately?"

John Barrymore Writes Review for "Fauntleroy"

Neville Reay, assistant to Russell Birdwell of the Selznick Studios spent two weeks in San Francisco working with manager Herman Cohen at the United Artists Theatre for the opening of "Little Lord Fauntleroy." One of the largest breaks was a review of the picture written by John Barrymore commenting on the performance of Dolores Costello Barrymore.

Another big stunt was race between homing pigeons and a midget racing auto from front of theatre to Redwood City, 30 miles away; event was given advance buildup. 200 pigeons were released from crate and the auto, under police escort started for Redwood. Upsetting dopesters, the car won, averaging 50 miles an hour, while the birds did 45.

"Have You Contributed Lately?"

Sweetheart Contest Held at Palace

Sponsored by Billy Rose and the Chamber of Commerce of Lubbock, Texas, Hal Grady at the Palace there arranged for the judging of a "Sweetheart Contest," to take place at his house. Winner received a trip to Ft. Worth to compete in final contest. A total of thirty-six girls entered and out of town judges selected the winner.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

▽ ▽ ▽

ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Three Weeks Advance Sells "Show Boat"

A special sound truck with p.a. system and all decked out with streamers, pennants, etc. (see photo), was used by Jack Granara, RKO Keith Memorial, Boston for "Show Boat." Large overhead art display was planted at entrance with art head of Irene Dunne and smaller ones of Jones, Winninger and Morgan.

Three weeks ahead special animated display was constructed for lobby, representing the rear of a Mississippi River show boat with smoke stacks, etc. Paddle wheels revolved and on various blades were art heads of stars and featured players together with scenes from the picture. Maxwell House salesmen placed special posters in all grocery windows, stores distributing regular exchange heralds to customers with all outgoing orders.

Music stores were supplied with imprinted music wrappers and scene stills, orchestra leaders contacted and special invitations mailed to all leading music critics and music teachers. Window display was arranged in department store tying in national cotton goods week with bales of cotton and stills from picture.

Through cooperation of General Foods, it was arranged to distribute copies of "Songs of the Show Boat" to the first 1,500 ladies attending matinee performance, these were imprinted with theatre and playdates. Public library distributed imprinted bookmarks, this was augmented by display of books and stills, and fifteen foot reproductions of boat with heads of various stars were planted in leading store windows.

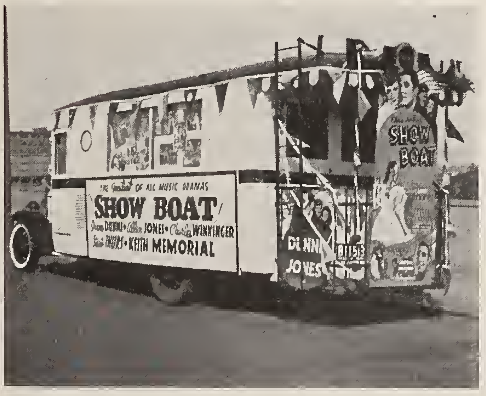
"Have You Contributed Lately?"

Celebrates Third Year Of Mickey Mouse Club

Detailed in our pages in the March 7 issue was complete account of the Mickey Mouse Club inaugurated by George J. Nealeans, Alabama Theatre, Birmingham, Ala.. Club at that time boasted a membership of over 10,000 and George reports that the membership is now international. June 13 marked the third anniversary of the Club which was celebrated by large party at which gifts were presented to all.

George, who incidentally is dubbed "Grandpa Mickey Mouse," will be glad to furnish details to interested members.

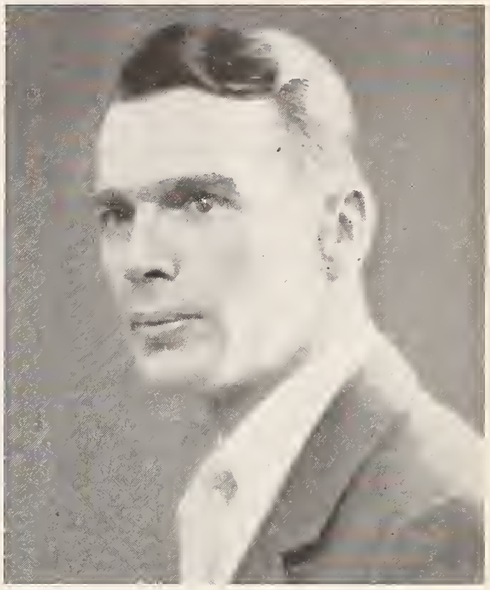
"Have You Contributed Lately?"


THE Greatest OF ALL MUSIC DRAMAS
SHOW BOAT
Irene DUNNE • Allan JONES • Charles WINNINGER
KEITH MEMORIAL
SHOW BOAT
JONES

Granara's Bannered "Show Boat" Truck

MAY PLAQUE WINNERS

R. W. WATERSON



J. LESTER STALLMAN

As announced in last week's issue, the Quigley May Silver Plaque was awarded to R. W. Waterson of the Hoosier Theatre, Whiting, Ind., and the Quigley May Bronze Plaque to Manager J. Lester Stallman of the College Theatre, Bethlehem, Pa. Waterson's entry was on Paramount's "Klondike Annie" and Stallman's on Columbia's "Mr. Deeds Goes to Town."

Marriage License Bureau Tied Up for "Brides"

Each couple taking out a marriage license during the showing of "Brides Are Like That" were ducated by Sammy Siegel, Warner's Hollywood and Downtown Theatres. Couples were presented with neatly printed congratulatory cards bearing invitation and Sammy reports this is the first time the bureau ever permitted distribution of advertising material.

For "I Married a Doctor," Siegel showed the picture to the president, secretary and board member of the Women's Auxiliary of the Los Angeles County Medical Association, comments of these ladies were printed verbatim on cards and distributed to their complete mailing list. Copy at bottom of card read: "Should you attend, please bring this card with you and leave it at the boxoffice to show how we patronize pictures deserving of our association's support."

"Have You Contributed Lately?"

New Taxi Cab Parade Aids "King Steps Out"

Contacting local cab company, Harry Wallen and Max Shane of the Paramount, Los Angeles, Cal., for "The King Steps Out" staged a parade introducing a new style cab. Fanchon and Marco chorines rode in the bannered cars from the theatre to studios headed by the vice president of the cab company to deliver a message from Mayor to Miss Moore complimenting her on her work in the production.

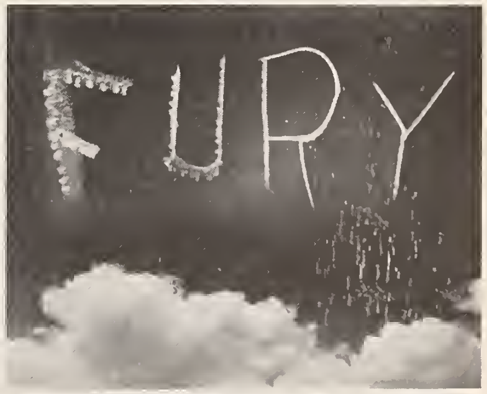
Other features of the campaign were special street car display cards and distribution of pressbook proclamations.

Uses Radio Contest For "It's Love Again"

Tying up local broadcasting station, Frank LaFalce, Warner's Washington theatres zone publicity chief, for "It's Love Again" offered invitations to the first 400 women requesting them. No strings attached to offer.

Government postcards were printed for the occasion with copy as follows: "Please check adjective that you think best describes this new screen discovery—glorious, alluring, fascinating, enchanting," etc., etc. Cards properly filled out and presented to theatre usher entitled holder to one admission at morning matinee.

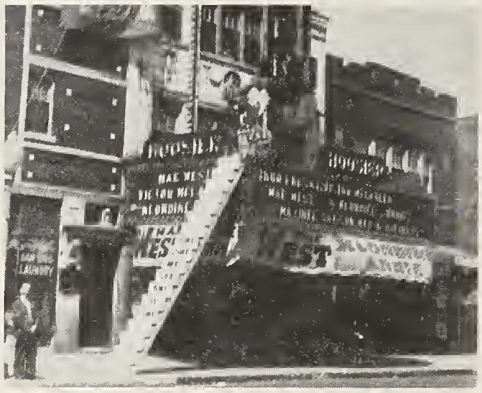
"Have You Contributed Lately?"



SKY WRITING. Credit Howard Dietz and Billy Ferguson, MGM, for this reported first time picture skywriting stunt to exploit opening of "Fury" at the New York Capitol.

Winner of Silver Misses Few Bets On 'Annie' Date

Mayor McNamara Receiving West Wire



Waterson's "Come Up and See Me" Steps

Keeping in mind that Whiting, Ind., is surrounded on all sides by larger cities, with Chicago but twenty minutes away, the town boasting one paper published by a local job printer and local ordinances prohibiting most things, R. V. Waterson, Hoosier Theatre, managed to obtain plenty of breaks on his "Klondike Annie" campaign which netted him the Quigley Silver plaque.

Contacting his local merchants, they went whole-heartedly for his Mae Days tieup. Window cards offering "a gold mine of values not even the like Klondike produced" were distributed, every story and ad sold the picture directly or indirectly and well in advance teaser ads were planted in paper. A lifetime pass was offered to baby girl born on opening day of picture and named for Miss West; Watty says that while unfortunately there were no babes born, the stunt caused plenty of excitement.

Wire and bouquet of flowers sent from the coast by Mae West to Mayor McNamara were presented on the theatre stage (see photo) before capacity house on day before opening, thus Watty garnered considerable extra revenue on the date. Photos and stories were used by the paper, blowups planted in theatre lobby, and windows of cooperating merchants.

Life size pass was also presented to merchant having best trimmed Mae Days window, thus some lively competition was engendered among the stores, each vying with the other and of course selling "Klondike Annie."

Artist Stationed in Lobby

For his lobby, artist was stationed in booth doing pen and pencil sketches of male patrons "in an effort to aid Miss West find a new face for her bar room floor." Watty says the artist's ability to talk fluently and amusingly while sketching was a decided factor in the success of the stunt.

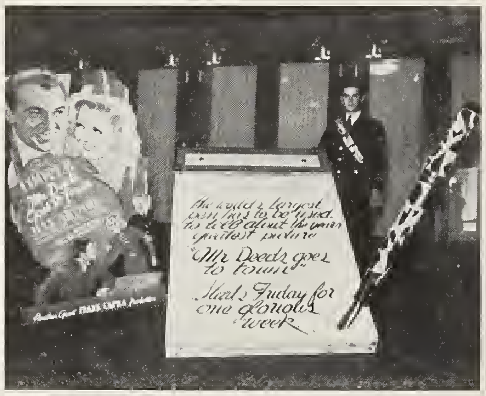
Another stunt Watty used was the distribution of lucky number heralds offering guest tickets to those finding corresponding numbers which were prominently displayed in cooperating merchants' stores.

Roving photographer covered streets offering to take pictures, these were developed while the customers waited and when presented, recipients found their faces in space provided above a streamlined figure of Mae West. In front of theatre steps were built leading to marquee, copy on steps (see photo) reading "Come up and see me sometime"; atop marquee was large cutout of Miss West. With Whiting boasting the world's largest oil refinery in the Standard Oil plant, Waterson offered twenty guest tickets to employees who matched their badge numbers with those posted in front of theatre.

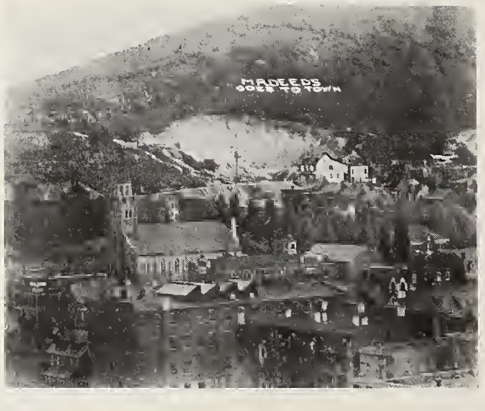
Contest was planted in paper, showing still of West and McLaglen, entrants were to supply dialogue for which tickets were awarded. On all empty store windows "Annie doesn't live here any more" cards were pasted, an old silent screen was placed on side wall of theatre, slides projected from roof of building across the street proved an effective traffic stopper and through tieup with auto dealer, fleet of cars was lined up at theatre offering free rides home from the show.

Bill Loomis and Norman Johnstone aided.

Stallman Paints 'Mr. Deeds' Title On Mountainside


the world's largest pen has to be used to tell about the year's greatest picture
"Mr Deeds goes to town"
Starts Friday for one glorious week

"Mr. Deeds" Giant Lobby Pad



Stallman's Painted Title on Mountainside

On the outskirts of Bethlehem, Pa., there is a range of mountains, the extreme end of which is almost perpendicular and plainly visible to autos and pedestrians from most of the neighboring sections, therefore, with a composition comprised mostly of powdered lime, Bronze winner Lester Stallman, College Theatre, painted "Mr. Deeds Goes to Town" on the side of the mountain in letters thirty feet high (see photo).

Les reports that this stunt caused more interest and comment than anything he has ever tried and so far as he can learn was the first time the mountain had ever been painted.

Italian Population Circularized

With a large Italian population in the city, extra publicity was garnered in the Italian paper, stressing the Frank Capra angle. Co-op page was planted, readers invited to write letters on "What I would do if I inherited $20,000,000." Blanks on which letters were to be written were available only at stores of cooperating merchants.

Giant memo pad carrying picture message was displayed in lobby week in advance (see photo), as was personal endorsement letter blowup. Authentic ensemble worn by Miss Arthur in the production was displayed in foyer ten days ahead, and removed to store window during engagement.

Five and ten also featured a window display of the oversized memo pad message reading "the world's largest pen has to be used to tell about the year's greatest picture 'Mr. Deeds Goes to Town,' starts Friday for one glorious week."

Teaser Ads Run in Advance

Personal notices were run in want ad section of paper, milk bottle tops were used by leading dairy, inserts placed in laundry bundles and advance heralds were printed for house to house distribution. Entire house staff wore imprinted chest bands, posters were used on news agency delivery trucks and 22 x 28's were placed on ceilings of barber shops around town.

Starting three weeks in advance, ushers and ticket takers wore shoulder sashes announcing engagement and all employees started a whispering campaign.

What was reported by Lester to be particularly effective was in addition to regulation trailer, a special announcement made by him from the stage with lights up and curtain's drawn. Endorsement of picture was made each performance.

Philadelphia and New York daily papers have a wide circulation in Bethlehem and in those papers containing rave notices of the reviews at the N. Y. Music Hall and Philadelphia Stanley, Stallman inserted his heralds on the forthcoming attraction.

Bumper strips were used on autos throughout the run, merchants' paper bags imprinted three weeks ahead and announcements made in regular house programs.

Entire window of two of city's leading music stores tied up with musical instruments, stressing particularly the tuba.

Atlantans Given Free Rein In Putting Over Pictures

Newspaper Cooperation Found Most Valuable in Attracting Patrons

by EARLE E. GRIGGS
Atlanta Correspondent

> *Little competition, excellent newspaper relations and plenty of latitude to managers in putting over their shows makes Atlanta something of a standout among those key-cities where these findings do not obtain. The local papers are said to be extremely picture-conscious and with the various theatremen cooperate on contests, tie-ins and other angles in which ready assistance is given by leading stores. Exploitation in the southern city has always been of high standard, and represented frequently among the Quigley Award winners are showmen attached to the Atlanta units of such circuits as Loew's and Lucas and Jenkins.*

Atlanta has been called a "branch office city," meaning that much of its business is that of branches of concerns having main offices in the eastern section, and to a certain extent this is true. But Atlanta is also a manufacturing center, particularly of textiles, it boasting of no less than a score of huge cotton mills; also foundries, leather factories, paper mills, flour mills, etc.

Boasting of nearly 300,000 inhabitants in the city proper, it has a half dozen small municipalities surrounding it within street car distance, which swells what is called Metropolitan Atlanta to close to 400,000 persons.

It has four de luxe theatres downtown and two smaller theatres, all within the fire limits of the business area, and about fifteen suburban houses, practically all of which might be denominated as de luxe, many of which have been built in the past five years, and all of which have been remodeled and brought up to date within that period.

Lucas and Jenkins Predominate

Four of the downtown houses are operated by Lucas & Jenkins, lessees from Publix, one is a Loew de luxer, and another is an independent, operated by W. T. Murray, a pioneer exhibitor and a native of Atlanta. Six of the suburban houses are operated by Lucas & Jenkins and five by Louis Bach, while two others are operated by Oscar S. Oldknow and partners. Oldknow also is interested in the Bach theatres. Seating capacity of all theatres in and near Atlanta (meaning those in the Metropolitan Atlanta area) is close to 35,000, houses downtown being the Fox, 4,500; Loew's Grand, 2,200; Paramount, 2,100; Georgia, 2,100; Capitol, 1,800, and Rialto, 800, these figures being approximate.

The population of Atlanta is predominantly Protestant and a great majority of the working classes are the white collar and skilled labor element, its union organization, the Atlanta Federation of Trades, having about 5,000 members, including organized public school teachers and public works workers.

"Have You Contributed Lately?"

FOR RENT
McKALLIP Co
ROAD GANG

TORTURE RACK. Before leaving the Davis in Pittsburgh for the Harris in Etna, Pa., Ed Siegal used dummy atop marquee for his "Road Gang" date. Stunt created quite a furore.

The maximum admission fee at theatres here is 40 cents evenings, 30 cents afternoons, 25 cents all the time to balconies and 10 cents for children at all hours, while the suburbans invariably have a 10 cents and 15 cents admission to matinee shows and 10 cents and 20 cents to night shows.

The city is almost wholly a "star" city, pictures boasting well-known names drawing definitely better than pictures having spectacular and glamorous settings.

Street cars and private automobiles are about on a par in popularity for transportation to the downtown theatres, the carfare being seven and a half cents and parking fees in plenty of garages 25 cents, while parking lots usually require a 15 cents fee for a few hours' accommodation—and there are plenty of the latter. Transportation to and from the theatres at night is not a problem. One theatre tried the experiment of paying parking fees with each admission ticket, but soon found that it added such a small amount to the box-office that it soon was discontinued as a lure to patrons.

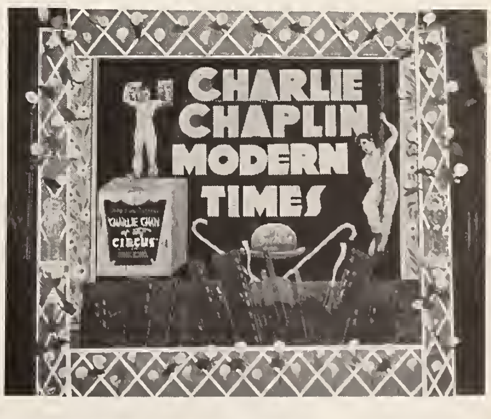
Booking of all theatres is in the hands of booking offices locally located, and the heads of these select and book the pictures, including the short subjects. However, practically every manager is his own inspiration as to his methods of exploitation, each being budgeted as to expenditure, but given a free rein as to methods of advertising and exploitation within the limits of his budget. Very little spectacular ballyhoo is resorted to as the patronage of the theatres, wise to the "ballyhoo," usually resents any effort to "shoo" it into the houses by wild efforts of street advertising. (It might be added here as significant that the bank night lure has brought thousands to theatres in the suburbs, but as a usual thing patrons on those nights that premiums are given do not give a hoot what is on the screen; it is the "bonus" in which they are interested. It may be further added that two of the daily papers in Atlanta have perpetual theatre tieups which offer free tickets for certain types of want ads or with want ads to run a definite length of time and are paid for in advance.) This may prove something as to a certain class—and rather a large class, too—of theatregoer who is looking for a bit of lagnappe with his patronage.

Practically perfect projection is a feature of every theatre, and practically every manager is a fanatic for smooth running and projection of pictures, which has resulted in screen offering of an almost perfect nature, with operators constantly on the alert for breaks, sound interruptions, etc. In a majority of theatres, one of the attaches has as his special duty that of watching the screen and immediately reporting the slightest deviation from the perfect. A result of this alertness is projection of the most pleasing kind.

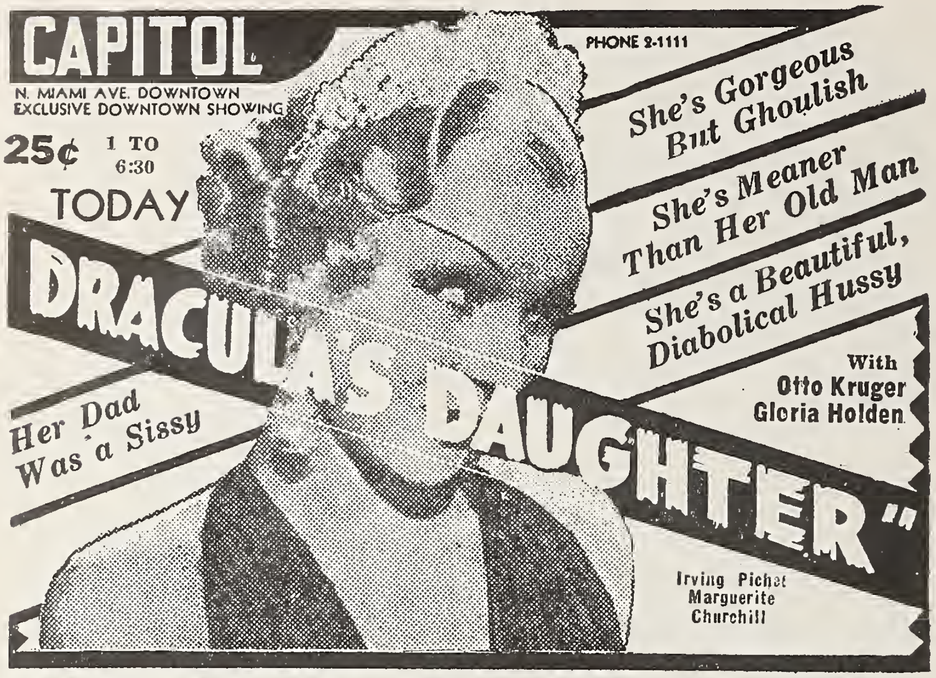
Local Papers Work With Theatres

The Atlanta newspapers are definitely cooperative with the theatres, each of the three carrying a special section in the Sunday editions devoted exclusively to the theatres, and on these pages are carried feature stories not only of local offerings, but gossip of coming pictures from screen writers both in Hollywood and New York. The Atlanta *Georgian* has a daily feature from Louella Parsons, of Universal Service; the Atlanta *Journal* carries a daily feature from Bob Fidler, of the United Press, and the Atlanta *Constitution* has a daily feature from Mollie Merrick, of the North American Newspaper Alliance. In addition to this each daily paper has a screen reviewer who carries reviews of all pictures immediately after opening date, and each paper carries an

(*Continued on following page*)



LOBBY DISPLAY. Constructed by Paul Binstock, Republic, Brooklyn, was this "Times" display, with flasher used in star names, and buildings in foreground of transparency. Note second feature.


CAPITOL
N. MIAMI AVE. DOWNTOWN
EXCLUSIVE DOWNTOWN SHOWING
PHONE 2-1111
25¢ 1 TO 6:30
TODAY
"DRACULA'S DAUGHTER"
She's Gorgeous But Ghoulish
She's Meaner Than Her Old Man
She's a Beautiful, Diabolical Hussy
Her Dad Was a Sissy
With Otto Kruger Gloria Holden
Irving Pichel Marguerite Churchill

KIDDING THE HORROR ANGLE. Deciding that the chill-stuff in Miami was not as boxoffice as it used to be, Hal Kopplin, ad chief Wometco Theatres, took the unusual slant of kidding the date at the local Capitol on "Dracula's Daughter" with copy such as is illustrated in the two-column ad above, blown up for space requirements.

Hollywood Opening Held in Vienna

What was reported by Michael Havas to be a regular Hollywood opening for "Top Hat" was put on by Siegfried Bernfield, advertising and publicity manager of the Apollo Theatre in Vienna. The "who's who" of Vienna's musical circles were present at the opening, outstanding among whom were Franz Lehar, Emmerich Kalman, Jan Kiepura and others. Notables were introduced over radio. Pictures were taken of celebrities as they arrived and later in the evening these shots were shown on screen, as were wires from Rogers and Astaire.

Girls in white dresses and top hats distributed to the ladies small toppers filled with candy, which were promoted from candy manufacturer. Large album for congratulatory signatures on the arrival of Astaire Junior was placed in lobby, book later mailed to the star.

"Have You Contributed Lately?"

60-Day Exploitation Drives Precede Japan First-Runs

To properly launch a picture in Japan, advertising and exploitation campaigns commence two months prior to the first release date, and continues until the picture goes into general distribution, reports Frank Kennedy, RKO Radio manager for Japan. Publicity is confined chiefly to trade papers and fan magazines. There are scores of fan magazines on the market, most of which enjoy splendid circulation for the Japanese as a class are perhaps the most "movie minded" in the world.

In this territory of approximately 93,000,000 people there are about 1,700 theatres, many of which cater exclusively to Jananese produced pictures. Pictures full of action, particularly those dealing with spectacular military events, and socalled "freak pictures" making a direct appeal to the imagination, find the widest market.

Downey Ties Zane Grey To "West of Pecos" Date

The fishing camp of Bermagui, south of Sydney, Australia, is a favorite of author Zane Grey and also part of the circuit supervised by L. A. Downey. So when the famed author made camp there to get some swordfish, Downey arranged for a special screening at King's Hall of "West of the Pecos," one of the Grey stories.

Part of the proceeds were donated to the local life saving club with Grey making the presentation during the program. The event broke in the Sydney papers.

"Have You Contributed Lately?"

Cooper Poses With "Deeds" Newspaper Ad

With "Mr. Deeds" running for seven consecutive weeks at the Liberty Theatre, Seattle, Leroy Johnson, general manager of the Jensen and von Herberg Theatres dispatched a copy of the newspaper carrying the ad to Hollywood and had special still posed with Gary Cooper looking it over (see photo). Still was prominently displayed in lobby and broke newspapers with story.

Cooper Interested in "Deeds"

Atlanta Theatremen Given Free Rein

(Continued from preceding page)

advance story of each theatre's coming picture the day before the opening date. In recognition of this liberality, each theatre, including most of the suburbans, advertises in the daily papers heavily each Sunday, and liberally during the week-days. Personal opinion of the writer is that the newspapers are more valuable in getting the attention of the Atlanta patrons than probably any other kind of publicity year in and year out. Ballyhoos with noisemakers on the streets are forbidden by city ordinance, hence ballyhoos have to be unusual and outstanding to attract any attention on the streets, except in the residential sections.

There is very little except spasmodic opposition for theatres here to contend with, except baseball in summer, when the Atlanta team plays two night games each week, resulting in from 8,000 to 12,000 fans attending. This is a distinct opposition for those nights, but many of the theatre managers are of the opinion that baseball fans attending these night games attend the theatres either on other than baseball nights or in the daytime. However, baseball is practically the only serious opposition to the theatres. There are no dog tracks, race horse tracks or other distractions existent in Atlanta to the extent of being serious opposition, but, like other large cities of like nature, it has its wrestling matches, its amateur baseball games, basketball games, softball games, etc., and these prove an opposition, but only such opposition as is contended with legitimately in other healthy American communities of large size.

Good Show Town for Good Shows

To summarize, Atlanta is a good show town. However, it is not a particularly outstanding show town. Good pictures will do good business; outstanding pictures will do outstanding business. It is conservative in that it will not go out to see just anything, but will crowd into theatres showing definitely outstanding pictures. One of the theatres—the Capitol—has a dual policy, offering stage show in connection with pictures, but does no more than average business week in and week out. It would not be true to say that Atlanta is not a good show town for all types of stage entertainment, for a show headed by Katherine Cornell here a year or more ago at the legitimate theatre (which opens only spasmodically) did turnaway business for four performances, as did Walter Huston in "Dodsworth" recently, but an average stock company folded up here late last summer after four weeks.

Atlanta is a good show town for good shows. And Atlanta's theatre patrons have an uncanny way of detecting good shows. And bad ones, too. Ask Atlanta managers.

"Have You Contributed Lately?"

Rutherford Personal

The personal appearance of Ann Rutherford garnered plenty of publicity for the world premiere of "The Harvester" at the Broadway, Portland, Ore. Broadcast was held in front of theatre with Mayor Carson making formal presentation to Miss Rutherford of Parent's Magazine Award given the picture.

Sea Scouts Aid Cooper On "Follow the Fleet"

Few weeks ahead of his showing of "Follow the Fleet" at the Cove in Glen Cove, L. I., Max Cooper promoted miniature battleship built by sea scouts for display on marquee (see photo). Scouts acted as ushers and were planted at the four corners leading to theatre semaphoring to each other. Bugler on roof sounded assembly, which was the cue for the scouts to send messages "follow the fleet to the Cove Theatre." To first ten persons bringing the message to the lobby, tickets were awarded.

In conjunction with this contest, the semaphore alphabet appeared in local newspaper and contestants advised to study it.

"Have You Contributed Lately?"

Contests Highlights Friedman's "Modern Times" Campaign

A contest was planted in local daily by Mannie Friedman, Fantasy Theatre, Rockville Center, L. I., on "Modern Times" for which passes were awarded those submitting the best list of 25 most valuable contributions to modern times. Another contest was staged in local Theatre and Merchants News with tickets to contestants submitting best limericks pertaining to any of the merchants' advertising in the paper and tickets to those finding most misspelled words.

Imprinted derby hat blotters were distributed at all schools, as were "he's back again" heralds. Ushers dressed as Chaplin with back banners covered streets two weeks ahead, co-op ad page was secured and human interest story on crippled kids attending showing was run in Brooklyn Eagle.

"Have You Contributed Lately?"

Radio Campaign Sells "Things to Come"

A radio campaign of no small proportions highlighted Ray Bell's "Things to Come" date at Loew's Palace, Washington, D. C. Well known announcer conducted six day contest, asking listeners whether they would rather live in 2036 or 1936. Reviewers discussed film over every local station, Station WJSV ran two fifteen minute programs dedicated to the picture and Albert Benham, representing League Against War, discussed film over radio.

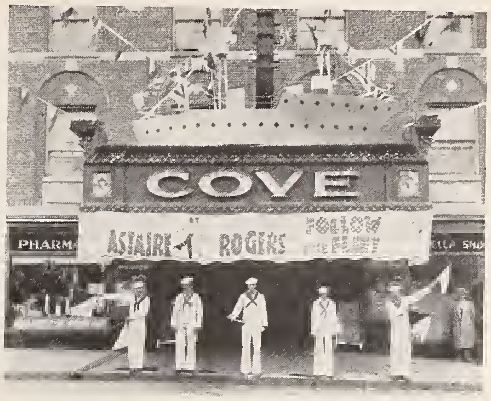
Postcards endorsing film were mailed from New York to selected list, classified ad contest planted in paper and cooperating auto dealer took half page co-op ad tying copy into picture. Newspapers were generous in breaks of preview attended by many notables, and also praised the picture editorially.

"Have You Contributed Lately?"

Hairdressers Association Aids Harman on "Desire" Date

The Hairdressers Association of St. Louis tied in with Homer Harman at the Orpheum for his "Desire" date. Invitations were mailed to all beauty shops for a special advance preview. In addition to Homer contacting the shops, association followed through with postcards, received day ahead of opening.

Four girls in costume covered main streets (see photo) distributing roses with imprinted cards attached, and candy kisses pasted to hearts with cut of Cooper and Dietrich. Men's shops featured window display of latest in toggery with large portrait of Cooper flanked with stills and automobile agency came in with co-op ad, copy reading, "satisfy your Desire for something better, buy a," etc., etc.



Cooper's "Fleet" Sea Scouts

NOW SHOWING
Silk Culture in China

Bronson's "Pasteur" Window Display

MAYFLOWE
REE

Risley's Coffee and Doughnut Bar

Harman's "Desire" Street Bally

Unusual Window Display Used for "Pasteur"

An attractive window display was promoted from leading department store in East Liberty, Pa., by George Bronson, Warner's Sheridan Square for "Pasteur" (see photo). Tying in the angle that one of the greatest contributions to society made by Louis Pasteur was discovery of cure for the silk worm plague, window featured setpiece of eight stills depicting silk culture in China with prominent picture and playdate mention.

Window cards were placed in choice locations, milk bottle hangers delivered to consumers and stencilled streamers used for dairy delivery trucks. Dairy also used huge bannered tank trucks for hauling raw milk to be pasteurized. Hospitals and schools were circularized and managers of large chain grocery made fifteen minute interval announcements over their p.a. systems.

Imprinted paper bags and menus were planted, one sheet with stills and date snipes were pasted on floor of lobby and druggist featured window display with President Roosevelt endorsement of picture.

"Have You Contributed Lately?"

Mayor Writes Bowes; Major Wires Mayor

W. McGeachie, Algoma, Sault Sainte Marie, Ontario, for his Major Bowes short ran a three-column by six-inch ad containing cuts of Mayor McMeekin and Major Bowes. Included was endorsement of the film by the Mayor and a list of prominent citizens who were in accord.

Mac wrote the Major advising him of the ad and Bowes in turn wired Mayor McMeekin, wire blown up and used for front display.

"Have You Contributed Lately?"

Unusual Ad Contest Used By Lavoy for "Pasteur"

An excellent promotion tieup, entire cost of which was written off by cooperating milk company, was secured by Gene Lavoy, Dakota Theatre, Grand Forks, N. D., for "Pasteur." Dairy carried large ads with cut of Muni on a contest for which tickets were awarded winners.

Merchant's slogan, "Pasteurized Milk Is Safe," was carried in ad and contestants were instructed to take the first four letters of each word in the sentence—"P-M-I-S" and with those letters construct sentences using only four words, such as "Pasteur Made Innoculation Safe." It is reported the stunt was very successful.

"Have You Contributed Lately?"

Mother's Day Contest Tied In to "Show Boat"

With Mother's Day coming during his date on "Show Boat," W. W. Risley, RKO Palace, Rochester, N. Y., planted most popular mother contest in the Times Union, paper presenting winner with engraved certificate and Risley contributing corsage and guest tickets.

Through cooperation of coffee manufacturer, booth was set up in lobby at which coffee and doughnuts were served (see photo). Window strips were planted in leading stores, bookcovers and bookmarks given at lending libraries and "Show Boat" booklets placed in hotels and restaurants.

Caldwell in Favor Of Joffee's Method

Although the most has been said, pro or con, on Barney Joffee's pass giveaway wherein folks who had not attended the Tower Theatre, Kansas City, for the past six months were invited to see a show "on the house," the following from Manager J. Glenn Caldwell, Princess, Aurora, Mo., is of interest in that Caldwell adapts the Joffee idea in securing attention from folks in neighboring towns. Here is his letter:

"Knowing that the difference in situations demand different ideas and treatments, I seldom enter into trade discussions, but something happened this week that causes me to throw my lot with Mr. Joffee of Kansas City and his "pass" stunt.

Personally I don't believe in having a lot of annual passes, but Mr. Joffee's idea was not of that variety. He wanted to get into his Tower the folks who had never attended and the way he worked it, he no doubt accomplished his aim.

Now, we have a small town 40 miles from Springfield, Mo., with several small towns in between. We advertise extensively and I had thought every show-going person had at least been in our theatre once.

One of the newspapers in which we carry an ad, twelve miles away, the editor had never attended our theatre. He just didn't attend shows, unless he was out of town or went to Springfield. I sent him a pass for his family to see a show—he came—and in the next week's issue of his paper he carried in his column a nice boost for our theatre, saying he did not know our theatre was so nicely equipped, sound so good, etc., and he did not see why folks would drive 24 miles to Springfield for shows when our theatre offered everything the Springfield houses did, and ours was twelve miles nearer.

It looks like we were not doing our job in not selling this gentleman before now, but I'll wager there are a lot of people in every locality that don't know the type of theatre in the nearby town, and if a pass will get them into your theatre for the first time, boy, I sure believe in dishing it out.

In fact I intend using Joffee's idea in all the surrounding towns that do not have a theatre. I did use the idea locally a few years ago to those that had never heard a "talkie" and I know it made us money.

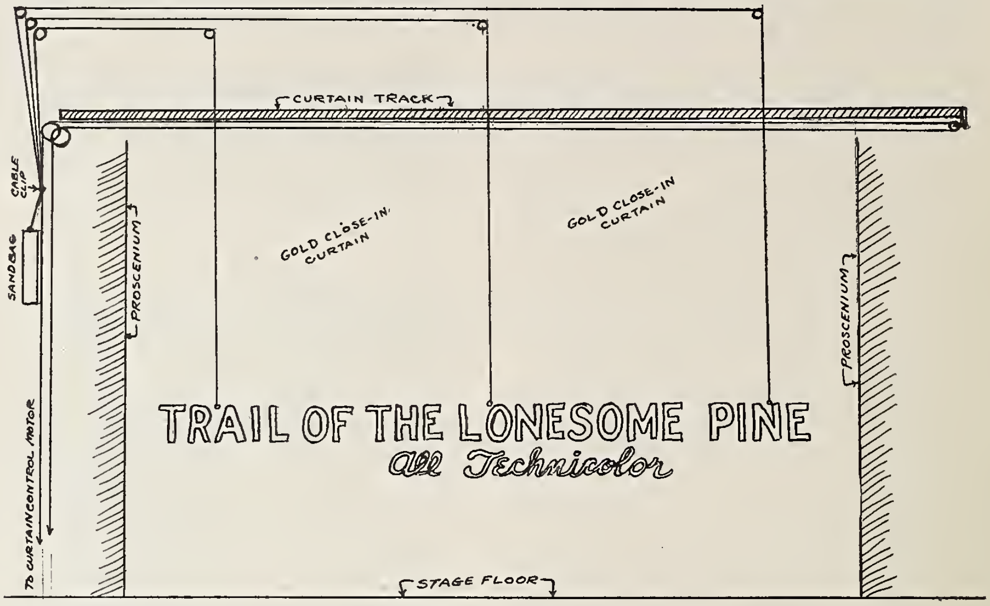
You have to get them in once to bring them back."—J. Glenn Caldwell.

"Have You Contributed Lately?"

AL JOLSON
Singing

ATTRACTIVE DISPLAY. Howard Baker, Rialto Theatre, Pleasantville, N. Y., is responsible for this fine floral display with spinning wheel to plug Mother's Day celebration.

SMART MECHANICAL HOOKUP



Above is illustrated working plan of sign stunt used on stage by Walter Munn, publicist, Braumart Theatre, Iron Mountain, Mich. Letters are 18 inch cutout compo, each in different color, with "technicolor" line in silver flitter. Sign hangs foot in front of curtain, letters mounted on one by two battens painted same color as close-in curtains. By rigging set as shown, sign is automatically flown when curtains open and returns to position when curtains close.

Sign weighed 50 pounds and Munn says if counterweighting is done carefully heavier weights can be flown by curtain control motor. Sign was lighted by color foots plus two 1000-watt spots in wings, spots hooked into dimmer bank so that entire operation was handled from the booth.

Complete Campaign Staged By Garvin for "Red Rider"

R. B. Garvin, Art Theatre, Toronto, Kansas, put on a complete campaign for his Buck Jones serial. Organizing a Red Rider Club, Garvin had membership cards printed and ran a special preview of the first episode free to all kids. At this preview, membership cards were distributed entitling children to a five-cent admission every Saturday afternoon, cards punched each week.

Before the start of the first episode Garvin staged a cowboy and cowgirl parade and for the best costume boy was given a Buck Jones Daisy air rifle and winning girl a suede zipper jacket.

"Have You Contributed Lately?"

Gas Station Ties In With Chakeres on "Deeds"

For "Mr. Deeds Goes to Town" M. H. Chakeres, Regent Theatre, Springfield, Ohio, tied up largest gas station there, who used a man in tux dressed as Mr. Deeds, greasing and refilling cars. Company also carried large newspaper ad with streamer offering ducats to "lucky" cars coming to the station.

Blotters with cut of Cooper and Arthur were distributed in offices, hotels, etc., and motor company cooperated, tying in with title "See our new car and Mr. Deeds." Car was parked in front of theatre during engagement.

Guess Weight And Be Ducated

Out in Hollywood, Howard Ralston, Warner's Ritz Theatre for "Boulder Dam" planted a huge rock offering guest tickets to those correctly guessing weight.

On "Road Gang," Howard piled rocks with large pick at entrance, card reading "the pick of Warner's pictures." Also spotted around town were compo board question marks with copy reading "are such things possible? See," etc., etc.

"Have You Contributed Lately?"

LOEW'S LEAD WITH THE FINEST

NEWSPAPER TIEUP. Ed McBride, Loew's State, Syracuse, tied up Syracuse Journal for lobby display of photos of outstanding news events. Ed also managed to plug his coming attractions.

YOU ARE INVITED TO JOIN UP

CARY A. REEVES
is the assistant manager and treasurer of the Hippodrome in Cleveland where our good friends Ed Miller and Mort Goodman keep us posted. Now we have the theatre tied up about 100%. Cary tells us he has worked for some very good Round Tablers including Sig Solomon, Bob Weitman, Frank Cost and Al Beckerich. Reeves served his apprenticeship as student manager at the Brooklyn Paramount and worked on the service staff of the Brooklyn Albee and New York Hippodrome.

▽

J. K. KERR
is right here in New York City managing the Alpine Theatre, an uptown neighborhood house. Well, Kerr, there's nothing to keep you from dropping in on us next day you have off and getting personally acquainted. Remember the welcome mat is out and we're always glad to see our friends.

▽

JOHN ROWBERRY
in Elko, Nevada, manages the Hunter Theatre and says he started in showbusiness as usher at the Paramount in Salt Lake City, serving as head usher and then doorman at the Capitol. From there, John went to the Paramount Film Exchange and then to Universal as Accessory manager, the latter position he held until assuming his present job.

▽

IRVING LAMBERT
is down in Granger, Texas, managing the Tab Theatre which he owns. Irv says he started as a musician in New York and was always interested in showbusiness. Started doing everything around a theatre and then became a manager. After a shot at that Lambert decided to acquire a house of his own and we now find him operating the Tab.

▽

HAROLD THOMAS WALKER
manages the Strand Theatre out in Minto, N. D., and since he is the first member we have had join up from that city, the responsibility of keeping us posted rests entirely on your broad shoulders, Harold. You've got a moral obligation to the Club anyway, so keep in touch with us.

▽

OSCAR A. BROTMAN
out in Chicago manages the Avaloe Theatre. Oscar started in peddling programs, became supervisor of all program distribution, usher, chief of service, aiding in publicity, then publicity director, assistant manager and then managing director in his present job.

▽

CARL STEINMETZ
formerly connected with the Randforce Circuit in Brooklyn is now managing the Broadway Theatre in Woodcliff, N. J. Unless we're very much mistaken, Carl, when you came into the office to join up you promised to keep us posted on what's what out your way. Well, we're still waiting. What do you say?

This poster head of Kay Francis was created by J. Forrest Qualls, artist at the Rialto, Denver. It was done in pastel on velour and measured three by four feet. Colors ran from light blue highlights into deep shades of purple and blues on the right side of the face, the left side done in vivid flesh tones with cream highlight.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

John P. Goring
A. Gostol
Alexander Gottlieb
M. Gottlieb
Carl Graff
Joe Graff
G. S. Granger
Wilbur B. Grant
Albert J. Grasgrin
Dewey M. Gray
Oscar L. Gray
Wm. L. Greenbaum
Gordon Greene
Robert L. Greene
William C. Gregg
H. L. R. Gribble
W. R. Griffith
Earle E. Griggs
Clarence Groetke
Bob Gross
Irving Grossman
Len Grotte
Samuel Gruber
Luther V. Gucker
W. L. Gullett
Jay H. Guthrie
M. Hass
T. L. Henrich
W. Haas
Mason R. Hall
Wanda Hall
Theodore Z. Halmi
Frank Hamerman
J. G. Haney
Joseph Hanley
Merrill F. Hanna
K. K. Hansen
Roy V. Hansen
Charles W. Harford
Frank H. Harrington
David W. Harris
Zack Harris
Edgar Hart
John A. Hart
Frank Harting
H. L. Hartman
C. D. Haug
Elmer Hecht
Paul Hefner
Paul Heiser
Harry J. Helmer
W. H. Hemphill
L. P. Hemsley
H. E. Henderson
Bruce L. Hendon
George Hennesey

W. RAY McCORMACK
exploitation manager of the Indiana Theatre, Madison, Ind., started in showbusiness by writing ads for the Strand Theatre in Crawfordsville, Ind., while advertising manager of the Crawfordsville *Journal*. Ray also published a theatre program for the theatre. In 1924 he joined Universal as exploitation director of the Indianapolis branch, remaining there for two years, when he left to go with the Luna Amusement Co. of Lafayette, Ind., as advertising and publicity manager. After that we find Ray Back in the newspaper game for three years and with United Artists exploitation staff, which post he held until his present assignment.

▽

F. S. NORTON
manages the Strand Theatre in Oshkosh, Wis., and since joining the Club has remained silent. You'll have to do better than that, Norton, remember your obligation to your brother members just begins when you sign up; we expect to hear from you in not too infrequent intervals. So how about an account of your more recent activities?

▽

HAROLD TEEL
is the assistant at the Strand in Oshkosh, which makes that theatre 100% Round Table. Hal started at the tender age of seventeen and has served under some of our most active members, working for S. S. Holland in Elkhart and Harry Mintz, Hammond, Ind. Teel started as usher in Danville, Ill., at the Palace, later was transferred to the Fisher and left there to go to the Paramount in Hammond. Hal went along on up until we find him with Horton at the Strand.

▽

F. J. KAISER
is the advertising manager of the State, Winona and Avon Theatres in Winona, Minn. Kaiser started as prop boy and usher with McCarthy Bros. at the Orpheum in Aberdeen, S. D., ushered at the Blue Mouse in Seattle, Wash.; stage hand, projectionist and later manager of the Colonial in Watertown, S. D., for Steffes, and has been in Winona for the past six years.

▽

HAROLD E. OLD
is the assistant manager of the Ohio in Mansfield, Ohio. Hal started in showbusiness five years ago, working on the floor and in 1935 was promoted to doorman and six months later was promoted to his present job and his association with Warner's is the only one he has had.

▽

DAVID KOCH
doing the publicity and advertising of the Broadway in Woodcliff came in at the same time and we haven't heard a word from either of you boys since then. Are you so busy putting over your shows that you can't even drop a fellow a line?

personalities

PHIL ZELLER
formerly of the Glenn Dickinson circuit and recently manager of the McKan in Kansas City, Mo., is opening the Burlingame, Burlingame, Kan.

▽

E. O. BRILES
has taken over the dark Casino at Excelsior Springs, Kansas, and will rename it the Lyric.

▽

C. A. WOOLRIDGE
has taken over the old Princess in Kansas City, Mo., and will remodel it.

▽

KEN HOEL
will do publicity for Harris Amusement Co., Pittsburgh, Pa., replacing GEORGE TYSON, who will be in Atlantic City.

▽

W. R. ROBERTS
replaced GEORGE BARBER as manager of the Carlton, Los Angeles; with ERNEST MARTIN taking Roberts' place at the Embassy. LESTER SOLBERG took over the Sunkist, Pomono, from STANLEY KRINER, who went to the Golden Gate, Riverside. W. T. CUNNINGHAM has been placed in charge of the West Coast, San Bernardino.

▽

DICK PRITCHARD
has resigned as manager of the Fox Tower in Pasadena, Cal.

▽

C. O. PORTER
of Carter Lake, Ia., has taken over the Queen, a suburban Omahan theatre.

▽

CLAUDE ALLISON
former manager of the Strand in Indianapolis, is now managing the Elks in New Albany, Ind.

▽

R. R. LIVINGSTON
has taken over the Capitol at Lincoln, Neb., from J. H. COOPER.

▽

HOMER HOWER
has just opened his new theatre, the Capitol, in Kansas City, Mo.

▽

BOYD F. SCOTT
formerly at the Palace in Crane, Texas, is now managing the Texas in Smithville, Tex.

▽

WALTER HENSCHEL
is the new manager of the Village Theatre, Highland Park, Texas.

▽

LOUIE CHARNINSKY
in addition to managing the Capitol, has been made managing director of the Rialto in Dallas, Tex.

▽

FLYNN STUBBLEFIELD
and his charming wife of Louisville, Ky., dropped into Club headquarters to pay us a visit.

▽

HARRY F. McLEOD
formerly manager of the St. Charles, New Orleans, La., will assume management of the newly reopened Strand there.

▽

ROBERT ROBERTSON
formerly at the State in Kansas City, Mo., will manage the Uptown.

The marriage of Ethel Consuelo Hill to Sid Blumenstock was announced on Sunday, April 5, at Belair, Md. Sid is advertising director of Warner's Atlantic City Theatres.

HOWARD JAUDON
has been shifted from the Seminole to the Roxy, Tampa, Fla., with CHARLIE MORRISON replacing him at the former. O. G. FINLEY took Morrison's spot at the Park.

▽

GEORGE BAKER
operating the Electric in Kansas City, Mo., will open the Yellowstone Theatre at West Yellowstone, Wyo., for the summer season.

▽

TONY LACY
former manager of the Louisiana at Lake Charles, La., has taken over the management of the Ritz there.

▽

A. E. HARMAN
is now associated with the Elgin Theatre, Elgin, Ore., as advertising manager.

▽

RALPH SCHAFFER
has been named manager of the State, East Liverpool, Ohio, succeeding FRED WILSON, who has been transferred to the New Garden, Portsmouth.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

LARRY GRABURN
formerly of the Capitol, Winnepeg, and more lately at the Orpheum, is back at his old stand, the Capitol. Larry paid us a visit the other day and was mighty welcome.

▽

CHARLIE STRAW
of Ft. William, has gone to Calgary, Can., where he is managing the Capitol Theatre.

▽

JOHN MORIN
has been named manager of the Palace Theatre in Pittsburgh, Pa.

▽

BERT ACKER
has been appointed manager of the new Editons Theatre in Miami, Fla.

▽

BERNIE BERNFIELD
U. A. exploiteer, Kansas City, has returned there after a little sojourn here in N. Y.

▽

FREDDY JABLONS
publicist, Loew's Valencia, Hillside and Willard Theatres, Jamaica, L. I., has been appointed promotion manager of the Newark Ledger.

▽

DAVE PERKINS
former publicist for M & P Theatres, has accepted a berth with the Schine Circuit in the same capacity.

▽

FLOYD FITZSIMMONS
formerly at the Grove in Freeport, L. I., is now managing the Floral in Floral Park.

▽

WALLACE HAY
of the Garden Theatre in Tampa, Florida, was another welcome visitor to our offices.

▽

G. W. HAINES
of Ripley, Tenn., has acquired the Rialto at Lepanto, Ark.

▽

IRVING DREEBEN
formerly with 20th Century-Fox as advertising sales manager of their New York Exchange, is now associated with National Studios organizing a new department for lobby displays.

▽

WALTER MORGAN
has been made manager of the Colonial in Detroit, Mich.

▽

DON CHAMBERS
is in charge of the newly established M & P Theatres district advertising department in Hartford. Don handles copy for the Capitol, Worcester, Paramount, New Haven and the Allyn in Hartford.

▽

O. H. BRADBURY
manager of the Georgia, Atlanta, closed for the summer, has been shifted to the Fox there.

▽

SEYMOUR L. MORRIS
manager of the Colonia Theatre, Norwich, N. Y., was another round tabler to take advantage of his holidays and come in and get acquainted.

▽

NED COLLINS
is the new manager of the Fox, Sidney, Neb., replacing CARL SMITH.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Varia-
title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are pro-
tions also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after
duction numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger		60	June 13,'36
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		July 15,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36†		
Robin Hood, Jr.		Aug. 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Santa Fe, The	Nina Quartaro-Norman Kerry	June 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		Aug. 1,'36†		
Tundra	Del Cambre	July 30,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien-Moore-Donald Cook	Dec. 15†	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Luck	Patricia Farr-Wm. Bakewell			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadren (G)	Richard Dix-Karen Morley	May 1,'36†	75	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	58	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather In Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Denfender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moere-Franchot Tone	May 28,'36†	86	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	*68	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
Stampede	Charles Starrett-Finis Barton	June 8,'36†	57	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†	64	
(See "In the Cutting Room," May 23,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea			
Blackmailer	William Gargan-Florence Rice			
(See "In the Cutting Room," Mar. 28,'36.)				
Fighter, The	James Dunn-June Clayworth			
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†		
Find the Witness	Marguerite Churchill			
I Promised to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe	Edward Arnold-Joan Perry			
(See "Fer de Lance," "In the Cutting Room," May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Outlaws of Palouse				
Shakedown	Lew Ayres-Joan Perry	July 17,'36†		
Theodora Goes Wild	Irene Dunne			
There Goes the Bride	Chester Morris-Fay Wray			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lacri Deveny	Sept. 10,'36	80	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		
Coming				
Amok	Marcel Chantel	Oct. 15,'36	84	
Kliu, the Killer	Technicolor	Oct. 1,'36	60	June 1
L'Equippage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81	May 23,'36
(Exploitation: June 13,'36, p. 123.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74. 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
(Exploitation: May 16,'36, p. 85.)				
Hearts Didived 955 (G)	Marion Davies-Dick Powell	June 20,'36†	*85	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85.)				
Coming				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 1,'36†	*62	May 23,'36
China Clipper 957	Pat O'Brien-Beverly Roberts	Aug. 15,'36		
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Let's Pretend	Ruby Keeler-James Melton			
Love Begins at Twenty (G) 962	Warren Hull-Patricia Ellis	Aug. 22,'36	*58	May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe	Joe E. Brown-Carol Hughes			
Shrinking Violet	Ross Alexander-June Travis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck	Joan Blondell-Dick Powell			
(See "In the Cutting Room," June 6,'36.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57	May 23,'36
White, Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91	June 6,'36

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Aloxander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				
Coming				
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
His Majesty's Pyjamas (A)	Clive Brook-Helen Vinson-Mary Carlisle		78	May 30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3511	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nine Days a Queen (G)	Nova Pilbeam-Cedric Hardwicke		78	May 16,'36
(Reviewed under the title, "Lady Jane Grey.")				
Paris Long Song	Jessie Matthews			
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre		85	May 23,'36
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon	Aug. 15,'36	66	
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64	Feb. 15,'36
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†		
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	89	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Riding Avenger	Hoot Gibson	June 15,'36†		
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
She-Devil Island	C. Guerro-J. J. Martinez Casado	June 1,'36†	63	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†		
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	
Coming				
West of Nevada	Rex Bell	June 22,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36	62	
Coming				
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36	63	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65	Oct. 14,'33
Song of the Scarlet Flower	Swedish	June 15,'36	80	
Voice of India	Hoefler Expedition	Aug. 1,'36	70	
Womanhood	Eve Gray-Esmond Knight		60	

(THE RELEASE CHART--CONT'D)

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
Dne Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther-Dorothy Dare	June 1,'36		
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36	48	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A)	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
(Reviewed and released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Money	Dnslow Stevens-Kay Linaker			
Murder Will Out				
Three of a Kind	Chick Chandler-Evalyn Knapp			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Dct. 16	65	Dct. 26
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Dct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervcy-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Ah, Wilderness! (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Dct. 4†	98	Dct. 5
(Exploitation: Feb. 15,'36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Dct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Dct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36; p. 122.)				
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College 626	Walter Abel-Edith Atwater	June 19,'36†		
(See "In the Cutting Room," June 13,'36.)				
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oevil Doll, The	Lionel Barrymore-M. D'Sullivan	July 17,'36†		
(See "In the Cutting Room," June 6,'36.)				
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Mclvyn Douglas-Jas. Stewart	Aug. 21,'36		
Great Zegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
His Brother's Wife	Robt. Taylor-Barbara Stanwyck	Aug. 14,'36		
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Old Hutch	Wallace Beery	Aug. 7,'36		
Dur Relations	Laurel and Hardy			
Piccadilly Jim	Robt. Montgomery-Madge Evans	July 31,'36		
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 26,'36†		
(See "In the Cutting Room," Apr. 4,'36.)				
Suzy 518	Jean Harlow-Franchot Tone	July 10,'36†		
(See "In the Cutting Room," June 13,'36.)				
Sworn Enemy	Robert Young-Florence Rice			
Tarzan Escapes	Johnny Weismuller-Maureen D'Sullivan			
Women Are Trouble	Stuart Erwin-Florence Rice			
(See "In the Cutting Room," June 6,'36.)				

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G)	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A)	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
(Exploitation: June 6,'36, p. 121.)				
Collegiate (G) 3529	Joe Penner-Jack Dakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Dct. 25†	125	Aug. 10
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Dct. 25†	60	Dct. 12
Early to Bed	Charles Ruggles-Mary Boland	June 5,'36†	73	
(See "In the Cutting Room," May 2,'36.)				
Fatal Lady (G)	Mary Ellis-Walter Pidgeon	May 15,'36†	*72	May 23,'36
Florida Special (G)	Jack Oakie-Sally Eilers	May 1,'36†	*68	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G)	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girl of the Dzarks, The (G)	Virginia Weidler-G. Erickson	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Dct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Palm Springs (G)	Frances Langford-Smith Ballew	June 5,'36†	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Poppy (G)	W. C. Fields-Rochelle Hudson	June 19,'36	*70	June 13,'36
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G)	C. Lombard-Fred MacMurray	May 22,'36†	*75	May 16,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118.)				
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G)	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†		
General Died at Dawn, The	Gary Cooper-Madeleine Carroll			
Heart of the West	Wm. Boyd-Jimmy Ellison	July 10,'36†		
Hollywood Boulevard	John Halliday-Robt. Cummings			
Johnny Gets His Gun	Ralph Bellamy-Katherine Locke			
Lady Be Careful	Lew Ayres-Mary Carlisle			
My American Wife	Francis Lederer-Ann Sothern			
Return of Sophie Lang, The	Gertrude Michael-Ray Milland	July 3,'36†		
(See "In the Cutting Room," June 6,'36.)				
Rhythm on the Range	Bing Crosby-Frances Farmer	July 31,'36†		
Son Comes Home, A	Mary Boland-Donald Woods	July 31,'36†		
Spendthrift	Henry Fonda-Pat Paterson	July 17,'36†		
Texas Rangers, The	Fred MacMurray-Jean Parker			
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 26,'36†		
(See "In the Cutting Room," June 13,'36.)				
Yours for the Asking	George Raft - Dolores Costello Barrymore	July 24,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luna Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Cappy Ricks Returns (G) 3535	R. McWade-Florine McKinney	Sept. 23	66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3504	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Jean Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36†	66	May 23,'36
(Exploitation: May 30,'36, p. 85.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65	Apr. 25,'36
Hitch Hike Lady (G) 3509	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 18,'36, p .76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverel	Jan. 20,'36†	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room," May 2,'36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
Navy Born	William Gargan-Claire Dodd	June 15,'36†		
(See "In the Cutting Room," May 2,'36.)				
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Down to the Sea	Russell Hardie-Ann Rutherford			
(See "Beneath the Seas," "In the Cutting Room," May 30,'36.)				
Follow Your Heart	Marion Talley-Michael Bartlett			
Gentleman from Louisiana, The	Eddie Quillan-Charlotte Henry			
Guns and Guitars 3573	Gene Autry-Dorothy Dix	June 22,'36†		
(See "In the Cutting Room," May 16,'36.)				
Hearts in Bondage (G)	James Dunn-Mae Clarke	Aug. 15,'36	*70	June 6,'36
Ticket to Paradise 3508	Roger Pryor-Wendy Barrie	July 10,'36†		
(See "In the Cutting Room," May 30,'36.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36†		
(See "In the Cutting Room," May 23,36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36†	85	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36†	81	May 2,'36
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96; June 13,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 129, 130.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	Jas. Barton-Margaret Callahan	Sept. 20†	68½	Oct. 5
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 18	96	Oct. 12
Last Outlaw, The (G)	Harry Carey-Hoot Gibson	June 19,'36†	*73	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
(G) 602	Lionel Barrymore-Helen Mack	Sept 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Return of Peter Grimm, The				
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	98	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84; June 13,'36, pp. 126, 127, 128, 129, 130.)				
Two In the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two In Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bunker Bean	Owen Davis, Jr.-Louise Latimer			
(See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)				
I Won't Dance (tent. title)	Fred Astaire-Ginger Rogers			
Marry the Girl (tent. title)	Barbara Stanwyck-G. Raymond			
(See "In the Cutting Room," May 30,'36.)				
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss	Anne Shirley-John Beal			
(See "In the Cutting Room," May 23,'36.)				
Mummy's Boys	Wheeler and Woolsey			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels In White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele			
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan In Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The (G) 636	Dionne Quintuplets-Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,36, p. 86 June 6,'36, p. 124.)				
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	*75	Apr. 18,'36
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	*65	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
Human Cargo* (G)	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody* (G)	Jane Withers-Ralph Morgan	June 12,'36†	*72	Mar. 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29†	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 28
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	*75	May 30,'36
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sins of Man (G) 648	Jean Hersholt-Done Ameche	June 19,'36†	*85	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G)	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Aisle*	Brian Donlevy-Gloria Stuart	July 24,'36†		
As You Like It	Eliz. Bergner-Laurence Olivier			
(See productien article, June 13,'36, p. 16.)				
Border Patrolman, The* 650	Geo. D'Brien-Polly Ann Young	July 3,'36†		
Bowery Princess, The*	Shirley Temple-Frank Morgan			
Charlie Chan at the Race Track*	Warner Oland-Helen Wood			
Crime of Dr. Forbes, The*	Gloria Stuart-Robert Kent	July 17,'36†		
(See "In the Cutting Room," May 30,'36.)				
Educating Father* (G)	Jed Prouty-Shirley Deane	July 10,'36†	*58	May 30,'36
(See "In the Cutting Room," May 23,36.)				
Girls' Dormitory	Ruth Chatterton-Herbert Marshall-Simone Simon			
(See "In the Cutting Room," June 13,'36.)				
High Tension	Brian Donlevy-Glenda Farrell	June 26,'36†		
(See "In the Cutting Room," June 13,'36.)				
Holy Lie, The	Jane Darwell-Claire Trevor			
Pepper*	Jane Withers-Irvin S. Cobb			
Poor Little Rich Girl, The* (G)	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
Ramona	Loretta Young-Don Ameche			
Road to Glory, The (G)	Fredric March-Warner Baxter-Lionel Barrymore-June Lang		*100	June 6,'36
Sing, Baby, Sing	Alice Faye-Adolphe Menjou			
To Mary—With Love	Warner Baxter-Myrna Loy			
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room," May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Explitaotion: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36 p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 84; May 16,'36, p. 82; May 30,'36; pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp, 122, 132.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
(Exploitation: June 13,'36, p. 122.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15.'36, p. 81; Feb. 29.'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come and Get It	Edward Arnold-Frances Farmer			
Dodsworth	Walter Huston-Ruth Chatterton			
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
(See production article, June 6,'36, p. 14.)				
Gay Desperado, The	Nino Martini-Ida Lupino			
I Stand Condemned (A)	H. Baur-Laurence Olivier	July 10,'36†	76	Nov. 30
Last of the Mohicans, The	Randolph Scott-Heather Angel			
Man Who Could Work Miracles, The	Roland Young			

(THE RELEASE CHART--CONT'D)

Title Star Rel. Oate Running Time Minutes Reviewed

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	*72	May 9,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Oorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Ounne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole!	Ann Preston-Henry Hunter	June 14,'36†		
(See "In the Cutting Room," May 9,'36.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	*115	May 9,'36
(See musical analysis, May 9,'36, p. 65.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Oorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crash Donovan 9031	Jack Holt-Nan Gray	July 12,'36†		
(See "In the Cutting Room," May 30,'36.)				
My Man Godfrey	William Powell-Carole Lombard	Aug. 30,'36†		
(See "In the Cutting Room," June 6,'36.)				
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug. 9,'36		
Ride 'Em, Cowboy	Buck Jones-Luana Walters			
Two in a Crowd	Joel McCrea-Joan Bennett	Aug. 23,'36		
Yellowstone		July 26,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Ooyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Ooyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				
Parole	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Oam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Sons O'Guns (G) 911	Joe. E. Brown-Joan Blondell	May 30,'36†	*85	May 2,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G)	Fredric March-O. De Havilland	Aug. 29,'36	*138	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Killer, The	Barton MacLane-June Travis			
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Blood Lines	Patricia Ellis-Dennis Moore			
(See "In the Cutting Room," May 30,'36.)				
Cain and Mabel	Marion Davies-Clark Gable			
Cave In	Jean Muir-Barton MacLane			
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Green Light	Errol Flynn-O. De Havilland			
Green Pastures, The (G)	Rex Ingram		93	May 30,'36
(See production article, May 2,'36, p. 16.)				
Hot Money 926	Ross Alexander-Beverly Roberts	July 18,'36†		
(See "In the Cutting Room, May 2,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sendergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 1,'36†	60	May 16,'36
Lone Star Ranger	Dick Foran-Anne Nagel			
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118.)				
Mistress of Fashion	Kay Francis-Claude Rains			
Public Enemy's Wife 913	Pat O'Brien-Margaret Lindsay	July 25,'36†		
(See "In the Cutting Room," May 30,'36.)				
Satan Met a Lady 912	Warren William-Bette Oavis	Aug. 8,'36†		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim	Pat O'Brien-Henry Fonda			
Sweet Aloes	Kay Francis-George Brent			
(See "I Give My Heart," "In the Cutting Room," June 13,'36.)				
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
Trailin' West	Dick Foran-Paula Stone			
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				
Way for a Pirate	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Oec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lillian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Oays of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	6½
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)	June 20,'36†	
Disorder in the Court (3 Stooges)	May 30,'36†	17
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)		
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde	May 15,'36†	18
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms	June 24,'36†	
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm	May 15,'36†	10
Hunters' Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	10
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	10
Tomorrow's Champions	July 23	10
Sport Magic	June 13,'36†	9½
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics	June 27,'36†	
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles	June 5,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	10
No. 11—	June 26,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'36†	19
Peaceful Relations	June 19,'36†	2 rls.
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 2-,'36†	6
Barnyard Amateurs	Mar. 6,'36†	6
Busy Bee, The	May 29,'36†	6
Circus Days	Sept. 6†	6
Farmer Al Falfa in the Hot Spell	July 10,'36†	1 rl.
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Kiko the Kangaroo	July 31,'36†	1 rl.
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Puddy the Pup and the Gypsies	July 24,'36†	1 rl.
Rolling Stones	May 1,'36†	6
Sailors' Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	9
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
St. Helena and Its Man of Destiny	May 16,'36†	
Victoria and Vancouver	Jan. 25,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-IZING **(Happy Harmonies)**		
14—Old Plantation, The	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jnoker Diamond	Mar. 28,'36†	10
Let's Oance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Primitive Pitcairn	Oec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARAOE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Oec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Oays at Lido	Sept. 28†	20
OUR GANG		
Arbor Oay	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
SPECIAL		
Audioscopiks		8
TODO-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29'36†	20
Top Flat	Oec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

Title	Rel. Date	Min.
BETTY BDOP CARTODNS		
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan 31,'36†	7
Be Yourself	July 17,'36†	1 rl.
Henry, The Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Dct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
CDLDR CLASSICS		
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†	1 rl.
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Dct. 18†	10
Breezy Rhythm Hal Kepm and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Dct. 4†	8
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36†	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Fashions Ina Ray Hutton and her Melodears	July 3,'36†	1 rl.
Music in the Morgan Manner Russ Morgan and Drch.	June 12,'36†	
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Oeutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsdoy Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The Betty Jane Cooper-Oonald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11
PARAMOUNT PICTORIAL NEW SERIES		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10—Toilers of the Oeep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—	June 19,'36†	
No. 13—	July 17,'36†	1 rl.
PARAMDUNT VARIETIES		
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions in Love	July 24,'36†	1 rl.
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 12,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 3,'36†	1 rl.
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
PDPEYE THE SAILDR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Dverture, The	Dec. 6†	8
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMDUNT SDUND NEWS Two Editions Weekly		
POPULAR SCIENCE **(Cinecolor)**		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
No. 6	July 17,'36†	1 rl.
SCREEN SONGS		
Hills of Dld Wyomin', The The Westerners	July 24,'36†	1 rl.
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon Abe Lyman and Drchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Junmping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Oec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	

RKO RADIO

Title	Rel. Oate	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
EASY ACES		
Capital Idea	Oct. 4†	10
Oebonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR CDMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5,	20½
Gasoloons	Jan. 3,'26†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me To Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
MAJDR BDWES' AMATEUR THEATRE DF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Dct. 4†	20
No. 4	Dct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH DF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Dct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS Released twice a week		
PATHE REVIEWS Released once a month		
PATHE TDPICS Released seven times a year		
RAOIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Mooly Moo Cow and the Indians	Nov. 15†	7½
Mooly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Oog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Oown the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Wholesailing Along	May 29,'36†	17
VAGABONO ADVENTRE SERIES		
Quebec	Aug. 2	9½
WORLD DN PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Dct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY **(General Electric)**		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTDN		
Alchemist's Hourglass, The		18
PAT GARYN		
D'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES DF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Dccupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade. (Color)	Sept. 4†	8½
17. Pluto's Judgment Day.	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves		10

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 6)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard- Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	2 rls.
Blasted Event, A Johnny Berkes	July 11,'36†	

BROADWAY BREVITIES

Title	Rel. Date	Min.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy- Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy- Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
When You're Single Cross and Dunn	May 16,'36†	2 rls.
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods- Claire Dodd	July 4,'36†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36.	1 rl.
No. 22—Porky's Pet	July 11,'36†	

MELODY MASTERS

Title	Rel. Date	Min.
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apolion and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 14,'36†	

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 22—When I Yoo Hoo	June 27,'36†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.

PEPPER POT

Title	Rel. Date	Min.
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 Episodes)		
Robinson Crusoe Mala		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The Robert Livingston- Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Clutching Hand, The Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams—Jean Rogers	Oct. 21†	20 (each)

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Congress Adjourns Without Enacting Film Legislation

Political Campaign Films To Compete with Theatres

Stage Shows in Decline as DeLuxe Theatre Attraction

Argentine Producers Seek Protective Quota Measure

"Frozen Money" Problem is Stifling Industry in Spain

Governmental Edicts Impose New Regulations in Hungary

Convention Season Ending; 30 Companies List Product

"Under Two Flags" is Box Office Champion of Month

Columbia Announces 58 Features for 1936-37

VOL. 123, NO. 13 — In Two Sections — Section One JUNE 27, 1936

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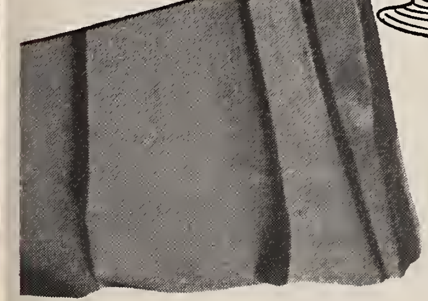

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Already thousands of exhibitors are again proving themselves smart—they have signed for 1936-37.

DRIVE AHEAD WITH 20th CENTURY-FOX

IN 1936-37

MOTION PICTURE HERALD

Vol. 123, No. 13 June 27, 1936

THE LAW and GREEN PASTURES

BECAUSE the letter but not the spirit of law is at issue, that extraordinary and most orthodoxly acceptable production, "The Green Pastures," in its motion picture version is in a temporarily difficult position with the British censorship. Also an unhappy consequence is that the difficulty tends to extend itself in other parts of the empire.

There is, most broadly speaking, no proper exception to be taken to the purpose of the law involved in the matter. It is in substance a prohibition against the portrayal of any representation of God or Christ. The intent obviously enough has been protection of the feelings of the devout, protection against blasphemies, against invasions of taste.

However, like many another blanket prohibition, it can not always apply in justice. "The Green Pastures," by the genius of its concepts and execution, contrives to serve precisely the same human and social and religious interests as the law which is now being read against it.

It is to be hoped, and anticipated, that the spirit and not the letter will ultimately prevail in the final decisions of the authorities.

△ △ △

SUCCESS IN ACADIA

IT IS A JUNE afternoon for loitering thoughts in our rose tinted cubicle atop our high tower where the roar of midtown Manhattan comes out of the busy traffic of the canyons like the distant thunders of a cataract.

Down there along the streets is a city world mad with haste and things to do.

But we've been away for a spell—just in fancy, day-dreaming through a happy little movie success story encountered months ago on a journey into the Evangeline country of Louisiana, where live oaks pendent with Spanish moss stand over the lazy waters of the bayous inviting one to engage in doing a vast deal of nothing.

It is Lafayette Parish, and the seat and capital, a very French little city, also bears the same honored name. Eighty-odd per cent of the people are French speaking 'Cajuns and in the back country many of them have no other language until circumstance brings them to town.

The smallest motion picture theatre of Lafayette is the Royal, a nickelodeon type house, substantially unchanged since the day that it was built many and many a year ago. And the conspicuous motion picture success of the region is Mr. Paul Blanchet, owner of the Royal, with its three hundred and fifty hard seats. Around the corner and down the street is the competition, The Jefferson, circuit house, de luxe, imposing and capably managed by L. D. Guidry, for the Southern Amusement Company, circuit, of Lake Charles. But competition is friendly in Lafayette. A policy is a policy there. Mr. Blanchet's policy is to do nothing about The Royal but to run it, indefinitely, and probably forever, undecorated, unimproved, a little theatre very much of the people who want their world as it is.

Paul Blanchet came out of the mossy back country a little boy. He became bootblack, errand boy, newsboy, bartender. He made friends, studied success. He went to war, came home and became in time a bank clerk. He learned about money, too. Then he bought the nickelodeon. He operated it in person. He made more friends. He made it pay. He bought real estate, country acreage, invested here and there, prospered, became a power, a political influence. When one does anything in Lafayette one sees Mr. Paul Blanchet about it first. He arranges matters.

Paul Blanchet's interests have long outgrown the fusty little Royal, but he keeps it, a community institution and center, very like in function to some country newspapers. A brother-in-law is the manager, Mrs. Blanchet and a sister take turns at the little box office. Many of the customers of the remarkably steady patronage of today are grown-ups who got their first taste of the movies on passes that Paul Blanchet gave them when they were wistful kids in the street. He is still making customers for the years to come the same way.

When the religious little community of Lafayette needs a theatre gathering place it always finds the Royal available, M. Blanchet obliging. The Royal is their place, homely, unpretentious, close to the ground. They do not have to dress up to go to the Royal.

It was the strength that he built shaking hands and nodding welcomes at the Royal that gave M. Blanchet the victory a couple or so years ago when he had a difference with the Huey Long machine of Louisiana. No matter what the issue was, the vote was for what M. Blanchet was for.

So down there in the 'Cajun country is one of the motion picture's real successes, in the Royal and Mr. Blanchet—typical of a few thousand others, not looming large "on the big time," but big in Hometown, the best town in America.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Epitaph

Congress finally adjourned this week, and with adjournment came death to a score of bills that would have considerably affected the present structure of the motion picture, especially in its relations between exhibitors and distributors. These would have been altered by the proposal to outlaw compulsory block booking, among other practices.

Adjournment, too, brought "suggestions" from the Securities and Exchange Commission for legislation correcting trusteeship operations, bankruptcies and reorganizations, the SEC citing film cases as examples of the exploitation of security holders.

The Congressional situation is reviewed on page 13.

Spellbinders

Fears of exhibitors that political ballyhoo this year would prove dangerous competition are justified in the declarations of both major parties that tentative plans call for extensive use of radio and the screen during the campaign. Elaborate shows are to be staged on the air waves, and sound trucks carrying short subjects and filmed speeches are expected to add to the hullabaloo.

The outlook for the political wars from the exhibitors' viewpoint is analyzed on page 18.

Pullman Problems

Adding to the comfort of passengers on long train rides, film shows are now a regular nightly feature on five Chicago, Burlington and Quincy crack trains between Chicago and Omaha and Denver. While physically adequate, the innovation presents other problems.

For particulars, see page 34.

Actors' Income Tax

Actors who accept engagements abroad are often puzzled as to how the Government of the United States will levy on their income. Actors' Equity Association, at the behest of British Actors' Equity, asked the treasury department for a ruling, and got it.

The text of the official ruling is on page 68.

Klaw's Passion

Marc Klaw's death brings anecdotes of his little known career in the motion picture, a career that started when he made a motion picture on the Passion of Christ and attempted to fight off competitive efforts on the grounds that he had the exclusive rights to film the Passion!

See page 55.

Stage and Vaudeville

Admittedly on the way out, although there are some dissenters, vaudeville, which sank low last season, will find scarcely any place in motion picture theatres this summer, and indications for the fall are not heartening to those who are fighting to "save vaudeville."

A survey of the situation in the season just ended, with a preview of the future of vaudeville, is given on page 15.

Restoration of the legitimate theatre to its former effulgence is the aim of a campaign planned by Actors Equity Association, in unison with the producers, playwrights and other stage interests. William A. Brady fathered the idea.

What it is all about, and other developments in the field of actors and the drama, are related on page 15.

* * *

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The Hollywood Scene Page 49

What the Picture Did for Me Page 71

Showmen's Reviews Page 42

The Cutting Room Page 52

Productions in Work Page 67

Box Office Champions for May Page 30

Managers' Round Table Page 79

The Release Chart Page 89

Technological Page 74

Chicago Page 78

Box Office Receipts Page 75

William Fox's Quandary

One of the surprises of many a year in the federal bankruptcy courts of many surprises came this week when William Fox, trying to explain a voluntary bankruptcy petition, claimed his "millions and millions and millions of dollars" are gone, and now he must borrow $100 here and $100 there with which to pay the lawyers who defend him in the many litigations that involve him.

Mr. Fox's testimony and the causes leading up to the bankruptcy, as brought out in the courtroom in New Jersey, appear on page 29.

Hollywood Party

To the British Hollywood party organized by Arthur Taylor, secretary of the London and Home Counties branch of the Cinematograph Exhibitors Association, have been invited exhibitors of France, Belgium, Sweden and Spain. Coming over on the *Queen Mary* and returning on the *Normandie,* the showmen will visit Chicago, San Francisco, Buffalo and Toronto in addition to Los Angeles and New York.

Details of the tour are published on page 59.

Educational

Three hundred delegates interested in the screen as an educational medium attended the national convention of the Visual Education Society, sponsored by the DeVry Foundation, at the Frances Parker School in Chicago last week.

Bill Crouch's story of the week in Chicago appears on page 78.

58 from Columbia

Fifty-eight features for the 1936-37 season were announced by Columbia executives at the company's annual sales convention at the Drake Hotel in Chicago this week. The company will establish a new exploitation service in each exchange area this year.

Details on pages 55-56.

Production Pickup

Production activity continued on the increase last week with twelve new pictures going into work and seven completed. Another was returned for retakes. Radio and Paramount started two pictures each, the remaining eight representing as many studios.

Titles, casts and directors of pictures completed and started are noted by Gus McCarthy on page 49.

Time Table

There will be no double featuring in Hungary after August 20th when new governmental regulations go into effect supplanting rules found ineffective in stimulation of local production. Further, exhibitors will know just how long their performances will run, when to start them and when to stop, because the government has arranged that for them, too. Exhibitors expect bankruptcy and American distributors' agents hold an opposite view.

Details of the new governmental rules and regulations are published on page 53.

Overseas Opinion

Murray Silverstone, chairman of British United Artists, told Hollywood listeners last week that American pictures are in no danger of being eclipsed in popularity in England by the increasingly formidable product of British studios. "No satiation point" is an especially eloquent phrase employed by the visitor in the course of his remarks.

Mr. Silverstone's views are reported in full on page 49.

Griffis Named

Stanton Griffis, of Hemphill, Noyes, brokerage house, was named chairman of the executive committee of Paramount at a meeting of the board of directors on Wednesday. Mr. Griffis answered the question of stockholders, on behalf of the board, at their annual meeting last week.

Story on page 33.

Leave of Absence

Broadway this week had Laurence Stallings, editor of Fox Movietone News, joining RKO, Metro and whatnot, whereas Mr. Stallings, under "a mutual and perfectly amicable arrangement," is merely taking a leave of absence for the summer in order to retire to his summer place in the south to concentrate on his literary ambitions, principally on a new play.

RKO's home office reputedly said privately that a deal is on with Mr. Stallings, and to this, Truman Talley, Fox Movietone chief, explained that there is nothing in Mr. Stalling's contract preventing him from doing feature motion picture work. He pointed out that Mr. Stallings worked on "So Red the Rose" last winter, for Paramount.

Mr. Talley declared flatly that Mr. Stallings is not resigning his newsreel position and that his editorial title will continue on the reel.

Restriction

Out of 51 film importers applying to the Czechoslovakian Film Advisory Board and Ministry of Commerce only 26 were registered. Seven others will receive occasional permits, 5 must wait for further deliberations over their applications and 13 have been denied.

Harry Knopf's survey of trade conditions i nCzechoslavakia appears on page 68.

More Quotas

Encouraged by a sustained upswing in domestic production activities, film producers in the Argentine have placed before the Senate proposals for legislation favorable to further development of local production. The quota law, of familiar pattern, would reduce importation drastically.

Natalio Bruski's story of the movement, with details of the producers' proposals, is published on page 28.

"Frozen Money"

Inability of the solvent Spanish government to provide American dollars for exchange has resulted in a condition threatening to stifle the industry in Spain. Many major accounts are 15 months in arrears. A consortium is being urged as a method of meeting the situation.

The Spanish situation is summed up on page 44.

Divot Makers

Leading lights of the film industry showed their golfing skill or lack of it at the 24th Film Daily tournament held at Glen Oaks on Wednesday. The day included a farm breakfast, lunch, dinner, an evening of fun and even some golf.

The story of the tournament and the list of prize-winners are given on page 48.

Show Boat

The Hudson River show boat Delaware became the first craft of its kind to show motion pictures when it made its initial cruise up the New York river this week. The ship has an outdoor theatre on the upper deck accommodating 850 and equipped by Western Electric for sound and silent films. Only short subjects will be shown at first with features to be added later.

Expansion

With 26 theatres already in operation or actual construction, and 12 more to be opened shortly, the Loew-Metro-Goldwyn-Mayer interests are now found to be engaged in a worldwide upbuilding of outlets for the Metro product in places where such representation has heretofore been unobtainable.

The movement is traced over the four corners of the globe, on page 32.

Remedy

Aiming at correction of a difficult theatre situation credited to a misguided real estate operation some years ago, MGM has offered Barcelona exhibitors a new policy hinging upon long runs of big pictures at high admission prices.

Harry Chapin Plummer's on-the-scene account of the development is printed on page 44.

Open Door

New regulations issued by the Chinese government open the door to foreign producers who may wish to make pictures in that country and enunciate slight restrictions likely to be modified favorably. Contrariwise, a dissociated pronunciamento requires exhibitors to devote sixty per cent of their screen time to Chinese productions, to which trade opinion replies that the aren't that many.

Complete text of the new regulations is published in the story on page 17.

Armistice

After sixteen days of a "stay in" strike which paralyzed the motion picture industry in France, closing many cinemas and preventing distribution of films, industry heads and union delegates agreed on June 18th to terms of a temporary pact worked out by the Minister of Labor, who acted as arbitrator in sessions extending over three days.

Pierre Autre's story of the strike is on page 40.

Television

Scophony, Ltd., has added to the mounting total of television information released in London the assertion that it is equipped to reproduce broadcasts in theatre-sized screen dimensions beginning in July. This is contrary to statements recently released by other television interests.

Personnel and background of Scophony, Ltd., is given on page 59.

This Week in Pictures

BEEFSTEAK FOR "U." Universal wound up its annual sales convention on June 17th with a beefsteak dinner at the New York Athletic Club attended by 240 members of the organization and guests. James R. Grainger, general sales manager, was presented with a scroll.

STUDIO VISIT. Antonio Moreno, en route from Spain to Hollywood, stopped off in England to visit the new Joe Rock studio in construction at Elstree. Mr. Rock is at Mr. Moreno's right, Georgia Harris, under contract to Mr. Rock, at his left.

HELD OVER. Desmond Tester, boy actor in GB's "Nine Days a Queen," has been signed to appear in "The Hidden Power."

GOES ACROSS. W. A. Bach, formerly president of Audio Productions, Inc., has been appointed managing director of Western Electric, Ltd., London, and sailed last week on the Bremen.

STAFF DINNER. Fred W. Lange, Paramount general manager for Continental Europe (third from left, front row), was recent host to company representatives from several foreign countries, and (on his right) John W. Hicks, Jr., company vice-president, at the Lange home in Paris.

[COSMO-SILEO]

COMES ACROSS. Max Milder, managing director of Warner Brothers Pictures, Ltd., was among the passengers arriving on the Queen Mary on her second westward crossing.

CONVENTION END. RKO-Radio closed its three-day sales convention on June 17th with a dinner and show at the Waldorf Astoria in New York attended by 500. A 45-minute production burlesquing industry routine was staged by The March of Time, directed by Ralph Rolan.

CONTRACTED: Claudette Colbert, signed by Paramount for seven pictures, will also make one this year for RKO.

GREETING. (L. to R.) Abraham Lehr, vice-president of Goldwyn productions, greets Mr. and Mrs. Murray Silverstone (chairman of British U.A.), Madame Ouspenskaya, Goldwyn star, and Peter Abbot, her manager, on their arrival in Hollywood, where she will make her screen debut.

INTRODUCTIONS. Doris Dudley, who will play a featured role in "Portrait of a Rebel," Katherine Hepburn feature for RKO-Radio, meets Leo Spitz (left), president of RKO Pictures, and Ned E. Depinet, president of RKO Distributing Corporation, at the organization's sales convention.

AWOL. Bette Davis and Joan Blondell took advantage of a lull in production of their First National pictures to enjoy a beach respite. Miss Davis is at work on "Mountain Justice" and Miss Blondell is playing the principal role in "Stage Struck."

MARRIED. Mollie Cardew, actress, and Theodore Lageard, publicity head of Toeplitz Prod., Ltd., London, were attended by M. D. Ludovico Toeplitz, right. The marriage took place at St. Mary Abbot's, Kensington.

HEAVY DUTY. Wearing a 60-pound dress, made of crystal and silver bugles, Carole Lombard is co-starred with William Powell in "My Man Godfrey," Universal feature production of the Eric Hatch novel, produced and directed by Gregory LaCava.

ANNOUNCES CONVENTION. Sydney S. Horen, general manager, and the administrative staff of Hispano-Fox Film were photographed in the course of a supper round table conference at the Taberna "La Cala" in Barcelona, preceding announcement of a company convention to be held at the Palace Hotel in Madrid, July 24-26, with delegates present from all territories served by the Spanish distribution unit.

FILM REORGANIZATIONS REPORTED TO CONGRESS

Adjournment of 74th Congress Brings Death to a Score of Film Bills and Requests for Reforms in All Trusteeships

Neely Report Charges Present Block Booking System Is Injurious Both to Public and Independent Theatre Owners

The 74th Congress of the United States adjourned at 12:39 on Tuesday morning, leaving Senator Rush D. Holt, Democrat, of West Virginia, droning a filibuster from "Aesop's Fables," and, of more importance to the motion picture, leaving unenacted a score of bills dealing with the film business. All became at once merely incidents of Capitol Hill history.

There was left, too, for the consideration of the 75th Congress when it convenes on Tuesday morning, January 5th, some rather tersely-worded proposals that legislation be enacted to protect security holders from being exploited in reorganizations, bankruptcies, trusteeships and the like. Film cases were cited, particularly that of Paramount, as being typical of those requiring correction and protection through legislation.

Both the Sabath and the Securities and Exchange committees reported to Congress on adjournment concerning the matters of trusteeships and reorganizations.

This session was marked by what was freely admitted to be the bitterest battle in history over a single piece of motion picture legislation: the Neely Pettengill proposal to outlaw socalled "compulsory" block booking and blind selling. Arranged as proponents on the one side were Allied States Association and minority exhibition interests; and on the other, in opposition, were the large interests, as represented by the Motion Picture Producers and Distributors of America, Charles Clyde Pettijohn being their spokesman. Both sides, however, enlisted the oratorical aid of considerable outside interests from the fields of women's organizations, and elsewhere.

No Enthusiasm from Floor

Nearest to enactment of all the motion picture legislation, the block booking bill was favorably reported by the Interstate Commerce Committee, on June 15th, and was on the Senate calendar at adjournment. Had there been any possibility of obtaining the support of the rules committee, it is probable the House Committee on Interstate and Foreign Commerce would have made a similar report.

The bill was strongly pressed during the session and was the subject of hearings by both Senate and House committees and, with a favorable report of the Senate, advanced further than it has done in any past session. Enthusiasm for its consideration on the floor was lacking, however, and once reported it was permitted to languish on the calendar.

Committee Charges Oppression

In its report, just released, the Neely Senate committee charged that "not only are the practices of compulsory block booking and blind selling injurious to the public in forcing the showing of obscene or vicious pictures and in preventing the showing of many that are desirable, but they unfairly burden and oppress the independent exhibitors. In no other industry, so far as the committee is aware, are all the risks of the manufacturer or producer passed on to the retailer and consumer. The exhibitor, in order to get any films, is obliged to contract to accept and pay for all that the producer sees fit to release during the contract period. He cannot cultivate the good will and suit the preferences of his patrons by selecting the pictures best calculated to please them. Subject to only minor exceptions, the rule is 'all or none.'"

SCREEN THEIR GOAL, POETS ARE ADVISED

Writing screen scenarios was indicated this week as the next goal of the poet, at the first daily session of the American Congress of Poets at the Barbizon-Plaza Hotel, in New York.

Pointing out that T. S. Eliot's "Murder in the Cathedral," which was produced by the Federal Theatre project of the Works Progress Administration last season, was really a poetic work, Dr. Robert MacDonald, president of the Robert Burns Circle of New York, predicted a revival of the poetic drama on the stage and screen.

"I live for the day when I will see poetry in pictures," Dr. MacDonald told the 25 in attendance. "Poetry will give a new form, a new content, a new expression to the cinema."

The introduction of the poet's philosophy to motion pictures might have a salutary effect on college and high school students, he suggested. "We're living in the day of the necker. Were the screen poetic, it could teach these young men and women of the real nobility and sweetness and beauty of love."

The worst feature of the practice is that it preempts the playing time of the exhibitor and discourages independent producers from entering the field, it was held by Senator Neely's committee.

"There appears to be no sound reason for apprehending that the enactment on the bill will inflict appreciable monetary loss on the motion picture industry," the committee said in defense of the legislation. "The measure will effect no shrinkage in the playing time on the screens, there will still be the same number of theatres operating the same number of days a week and the same number of hours a day. And this playing time will have to be occupied by the product of the existing producing and distributing organizations, at least until competition has sprung up under the conditions of free and open competition which will prevail.

"The only change will be that exhibitors will have the opportunity to make up for the poor pictures which they do not purchase by obtaining good pictures not hitherto available to them. To illustrate, if the bill is passed, an exhibitor who heretofore bought the full blocks of Paramount-Metro-Fox will be free to buy only half of the pictures included in those blocks, and he will be enabled to purchase half of the blocks of RKO, Warner and Universal.

"In brief, the bill, if enacted, will result in giving additional playdates and extended running time to the good pictures at the expense of the bad, and the public will gain not only from the vital standpoint of selectivity but because of the added incentive on the part of all producers to make better pictures due to the restoration of competitive conditions.

"If the producers refrain from showing their poorer pictures in their affiliated theatres, the independent exhibitors should not be compelled to buy them as a condition precedent to obtaining other pictures which they and their patrons desire."

Calls "Reformation" Feeble

The committee expressed confidence that the bill "will meet a need for regulation that is constantly growing more acute due to the rapidly increasing influence of the movies on the morals, habits, manners and culture of the country. The regulation provides establishment of community freedom on the subject, conforms with the essential principles of our American form of government.

"The contention that the movies have improved in quality during the past two years is irrelevant since the public is entitled to choose even as between good pictures," it commented. "But the recent feeble reformation is purely voluntary, and there is no assurance that even present imperfect standards will be maintained if this legislation is not passed. Experience teaches that, as a rule, such reforms are sporadic, induced by outbursts of public indignation, and that they are of short duration."

The Neely report paid special attention to the provisions of Section 4, requiring a synopsis, pointing out that this was the main point of attack by the producer-distributors and explaining that "it is obvious that this provision must be retained if the bill is to accomplish its purpose to establish community freedom in the matter of motion picture entertainment. The right of selection conferred by Section 3 would be a farce without the provisions for supplying the information on which the selection would necessarily be based."

All told, the Neely committee contended, "the bill is in effect as much a relinquishment as an exertion of the power of Congress over interstate commerce in that it enables communities' freedom of selection of motion picture films shipped in interstate commerce in much the same way that Congress from time to time has yielded to the states local option in respect to intoxicating liquors shipped in a similar manner."

Copyright Bill Waits

Probably second in importance in this Congressional session was the copyright legislation. The Duffy bill was passed by the Senate last August. The copyright treaty also was ratified by the Senate, but that ratification was set aside until the House of Representatives had acted on

(Continued on following page)

SABATH COMMITTEE FILES REPORT

(Continued from preceding page)

the legislation necessary to make the international convention effective.

The House patents committee held lengthy hearings on the subject, to the Duffy bill being added measures written by Chairman Sirovich and Representative Daly of Pennsylvania. The same conflict of opinion between members that made enactment of the legislation impossible in 1935 was evidenced throughout the hearings and the following committee meetings and the measure died in committee.

Partial success marked the Dickstein bill to restrict the immigration of alien actors. After a number of hearings, the immigration committee approved the bill and it was adopted by the House. It was so late in the session, however, that the Senate found no time to take action.

The purpose of the bill is to afford protection for American professional talent. The approval of the House Immigration Committee was given the measure on the ground that European countries impose restrictions on the appearances of American artists. In some countries, it was stated, they are completely barred.

By the provisions of the bill, the approval of the Secretary of Labor would have to be secured before any alien actor, singer, solo dancer, instrumentalist or orchestra conductor could enter the United States, but provision was made for a reciprocal exchange of artists with foreign countries which permit the performances of Americans within their borders.

SEC's Trusteeship Report

Financial operations of Paramount as disclosed by the investigation of that company last winter were cited as an example of the methods followed in the exploitation of security holders which should be prohibited, in the report on the activities of trustees under indentures as submitted to Congress by the Securities and Exchange Commission.

The report was one of a series which is being prepared by the commission, and in later instalments it is anticipated the activities of protective committees in the Paramount case will be dealt with more fully.

The SEC recommended the adoption of a code of law to deal with all phases of the corporation reorganization problem, and specifically suggested that Congress prohibit service as trustees by persons having or acquiring "conflicts of interest" incompatible or inconsistent with their fiduciary obligations.

The Paramount case was related by the commission in its report as exemplifying the need for care on the part of trustees over indenture provisions and their performance to safeguard the interests of investors. Primarily, it was an example of "negative" pledge clauses "and the notorious history of their circumvention."

"An example of the illusory nature of the protection which these clauses afford," the report explained, "is provided by an incident from the history of Paramount-Publix Corporation developed at a hearing before this commission.

"In 1932, this company was obligated on $25,000,000 of debentures which were widely held by the public. These contained a familiar negative pledge clause: 'that so long as the debentures shall be outstanding the corporation will not create, or permit the creation of, any mortgage or other lien upon any property or assets directly owned by the corporation without equally and ratably securing the (debentures) bonds thereunder.'

"Paramount had $9,600,000 in short-term unsecured notes outstanding in the spring of 1932, held by a number of banks, chiefly New York banks. It lacked cash sufficient to pay all these notes. One of these banks refused to renew the note it held, and it was feared that the others would follow suit. Furthermore, Paramount needed substantial new money in order to carry it (Paramount) through the summer, for even in normal years production costs were heaviest during the summer when income was lowest, and it had been customary in past years for Paramount to borrow money at this season. According to Sir William Wiseman, who testified at the hearing before this commission: 'Paramount had at that time about six to seven million dollars tied up in partly finished negatives and if they had not been able to finish them those negatives would have been worthless, completely worthless, and moreover they wouldn't have been able to finish their program for the fall. It would have meant bankruptcy.'

"Paramount had several meetings with its bank creditors as a result of which the decision was reached that the banks would extend the existing credits and (with other banks) would also provide approximately $4,275,000 of new credit, against which Paramount might draw to complete the films then in production and for its anticipated summer requirements, on condition that the banks obtained security both for the existing loans and the new credit.

Cites Transfer of Assets

"The latter meant that the debenture provisions would have to be either violated or avoided. The latter course did not prove to be impossible to Paramount's lawyers. Assets of the company directly owned were not pledged; they were transferred to a subsidiary created for the sole purpose of holding them; this subsidiary paid the parent for these assets by notes which the parent indorsed to the banks. The effect of this was to give the banks a claim on these assets prior to that of the debenture holders.

"The business (as contrasted to the ethical or legal) argument in favor of such transaction," the commission pointed out, "was that receivership was staved off; and that investment in films was salvaged. The validity of that business argument need not be determined here. Motivation for evasion or avoidance of such negative pledge clauses will always have varying degrees of propriety. But if issuers and their lawyers are left unrestrained in fixing the degree of protection afforded by the negative pledge clause, the use of such clause will become grossly deceptive."

The 45,000-word report of the SEC went deeply into the relationship of trustees to protective committees in the course of which it was charged that such committees "all too frequently have been identified with interests which are not identical with those of the security holders whom they represent," and pointed out that such relationships frequently operate to the detriment of the investor.

"It is idle to expect a committee composed of underwriters to require a receiver or bankruptcy trustee to sue the underwriters for their participation with the management in misappropriation or diversion of the corporation's assets and thus improve the position of bondholders," it was pointed out in the SEC's report.

Investigations of the select committee to investigate real estate bondholders' reorganizations saved the Paramount company and its investors hundreds of thousands of dollars, it was claimed by Representative Sabath, of Illinois, chairman of the committee, in the report submitted by the committee to the House of Representative as Congress adjourned.

Legislation which would restrict the opportunities for "mulcting" of the investing public by committees was recommended in the report, in which it was asserted that in the past five years more than $4,000,000,000 have been lost to creditors in bankruptcy and receivership matters.

The Paramount case was cited as a demonstration of the freedom from court control of bondholders' committees with respect to expenses and compensation and even where such approval is obtained, it was asserted, allowances granted are often exorbitant and beyond all reason, when considering bondholders' losses.

Paramount Hearings

"In the reorganization of the Paramount-Publix Corporation, of New York City, approximately $3,200,000 in fees and expenses had been requested in addition to some $400,000 previously allowed and paid," it was pointed out. "One law firm—Root, Clark, Buckner and Ballentyne, New York—had been allowed $250,000 and was claiming an additional $700,000. During public hearings in New York your committee, through its attorneys, many of whom have served gratuitously, delved into this matter in an effort to determine what services could be rendered by a group of men, their attorneys and associates, over a period of a few years, that would justify the exorbitant fees approximating $3,600,000.

"Considerable publicity was given to the activities and interest of your committee, and we feel it was due largely to our public review of the matter and our bringing it to the attention of the court that the fees and expenses requested were reduced by approximately 75 per cent."

The report also went into the theatre-property situation in showing the cost to bondholders' for "protection," citing a situation in St. Louis involving Straus issues on several motion picture theatres.

"Although one large moving picture manufacturer and distributor invested approximately $3,500,000 in these theatres and had offered a reorganization whereby his entire resources would be put up to guarantee a new bond issue, agreeing that no salaries would be paid to officers of the operating company, but that all net income would be used to pay off bondholders, the protective committee killed the plan," it was charged. "Instead, it organized an operating corporation within the bondholders' committee. Bondholders were given income bonds controlled for 15 years by a voting trust completely dominated by the protective committee."

"In the case of the Strand Realty Company, which owned the St. Francis theatre, Louis R. Lurie, a private operator, purchased certificates of deposit and bonds aggregating $800,000 in face value for $560,377, held a foreclosure sale, and bought the property and leased it to the Paramount Company for five years at $70,000 per year and for 94 years at $75,000 per year net to himself, free from all taxes and upkeep. This scheme should have been obvious to the protective committee, which should have foreclosed and operated the property for bondholders' profit," reported the Sabath committee.

Resumption of the public hearings on developments within Paramount will depend on the success of efforts next week to gather a majority of the Sabath Congressional Committee members in New York following the close of the Democratic convention in Philadelphia.

FILM HOUSES END "VAUDE;" STAGE FIGHTS FOR LIFE

Stage Shows Abandoned by Motion Picture Theatres After Tests, Sending Policy to Lowest Ebb in Years

Already sunk to a low estate, vaudeville will strike its lowest ebb this summer. and the indications for next fall do not point to a revival, according to a survey this week of circuit home offices and booking agents in New York.

The situation outside New York has been spotty, a checkup reveals. Vaudeville has been reinstated, tested and experimented with in a number of key cities and smaller localities, but there has been no definite trend anywhere of a return to stage shows. Major circuit officials say that the problem is twofold: (1) the lack of a sufficient number of personalities that are genuine draws in order to sustain a continued policy; (2) the prohibitive cost of stage shows in relation to the gross.

Vaudeville followed the descending star of the legitimate stage last year when it was dealt its severest blow in the withdrawal of stage shows from Loew's Capitol and the RKO Palace on Broadway. Today Loew's State and the independently operated Roxy are the only theatres the length of Broadway maintaining a combination policy, where not so many years ago there were 15 or more houses playing vaudeville-film shows.

Only outstanding "names" draw today, since they must compete with expertly produced films that are satisfying entertainment in themselves, without the need for added attractions, and they must play in opposition to stellar radio acts. Personalities have taken the place of material in vaudeville, and before there can be any revival on a broad scale, the thousands of run-of-the-mill actors seeking work must revitalize their routines, discard the old gags, and bring their stuff up to date, it is pointed out.

Trend to Film "Names"

With the dearth of available stage and radio talent for vaudeville shows, the trend in the last season was to motion picture "names." Those that made the rounds of the circuits reaped a harvest, with salaries for individuals ranging from $750 to $7,500 a week, plus, in some instances, a percentage above a certain gross.

The attitude of film studios to personal appearances of their featured players has changed, according to booking offices, as they thus gain an experience which can be obtained only by meeting an audience face to face. Also, the actors themselves are eager for such engagements, it is reported, as some have received more favorable contracts as a result of demonstrating their drawing power.

Personal Appearances

Among film figures making personal appearances in motion picture theatres in the season just ended were: Eddie Cantor, Wallace Beery, Ricardo Cortez, Paul Lukas, Regis Toomey, Jack Benny, Burns and Allen, Ben Lyons, Bebe Daniels, Patricia Ellis, Edgar Kennedy, Jackie Coogan, Betty Grable, Gene Autry, Joe Penner, Edward Arnold, Lupe Velez, Bill Robinson, Jane Withers, Bobby Breen, Buddy Doyle, Anita Page, Louise Dresser, Louise Beavers, Ralph Bellemy, Roger Pryor, Dolores del Rio, Joel McCrea, Douglas Montgomery, Nils Asther, Carl Brisson, Jackie Cooper, Pinky Tomlin, Gene Raymond, Helen Costello, Alice Brady, Luis Alberni, Fred Keating, Ivan Lebedeff, Marx Brothers, Florence Lake, Lila Lee, Russell Hopton, George Bancroft, "Our Gang" unit, the "Three Stooges" and the Hall Johnson Choir.

SUMMER THEATRE SEASON LAUNCHED

This week marked the opening of the summer theatre season in the rural communities, and by early next month most of them will be in operation, marking a Broadway holiday which lasts until September.

Last year there were 42 rural theatres, according to the records of the Actors' Equity Association, and this summer more than 100 have been scheduled, and most of them will open, all the way from Skowhegan, Maine, to Abingdon, Virginia, on the Atlantic seaboard, to Texas in the South and California in the West.

Despite the fight over contractual terms, there will be "picture money" backing a number of the plays in the "cowshed circuit," as tryouts preliminary to staging on Broadway and to test film possibilities.

For the first time, Equity is imposing stringent regulations governing salaries and living conditions for actors, in a movie to drive out the "shoe string" operators of summer stock companies who are considered unfair competition to establish producers who abide by the Equity conditions.

Double Bills Blamed

Double bills have weaned the small town and neighborhood exhibitor and his public away from vaudeville, according to circuit officials, who recalled that New England became the "cradle" of duals when theatre operators found three acts of vaudeville too expensive. The spread of the practice had much to do with sending stage shows to their limbo.

However, Broadway booking offices report that in recent months there has been a greater disposition on the part of exhib-

(Continued on following page, column one)

Equity and Broadway Aiming Campaign to Restore Legitimate Theatre, Especially the Road, to Former Effulgence

Restoration of the stage—and specifically "the road"—to its onetime glory will be sought by legitimate theatre interests next fall, if plans inaugurated by Actors Equity Association are carried through.

The actors' organization seeks an alliance with the producers, managers, playwrights and other groups to revive the "living drama," and while campaign plans have not been concretely formulated, Equity has written to the League of New York Theatres and the Dramatists Guild, suggesting conferences out of which a program would emerge. The league has promised to take the matter up with its board of governors.

The plans will simmer for a while, as Frank Gillmore, Equity president, is en route to Hollywood for conferences with the Screen Actors' Guild, Equity's West Coast affiliate, in a move to further strengthen the link between the two organizations and to assist the film group in its drive for recognition by the motion picture producers.

Before Mr. Gillmore returns to New York late in July he will have conferred with persons of importance in San Francisco, Chicago and other major cities, and on his return will sound the tocsin for concerted action in an effort to make the word "theatre" mean something outside of New York.

Follows Plea by Brady

Equity's decision to launch the campaign originated in a stirring plea made at its recent annual meeting by William A. Brady, veteran producer and formerly prominently identified with the motion picture industry.

Mr. Brady had just returned from Hollywood, and having found discord between the writers and actors and film producers in Hollywood, and the dramatists and producers in New York, begged for harmony.

He observed, he said, that the various components of the theatre "were split wide open," and he found this "on the eve of the revival of the theatre from the Atlantic to the Pacific."

"The theatre," continued Mr. Brady, "can make a comeback in the next 12 or 24 months such as never before has been witnessed in history, but it can be brought about only by conservative and cooperative efforts.

"As I have often said, Equity has been and may still be the great constructive organization of the theatre. But you can't construct anything when you are divided. You must get together, the people who run the theatres in New York, the people producing plays here, the people producing for the road. If you will do that and I claim to know as much about it as any man in the

(Continued on following page, column two)

QUALITY FILM OUSTS STAGE SHOW

(Continued from preceding page, column one)

itors to experiment with stage shows for a week or two to determine whether their continuance would be justified, and that this is entirely decided by the response.

Admitting that vaudeville is on the way out, a major booking office said this week that exhibitors in the small towns would rather play stage attractions than a second feature, but that with the constant improvement in motion picture product they have found that their film shows do not need any bolstering. And where exhibitors formerly played a weak picture with the support of a stage show, they now shelve it, as a sufficient supply of quality product is available, according to this office, which also reported that exhibitors are averse to using vaudeville because they find it too expensive when playing percentage pictures.

"Fighting a Lost Cause"

Despite the "save vaudeville" campaign being waged by actors, musicians, stagehands and allied interests, a feeling of deep gloom pervades vaudeville circles, and they admit that they are fighting a lost cause. Talent agencies have become resigned to the fact, and they long ago turned to the lusher fields of motion pictures and radio broadcasting.

There are those, however, who believe that the success of the novel Major Bowes' amateur units in touring the country indicates a demand for stageshows and Major Edward Bowes is one of these. He is optimistic.

"I believe that the day is near when theatres will return to the policy of offering fine orchestras and stage shows, such as the Capitol theatre inaugurated and presented, until last year, from the day it opened, 16 years ago," he said.

"No Training School"

"Radio and films took from the popular-priced theatre its best stage and musical talent, and there has been no training school or proving ground for newcomers to fill their places. Formerly, small vaudeville circuits, burlesque, concert halls and even beer gardens were the 'schools' for talented amateurs.

"My experience with my Sunday night radio network programs led me to organize troupes of talented amateurs. Fourteen of these are now touring the theatres of America with great success, rebuilding confidence of theatre managers who bravely lost money every week with dying vaudeville, because of the dearth of new faces and talent. The public likes the new radio amateurs on the stage. Through them hundreds of theatres rehired their stage crews and musicians and re-established the policy of orchestras and stage shows with films. The movement is gaining strength every day. New 'schools' for amateurs are opening in the form of other radio programs, amateur programs in theatres and the like. This can only result in hearty public demand for music and stage entertainment to supplement the screen."

Major Bowes was responsible for starting a vogue which spread to hundreds of theatres throughout the country who organized their own amateur units and exploited them locally on the air.

Band Bookings Increase

Mills Artists, Inc., reported a slight increase in theatre bookings of outstanding bands. A band policy has been singularly successful at the Paramount on Broadway since the first of the year, after about a year of films only.

Loew's State and the Roxy are shining examples of the success of combination policies at popular prices. The State has not varied its policy since it opened almost 15 years ago as a second-run film house with vaudeville, and in recent weeks has been rolling up some large grosses. With the gradual closing of other major theatres to talent, a greater supply is now available for the State, which consequently can present a better type of stage show. The Roxy has built up a family clientele for its combination stage presentation and film show that has pulled the house out of a deep red.

To test the attraction of vaudeville, Loew's returned the policy to the Metropolitan in Brooklyn, N. Y., three weeks ago but found that while the "take" was larger it was not sufficient to justify the extra cost, and ended the experiment last week.

Fading in Chicago

Stage shows made some headway in Chicago last season, but is all but vanishing for the summer, with the decision of Balaban and Katz to reinstate double billing in the neighborhoods. However, the Palace in Chicago is one of two key theatres in the RKO circuit which will retain stage shows during the summer, the other being the Palace in Cleveland.

Vaudeville in Boston subsequent runs and neighborhood houses have been drawing crowds in many instances where the policy is spotted one night a week, but "big time" stage shows definitely are on the wane in this former haven for acts. The 4,332-seat Metropolitan, operated by Mullen and Pinanski-Paramount, and the 3,246-seat RKO Boston were the only first-runs booking vaudeville last winter. The Boston since has gone to double bills, leaving the Metropolitan the only first-run vaudeville house in town.

United Front Held Stage's Salvation

(Continued from preceding page, column two)

United States—you will find the road crazy for the spoken drama.

Sees Opportunity Wasted

"Imagine 'The Old Maid' playing to $2,700 in Sacramento. Imagine Walter Huston playing to $4,400 in Oklahoma. Imagine Helen Hayes playing to $40,000 in a week of one night stands in Ohio and Kentucky. Imagine Toledo turning out to the tune of $9,000 in a matinee and night for a good attraction.

"I am not only talking to you actors and actresses, here. I am talking to my brother producers. I am talking to my brother dramatists (because I have written two or three plays and two of them were great successes, if I may say so). I say to them all, every man jack of them, that they are missing the opportunity of half a century by scrapping among themselves and throwing mud at each other. That goes for all the theatre.

"I just want to ask one thing. I will ask it in the other Associations later on. For God's sake, men and women of the theatre, let's get together as other businesses do some time this summer and prepare to go in and win. Quit your fighting among yourselves. Equity has done pretty damn well for you in the last fifteen or eighteen years."

Gillmore Revives Plan

Mr. Brady was cheered at the conclusion of his address, and Mr. Gillmore followed up the "elder statesman's" call for union ripe for united effort."

"Once more Equity intends to make representations to the producers, the dramatists and other factors in the theatre. This time Mr. Brady has pledged his considerable influence to the furtherance of the effort to bring theatrical union out of chaos. And this time the producers and the dramatists are both in a more amicable mood because of the recent settlement of their own differences. It is possible, therefore, that this is that propitious moment, for which the theatre has so long waited, when the time is ripe for united effort."

Meanwhile, the fight of the motion picture companies for more advantageous terms in the disposal of plays for film rights continues, with indications, however, for an early settlement of the differences. A joint committee of the Dramatists Guild and the League of New York Theatres already has shown a disposition to extend the olive branch to Hollywood, without whose financial backing Broadway will find it difficult, if not impossible, to have a successful season.

The film companies remain adamant that there will be no financing of the stage unless the terms are made part of the recently adopted five-year dramatist-producer contract. Under the adopted procedure, instructions governing the sale of film rights to a picture-backed play shall be those in effect at the time such backing is disclosed to the negotiator.

Except for commitments already made, Warner Brothers is following the action of other picture companies in withdrawing financing from Broadway stage productions next season, unless a settlement is reached.

The council of Actors' Equity has ordered a mail referendum on a proposed constitutional amendment calling for 50 weeks of work and two years of membership as the qualification for junior members to become senior members. The referendum is to begin not later than September 15, the voting to end October 16.

CHINA ADMITS FOREIGN PRODUCERS AND RAISES LOCAL PRODUCT QUOTA

New Regulations Require Advance Stipulation of Raw Film to Be Used, Exterior Locations, and Approval of Script

by J. P. KOEHLER
in Shanghai

The Chinese Government has issued a new set of regulations, which are revised from the older ones, under which foreigners are permitted to make motion pictures in Chinese territory. These regulations do not differ substantially from those which govern the making of pictures by Chinese producers.

That section dealing with the submission of a story and scenario script for approval before permission is given to turn a crank is applicable to Chinese films also, and the section dealing with passports is common to all travelers, as are the sections dealing with observation of local laws.

There are, however, several debatable points on which difficulties will undoubtedly arise.

One is the rule which requires the intended length of raw film to be taken. Undoubtedly this is meant as a check against any footage being filmed that cannot be accounted for when the film is finally developed, and to prevent unauthorized shots. However, as every producer knows, the exact raw film to be used in any scene is problematical, and to state before-hand how many feet of raw film are to be used on a scene, before even the location is set up, is scarcely a practical possibility.

Next comes the "definite location" rule. This also must lead to difficulties, unless studio interiors are used.

Then comes a serious technical difficulty, that of enforcing the development of all negatives before exportation is allowed. The facilities for proper development of film in China are extremely limited, despite efforts being made to improve such matters. Of course, it may be possible for the foreign producers to set up a travelling laboratory, or even localize one in Shanghai where his own expert technicians can carry on the important development and printing work.

Censorship Is Rigid

Then there is the general rule governing the taking of scenes detrimental to the dignity to the Chinese people. The rule is laudable, and when applied to acts tending to ridicule the Chinese, no matter what class they may be, it can and should be enforced. But scenes of Chinese working classes are at present being cut out of all foreign pictures.

For instance: take rickshaws. At least 10,000 operate on the streets of Shanghai, and some 30,000 pullers endeavor to live by these means in Shanghai alone. It is a scene which is so common to all the world that it does not even create comment. Yet the Chinese Censors forbid any scene showing a rickshaw being pulled by a native, as detrimental to the dignity of the Chinese people. The same applies to scenes showing laborers pulling hand-carts, coolies doing heavy work.

Text of the new regulations follows:

ART. I—All foreigners who produce motion picture films within the territory of the Republic of China should comply with the provisions of the regulations.

ART. II—All foreigners who produce motion picture films in China should present a copy of the scenario or continuity with Chinese translation and apply to the Ministry of Interior for review and approval.

ART. III—After securing the approval of the Ministry of Interior from the latter the said foreign producers should apply for a license or permit to produce the film in China and, according to law, shall secure a passport for foreigners to travel to the interior parts of China.

ART. IV—All foreign film producers shall be accompanied and supervised by representatives of the local government. In case of need supervision shall be exercised by men sent by the Ministry of Interior in collaboration with the Central Movie Censorship Board.

ART. V—The production permit shall record the following items:

1. Name and address of producer in Chinese and English.
2. Name of representative of producer in Chinese and English.
3. Nationality.
4. Government agency which issued the travel passport to interior China and number of the passport.
5. Accession number of the scenario.
6. Outline or synopsis of the contents of the film and the intended length of the raw film to be taken.
7. Definite location of the exterior setting.
8. Period during which the production permit is effective.
9. Name of director.
10. Names of players and technicians.
11. Name of supervisor in general.

ART. VI—Those foreigners who have secured the permit to produce films in China should present the name to the local government authority for inspection and should observe the laws within that locality.

ART. VII—Those foreigners without production permit, who produce in concealment, if disclosed shall have their negatives and equipments held by the local government who shall report the case to the Ministry of Interior for action.

ART. VIII—In case foreign producers violate any of the following provisions, the local government should stop them at once; hold the negatives in custody pending the action of the Ministry of Interior:

1. Producing scenes detrimental to the honor of the Chinese people.
2. Producing scenes in violation of the Three Principles of the people.
3. Producing scenes of harmful customs and habits.
4. Producing scenes of superstition and undesirable supernatural mystery.
5. Producing scenes of strategy points and fortresses of national defense.
6. Producing scenes that violate other censorship regulations.

ART. IX—After production the negatives should be developed and printed in China and according to law application made to the Central Movie Censorship Board for review and approval before sending them out of the country.

ART. X—These regulations shall be endorsed by the Executive Yuan and then become effective.

ART. XI—If there is insufficient provision later on the Ministry of Interior shall be requested to apply to the Executive Yuan for permission to revise those regulations.

Government Orders Exhibitors to Make Up Programs with Minimum of Sixty Per Cent Local Film; Scarcity a Problem

News has been received that the Canton government has ordered all cinemas operating under their supervision to show 60 per cent Chinese made films and only 40 per cent foreign films. It is difficult to see how the Cantonese cinemas can survive, as there are certainly not sufficient native films to fill 60 per cent of the playing time without numerous and unprofitable extended or repeat runs. It should certainly mean a reduction in the government's tax income from cinema entertainment. However, it is in line with other policies emanating from the same source. Nanking remains silent on the Canton censor fee dispute.

Music Copyright Ineffective

Reading of the music tax troubles at home makes us think about that situation here in China.

Practically every sheet of music sold is a reproduction, printed locally in Shanghai, of the original. Tens of thousands of copies are sold annually in music shops and cinemas at C.20 cents per copy (about 6½ c. U. S.). It is standard full size sheet music, and most of it is used in connection with exploitation of motion pictures.

Orchestrations are also copies in full and sold at C.75 cents per set for a nine-piece orchestra, such as are commonly seen in all cabarets in Shanghai, the method being to make photo engravings and turn out copies wholesale.

Attempts have been made to force radio stations in the Shanghai to pay for record-broadcasts, but no success has been attained along such lines. As it stands, China is a "free port" for all music broadcasts and pirating of foreign music.

Ticket Tax Stands

Efforts are being made by the Hongkong cinemas to have the present heavy entertainment tax reduced and a campaign fund has been raised to carry on the work. The tax is now (Hongkong dollars):

Tickets up to: 24 cents	$.00 tax
25 cents to 50 cents	.05 tax
51 cents to 99 cents	.10 tax
Over $1.00	.20 tax

As this tax is off the top, before computing percentages, distributors are keenly interested in the outcome of this effort towards reduction.

Censorship Costly

Distributors in Hongkong have been facing an unduly heavy censorship charge in this district for the past few years and all previous efforts to get a reduction have failed.

The censor screening rooms are owned and operated by a private individual who is also the operator of a local subsequent run cinema. It is alleged that the Hongkong Police censors receive only 80 cents per reel out of a charge of HK $4.00 per reel, the balance going to the owner of the screening room.

THEATRES FACE SHARP COMPETITION FROM FILMS FOR POLITICAL DRIVES

Exhibitors Warned by Distributors and Own Leaders That Present Situation Calls for Showmanship as Never Before

Presidential campaign plans of both Democrats and Republicans are admitted by both parties to bear out the fears of exhibitors everywhere that the political war this year, expected to be the bitterest this century, will pit motion pictures and elaborate radio shows staged by the national committees of the two parties, against showmen in competition for the attention of the public in a manner never before equaled.

Publicity strategists in the opposing camps will be given unusually large appropriations this year and even now, before the campaigns have been mapped, party leaders say that full use will be made of the screen and the air waves to spread the political gospels, augmenting the efforts of the party "orators." These two agencies of publicity are considered two of three most valuable methods of dissemination and this year they will compete, for the first time, for first place with the third medium, the newspapers.

Faced with the threat of the unprecedented political ballyhoo, in the effort to reach and convert voters, exhibitors have already been warned by spokesmen for the Motion Picture Producers and Distributors, and their own national organizations that they must be prepared to fight the competition with unusually strong showmanship efforts.

The exact form which this politico-amusement competition will take has not been defined by either party as yet. The Democrats are holding plans for picture and air propaganda until after the proceedings of the convention at Philadelphia this week.

At Democratic national headquarters, in New York, it was said this week that the course to be taken by the publicity staff will depend on whether any changes are made in the campaign organization during this week's convention. Conferences to lay out and coordinate motion picture and radio operations are being held by party chiefs and the publicity experts and definite plans are expected to be disclosed any day.

Expect Chief Problem in Radio

John Hamilton, campaign manager for the Republican nominee, Governor Alf M. Landon, has been deep in conferences on ways and means since the close of the Cleveland G. O. P. nomination session, but he has not yet developed a specific program in the radio or motion picture fields. It was said, however, at both Republican national headquarters in Washington and at the radio division offices of the Republican Committee in New York that the campaign will be "extremely broad" in character. It was said that the plans may call for elaborate radio shows to be staged in conjunction with nationwide addresses by campaign orators.

Motion picture exhibitors believe that this radio form of the campaign competition will prove the hardest to meet. In the last few years political parties have made increasing use of the peak entertainment hours in the early evening for broadcasting speeches. This year they expect to carry this policy to its logical conclusion by employing expensive talent to draw larger audienes for the campaign speeches over national networks. With record appropriations for publicity due in both camps, showmen believe that scheduled radio hours will draw heavily on evening theatre crowds.

In the motion picture field itself, political plans are less definite. The candidates and their armies of orators will make the usual strong bids for attention in the newsreels. The newsreel companies are expected to maintain their traditional policy of nonpartisanship and match footage for footage between the two parties. This policy already has been inaugurated in the equal coverage given the two conventions. That either party will succeed in gaining any advantage over the other through the newsreels or through the release of propaganda reels for theatre presentation is believed highly improbable.

Sound Trucks Another Rival

Secondary competition, it is foreseen by exhibitors, will come through the use of sound projection trucks which will be used in the larger cities. These trucks, carrying comedies or short subjects as well as filmed speeches by the candidates and party leaders, have been increasingly employed in local campaigns.

Distributors and theatre owners' organizations are issuing warnings to exhibitors that particularly strong and well-directed showmanship efforts must be made to meet the competition of the political ballyhoo. The campaign will get actually underway early next month and while it will not reach a crescendo until the fall the anticipated bitterness of the struggle guarantees that the heavy guns will be booming all summer with an increasing challenge to the theatre.

Loew's Expected To Net $5.50 a Share For Year

Earnings of Loew's Inc. for the 12-week period ending about June 6 were estimated by financial editors this week at $1.50 a common share against 88 cents a share a year ago with prospects of a total of $5.50 a share for the fiscal year ending August 31st.

Censor Appointed

Mrs. Harry T. Phoebus has been appointed a member of the Maryland State Board of Motion Picture Censors to replace Asa C. Sharp whose term expired May 6. She is the second woman member of the board.

Tournament Planned

The Cleveland Variety Club will hold its annual golf tournament on July 11.

F&M Transaction Nears Completion

Ernest L. Wilkinson, attorney for Fanchon and Marco, is in New York from Washington to wind up final details in connection with Harry C. Arthur's acquisition of Warner Brothers three theatres in St. Louis and a 42 per cent interest in the St. Louis Amusement Company, operating 20 neighborhood houses and now in receivership with Nelson Cunliff as court's representative.

Provided the few unsettled legal points are ironed out satisfactorily by all interests, F and M will assume management of the Shubert-Rialto, Orpheum and Hi-Pointe on July 3. Every effort will be made to clean up the deal this week, it is said.

Reports have been current that Balaban and Katz is angling for the 52 per cent interest in the St. Louis Amusement Company, which is owned by Skouras Brothers Enterprises. Jules Ruben, an affiliate of B and K, has been in St. Louis to look over the situation.

Mr. Cunliff, it is understood, is preparing to reorganize the neighborhood circuit. He is believed to have the support of Mr. Arthur, whose stock interest, pooled with the 52 per cent which Mr. Cunliff represents, would make 94 per cent stock backing in the rehabilitation plan to be presented to the Federal court. A reorganization of the St. Louis Amusement Company would eliminate any outsiders from entering into the setup. Mr. Arthur most likely will operate the 20 theatres under the new plan.

Education by Film Shown At Teachers' Convention

New methods of adding interest and effectiveness to high school education by means of motion picture films will be demonstrated at the annual convention of the Department of Secondary Education of the National Education Association at Portland, Oregon, on July 1st.

The Oriental theatre, one of the largest in Portland, will be used for the exhibition. For purposes of discussion the Department will show a preview of a new screen biography of Shakespeare, including the balcony scene from "Romeo and Juliet" with Norma Shearer and Leslie Howard. The program will also include an issue of "The March of Time" and a new British "documentary" type of play, "The Face of Britain," made by Paul Rotha for the Gaumont British company.

Golf Tourney Planned

Iowa exhibitors have been invited to enter a golf tournament to be sponsored by the Variety Club, of Des Moines, on July 13 and 14. Entrants are asked to send applications to Stanley Mayer of Twentieth Century-Fox at Des Moines.

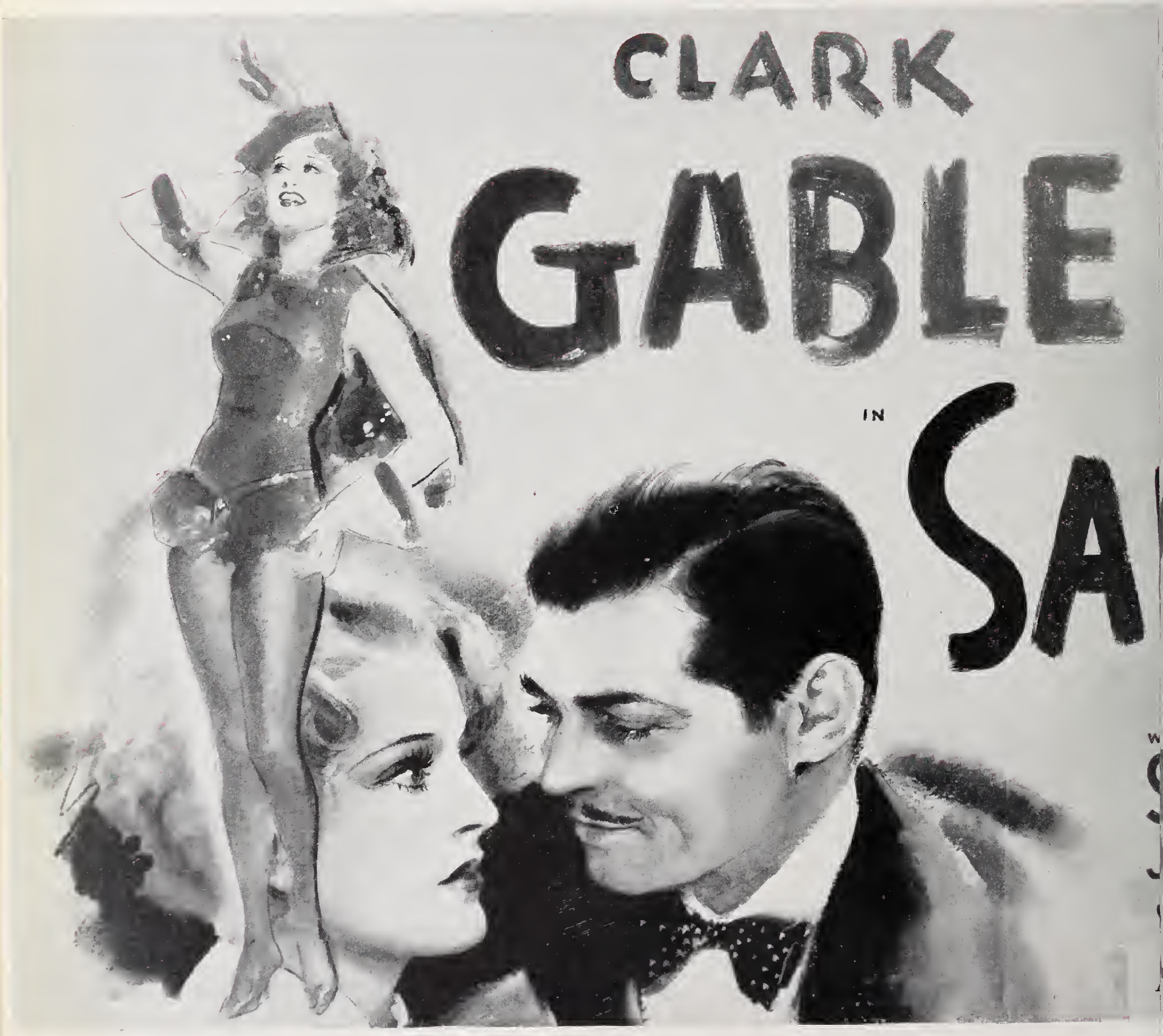
AN EARTHQUAKE

clinches the buying of

NEW SEASON PRODUCT!

BECAUSE (*see next page*) **and it's a BIG BECAUSE—**

thundering screen



(**NOTE:** *The 24-sheet reproduced above is posted across the nation on 9000 stands. The opening gun in a new M-G-M national posting campaign that extends till winter!*)

from the
comes

JEANETTE
MACDONALD

N FRANCISCO

ITH
PENCER TRACY

ACK HOLT · TED HEALY · JESSIE RALPH

DIRECTED BY
V·S·VAN DYKE

PRODUCED BY JOHN EMERSON AND Bernard H. Hym

Met

ONE OF M-G-M's BIGGEST
in a year that's been rich with
M-G-M BOX-OFFICE BIG ONES!

STOP and THINK when you read the next page!

Take a tip from Rodin's "The Thinker"!

"SAN FRANCISCO" WILL MAKE EVERY EXHIBITOR IN AMERICA AGREE ON ONE THING!

(All in favor say "Aye!")

HITS

HITS

HITS

HITS

HITS

HITS

ISN'T IT THE TRUTH?

"SAN FRANCISCO" CLIMAXES THE MOST SPECTACULAR YEAR OF HITS IN ALL FILM HISTORY!

A few of this season's successes (the season is not yet over either!) and remember, M-G-M's BIG PICTURE ENTERPRISES will be vastly increased in '36-'37. Happily remembered hits: "MUTINY ON THE BOUNTY", "CHINA SEAS", "BROADWAY MELODY OF '36", "ROSE MARIE", "WIFE VERSUS SECRETARY", "A NIGHT AT THE OPERA", "A TALE OF TWO CITIES", "ANNA KARENINA", "NO MORE LADIES", "NAUGHTY MARIETTA", "SMALL TOWN GIRL", "AH WILDERNESS"... to mention just a few! AND OF COURSE THE INDUSTRY'S GREATEST ROAD-SHOW "THE GREAT ZIEGFELD"! And now "SAN FRANCISCO"!

—•—

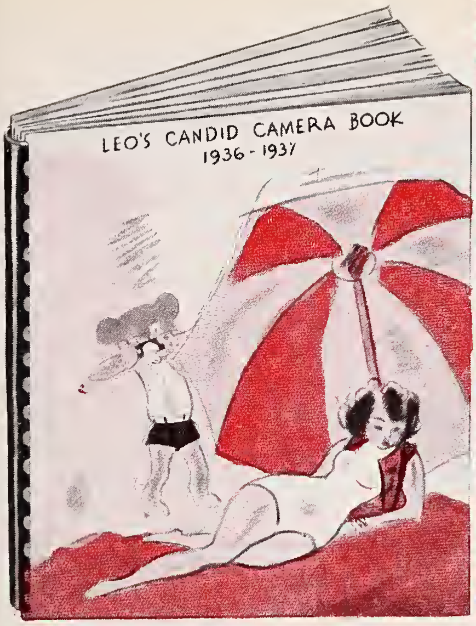
P. S. Oh yes, let's wait for JOAN CRAWFORD, ROBERT TAYLOR and BIG CAST in "The Gorgeous Hussy"—Also JEAN HARLOW, Franchot Tone, Cary Grant in "Suzy" among other "current season" pictures coming soon!

THERE IS ONLY ONE DECISION FOR EXHIBITORS! NEXT PAGE!

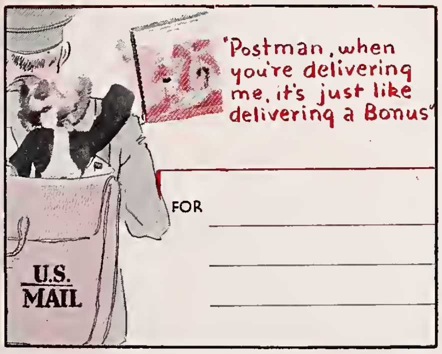
There is only

ONE SMART BUY

in 1936-37!



IT TAKES A WHOLE VOLUME TO TELL THE STORY OF M-G-M IN 1936-37!


"Postman, when you're delivering me, it's just like delivering a Bonus"
FOR
U.S. MAIL

Did You Get Yours?

"LEO'S CANDID CAMERA BOOK of 1936-37" is truly the Talk of the Industry. On this page is just a brief summary. The book contains 118 thrilling pages. **THE BIGGEST LINE-UP OF BIG BUDGET FILMS IN HISTORY!**

A BRIEF SUMMARY OF THE material in "Leo's Candid Camera Book."

NUMBER OF PICTURES: A minimum of 44 and a maximum of 52 of which 30 OUTSTANDING BIG BUDGET PRODUCTIONS are either in preparation or completed.

STARS APPEARING IN THEM

NORMA SHEARER, CLARK GABLE, GRETA GARBO, JOAN CRAWFORD, JEAN HARLOW, WALLACE BEERY, WILLIAM POWELL, MYRNA LOY, JEANETTE MacDONALD, NELSON EDDY, CHARLES LAUGHTON, LUISE RAINER, ROBERT MONTGOMERY, ROBERT TAYLOR, The MARX BROTHERS, FREDDIE BARTHOLOMEW, ELEANOR POWELL, SPENCER TRACY, HELEN HAYES, LIONEL BARRYMORE, JOHN BARRYMORE, JACKIE COOPER. (*Note:* In addition to these stars GRACE MOORE has joined the roster of M-G-M for an important picture in '36-'37.)

Plus more than 69 contract players, many of them stars in their own right as well, including: Brian Aherne, Elizabeth Allan, Ray Bolger, Virginia Bruce, Billie Burke, Charles Butterworth, Bruce Cabot, Joseph Calleia, Mary Carlisle, Jean Chatburn, Melville Cooper, Dudley Digges, Henry Daniell, Buddy Ebsen, Stuart Erwin, Madge Evans, Betty Furness, Ted Healy, Jean Hersholt, Irene Hervey, Allan Jones, June Knight, Frances Langford, Francine Larrimore, Eric Linden, Ann Loring, Edmund Lowe, Una Merkel, Frank Morgan, Chester Morris, George Murphy, Edna May Oliver, Maureen O'Sullivan, Reginald Owen, Cecilia Parker, Jean Parker, Nat Pendleton, May Robson, Mickey Rooney, Shirley Ross, Rosalind Russell, Lewis Stone, James Stewart, Franchot Tone, Johnny Weissmuller, Robert Young.

AMONG PICTURES IN PREPARATION OR COMPLETED

NORMA SHEARER, LESLIE HOWARD in "Romeo and Juliet"...PAUL MUNI, LUISE RAINER in "The Good Earth"...A MARX BROS. PICTURE...NORMA SHEARER in "Pride and Prejudice"... JEANETTE MacDONALD, NELSON EDDY in "Maytime"... GRETA GARBO in "Camille"... GRETA GARBO in "Beloved".... NORMA SHEARER, CHARLES LAUGHTON in "Marie Antoinette"... WILLIAM POWELL, MYRNA LOY in "The Prisoner of Zenda" ..."BROADWAY MELODY OF '37" with Eleanor Powell, Allan Jones, Igor Gorin, Sid Silvers, George Murphy, Una Merkel, Frances Langford ... Rudyard Kipling's "KIM" with big M-G-M cast including FREDDIE BARTHOLOMEW ... "MR. AND MRS. WASHINGTON" by Rupert Hughes ... "BORN TO DANCE" with Eleanor Powell, Allan Jones, Sid Silvers, George Murphy, Buddy Ebsen, etc. ... WALLACE BEERY in "The Foundry"... WILLIAM POWELL, MYRNA LOY in "After the Thin Man"...CLARK GABLE in "No Hero"...WILLIAM POWELL, LUISE RAINER in "Adventure For Three"... JOAN CRAWFORD, CLARK GABLE in "Saratoga"..."CAPTAINS COURAGEOUS" with big M-G-M cast including FREDDIE BARTHOLOMEW ... LUISE RAINER in "Maiden Voyage" ... CLARK GABLE (tentative) in "The Great Canadian"... "EASY TO LOVE" with Eleanor Powell, Allan Jones, Buddy Ebsen, Frank Morgan, Sid Silvers, Una Merkel, Frances Langford, etc.

The first release of the New Season "THE GREAT ZIEGFELD"

STORY PROPERTIES

Millions of dollars in story and play properties, the result of unceasing search the world over, many of which will make up the balance of the product.

THREE MILLIONS FOR PROMOTION

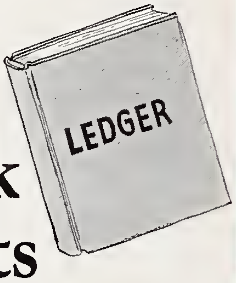
In 1936-37 M-G-M puts behind its unprecedented array of Giant Entertainments a far-flung promotion drive in the newspapers, national magazines, nationwide billboards, network radio, exploitation staffs, etc.

GET READY!

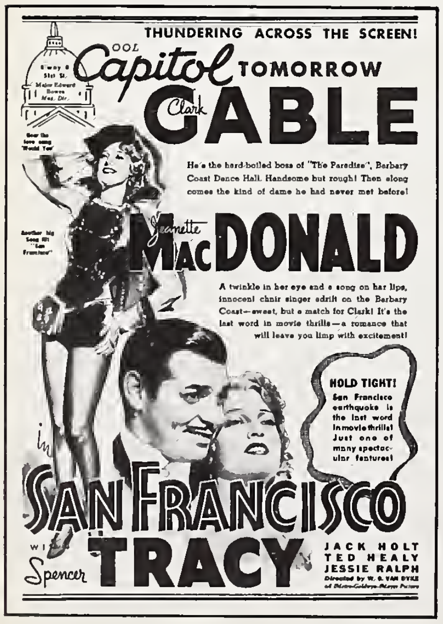
GET SET!

NEXT PAGE: "What to do during an EARTHQUAKE!"

WHAT TO DO DURING AN EARTHQUAKE!

While the crowds are pouring into your theatre to see "San Francisco" take a walk into your office and open up a bottle (*just like the photo* ☞) Then have a quick one to "San Francisco" and ask the cashier how much cash is already in the till. Then pull out the old ledger and look over the results 

of Metro-Goldwyn-Mayer pictures during the past year. Then toast those BIG ONES of '35-'36 and walk into your theatre and watch the folks enjoying "San Francisco." Then call up your M-G-M Branch Office and try to arrange for extra playing time. (*You probably thought of that earlier!*) Your favorite salesman will know you're ready to sign up the smartest deal of all your showmanship days—**M-G-M IN 1936-1937!**



THUNDERING ACROSS THE SCREEN!

OOL Capitol TOMORROW

B'way & 51st St.
Major Edward Bowes
Man. Dir.

Clark GABLE

He's the hard-boiled boss of "The Paradise", Barbary Coast Dance Hall. Handsome but rough! Then along comes the kind of dame he had never met before!

Hear the love song "Would You"

Jeanette MACDONALD

Another big Song Hit "San Francisco"

A twinkle in her eye and a song on her lips, innocent choir singer adrift on the Barbary Coast—sweet, but a match for Clark! It's the last word in movie thrills—a romance that will leave you limp with excitement!

HOLD TIGHT! San Francisco earthquake is the last word in movie thrills! Just one of many spectacular features!

in SAN FRANCISCO

with Spencer TRACY

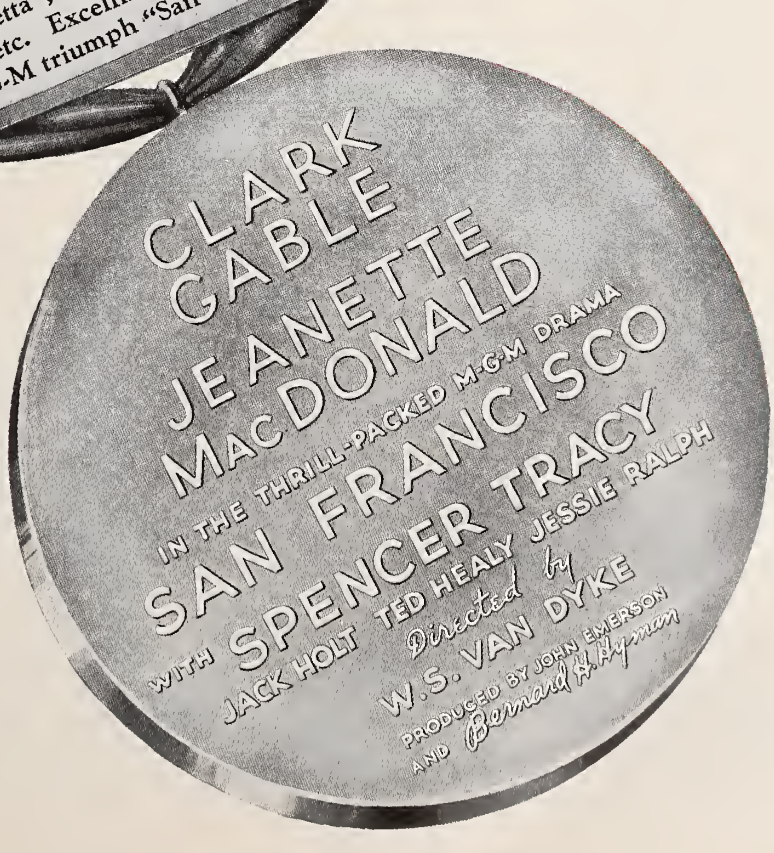
JACK HOLT
TED HEALY
JESSIE RALPH
Directed by W. S. VAN DYKE
A Metro-Goldwyn-Mayer Picture

PIN ANOTHER MEDAL ON MR. VAN DYKE!

FOR VALOR AT THE BOX-OFFICE!

To W. S. Van Dyke

Starting with "White Shadows in the South Seas" and "Trader Horn" he has done distinguished industry service directing such hits as "Rose Marie", "Naughty Marietta", "Forsaking All Others", "The Thin Man", etc. Excelling his mightiest is the towering M-G-M triumph "San Francisco."


CLARK GABLE
JEANETTE MacDONALD
IN THE THRILL-PACKED M-G-M DRAMA
SAN FRANCISCO
WITH SPENCER TRACY
JACK HOLT TED HEALY JESSIE RALPH
Directed by
W. S. VAN DYKE
PRODUCED BY JOHN EMERSON AND Bernard H. Hyman

"I predict it will be the BIGGEST M-G-M Hit Of The Whole Year! DOUBLE YOUR PLAYING TIME!"

ARGENTINA SENATE CONSIDERS PRODUCERS QUOTA PROPOSALS

Penalties Include Closing and Fine; Estimated Law Would Cut Present Importations from 600 a Year to 400

by NATALIO BRUSKI
in Buenos Aires

As a result of the considerable development and growth of the Argentine motion picture industry, an initiative born from a group of local producers has been presented to the National Senate and is presently under study. The proposal calls for a scheme for immediate protection and aid to this industry and the President of the Republic, according to our information, has endorsed the plan soliciting Congress for approval of same.

Although the clauses that embody the proposal have not been made public and are maintained in absolute silence, the writer has been able to gather interesting information which still awaits, nevertheless official confirmation.

Producers Association Urged

A few months ago several delegations representing our most important producers met in Casa del Cine (Motion Picture Club), and afterwards in the offices of the local producer, P.A.F., with the object of unifying views and to petition the corresponding authorities for official measures of protection to the Argentine motion picture industry, measures which would also act as a stimulant to this industry, now developed without official help or recognition.

At that time the producers proposed the formation of a single institution to be dominated A.P.P.A. "Asociacion de Productores de Peliculas Argentinas" (Association of Argentine Film Producers), and several forms of aid were considered, amongst which one became prominent as it called for the showing of no less than 5% of Argentine films. With the approval of this demand the Argentine motion picture industry would obtain a showing of no less than 20 films a year manufactured exclusively under the responsibility and risk of companies of foreign origin dedicated to the exploitation of our market.

The matter, however, went no further and remained at that.

Committee Is Formed

Some time later, nevertheless, a committee formed of Drs. Guerrico, Naon and Sussini and Mr. Arturo Mom took the matter to the Ministry of Agriculture, which controls the industries of the country, and to personalities of influence within the Presidency of the Republic, presenting proposal of a law to be known as "Protection and Development of the Argentine Motion Picture Industry," and which specifies the following:

"Every motion picture house situated within the Argentine territory, irrespective of its condition or category, will be forced to show Argentine productions. Argentine films will be considered those manufactured within the country and also in foreign lands, but with machines, stories, capitals and manpower of Argentine origin.

"Fines will be applied to proprietors or lessors of motion picture houses who should not act accordingly. The first infraction of the law would bring about a closure of the house for 24 or 48 hours, or in its place a fine, to be also established. The second infraction will result in the closure of the house from 15 to 30 days and further repetition would mean a fine of 30,000 pesos (around $11,000 at the actual exchange).

"The approval of this proposal would mean that all motion picture houses would be under obligation to exhibit Argentine films in the same conditions and rental as those of any foreign producer.

Standards Controlled

"A special committee would also be formed to establish the grade of technical perfection and moral background of each Argentine film. This committee would be formed by representatives of the Ministries of Agriculture Interior and Public Education, as well as representatives of the Exhibitors Association, Distributors Association and Motion Picture Press."

We wish to state that all this information lacks official confirmation, as nothing has yet been definitely established. We feel sure, however, that this proposal will undergo substantial alterations before it is considered and definitely approved.

Upon consultation by the MOTION PICTURE HERALD representative, Dr. Sussini, a member of the above mentioned committee, stated that this law would in no way impair the importation of quality productions by enterprises of European and American origin, but admitted that the immediate consequence would be a lowering of importations, adding that "the foreign producers instead of bringing 600 features per year, that quantity would be reduced to 400."

We are inclined to believe that the pretentions of the local producers, though natural and necessary, are somewhat exaggerated considering its actual stage of development. If protection is required it should be more sensible to suppress all taxes on raw material destined to the production of Argentine films which would include the necessary machinery.

Report on Christie Ready For Hearing

A final hearing on the report of Referee Hugh L. Dickson on the bankruptcy of Christie Film Company was to be made this week in Los Angeles. The report shows receipts of $9,505.14, disbursements of $3,693.47 and a balance of $5,811.67. Total claims approved and allowed have been $227,096.19.

Horne Leaves for Coast

Hal Horne, whose appointment as producer of RKO-Radio pictures was announced last week at the RKO convention at the Waldorf, has left New York for Hollywood.

Rumors of Deal In Stock False, Declares Ostrer

Reports of an intended stock deal with Twentieth Century-Fox were denied by Isidore Ostrer, chairman of the Gaumont British board, on his arrival in New York this week on the *Queen Mary* to study the company's American activities in an effort to develop more revenue from this market.

A definite program for a gradual increase in business will probably be laid down as a result of this visit, Mr. Ostrer declared. There is nothing to substantiate rumors linking his company in a stock deal with the Twentieth Century-Fox Company, he said.

The British executive characterized as "basically without importance" speculation over an offer from the Greenfriars Investment Trust for a half interest in the Denham Trust, an investment company largely interested in Gaumont British, and providing for the purchase of 412,138 £1 shares at 23 shillings, six pence. Pointing out that by this arrangement the stock becomes marketable Mr. Ostrer said a good part of stock has been taken up and there "is no particular significance to the deal."

Max Milder, Warner Brothers branch head in England, also a passenger on the new liner, tendered Mr. Ostrer a birthday party on the boat during the voyage. Mr. Milder's trip is only his annual vacation to America, he told reporters on landing. Business is exceptionally good in England, he declared, new theatre building going on a moderate rate, and old houses being remodeled.

T. Dodds, chairman of the board of Atlantic Film Products, Ltd., was another arrival on the *Queen Mary*. He reported that he came over to talk to United Artists and RKO executives on the American and Canadian distribution rights to "Thunder in the City." Edward G. Robinson, now in London, will start work on the picture at Denham studios in two weeks.

Mr. Dodds met later this week with Arthur W. Kelly and James Mulvey of United Artists. This company has all other distribution rights to the picture, the chairman of the new company said. He plans to remain until July 3 when he will sail on the Ile de France. About £70,000 will be spent on "Thunder in the City," the executive said. Two more pictures are planned this year and three or four next season, he added.

Jersey Manager Killed

Peter Ryan, 44, manager of the Broad Theatre at Penn's Grove, N. J., was instantly killed last Monday night when his car crashed into a telephone pole after sideswiping another car near Carney's Point, N. J. He had been manager of the Broad for the past four years.

WILLIAM FOX SAYS HIS MILLIONS ARE GONE, NOW HE MUST BORROW

Bitter Session Awaited When Creditors' Attorneys Start Questioning at Resumption of Bankruptcy Hearing July 10th

William Fox, 57, bald and bothered, while trying to explain a voluntary petition in bankruptcy, dolorously testified this week in a courtroom crowded with skeptical creditors that his fortune of "millions and millions and millions of dollars" has dwindled away to nothing, and that now he must borrow $100 here and another $100 elsewhere in order to pay the lawyers who defend him in the seemingly endless litigation involving him.

In contrast with the picture he drew in his testimony stood these facts: The Chase National Bank paid him $15,000,000 in cash, six years ago, for his personal holdings in the Fox Film companies; he admittedly created an irrevocable trust fund for his wife and family, in 1931, totaling $6,900,000, and even after establishing that trust fund, he had $14,000,000 of his own; millions of dollars in life insurance have been assigned within the last year to his wife; not forgetting that Mr. Fox, some three years ago, was called before a Senate investigating committee for allegedly making additional millions in the stock market.

The socalled "rise and fall" of William Fox were mentioned by him in his testimony in the $9,535,261 voluntary bankruptcy petition, before Robert E. Steedle, federal referee in bankruptcy, at the opening hearing in Atlantic City, on Monday. Mr. Steedle completed his questioning of the petitioner, and then adjourned the proceedings until July 10th. On that date the creditors' attorneys will begin doing the questioning, with a bitter and protracted session expected. They obtained authorization Monday from Referee Steedle to examine the William Fox books and records in advance by way of preparation.

Tells of Trust Fund

The pioneer, who came from Hungary as a child with his immigrant parents and learned the motion picture business as a New York theatre manager, testified as follows:

"In January, 1931, I created an irrevocable trust for my wife, daughters and grandchildren. My wife is trustee. It consisted of securities, stocks and bonds, totaling about $6,900,000.

"When I made that trust it left me still with investments of $14,000,000. I had not a debt in the world that could not be liquidated for a few hundred dollars. There was not a single lawsuit against me, and I had no reason to believe there would be any blackmailing lawsuits. I was as solvent as it is humanly possible for any one to be; I had millions and millions and millions of dollars in assets."

The witness spoke with strong emotion, the first revealed in the public proceedings, as though nettled by charges of transferring assets to evade debtors. A moment later he volunteered that the $100 cash on hand, listed in the bankruptcy petition, is gone.

John Brown a la Russe

Uncle Sam's WPA federal theatre project announces that Michael Blankfort, co-author of "Battle Hymn" with Michael Gold, Communist writer, will spend the summer preparing a long version of the WPA play about John Brown, the hero of Harper's Ferry, which by pre-arrangement will be published and produced in Russia.

The play currently is appearing at the project's Experimental theatre in New York, where the engagement has been extended to mid-July. Meanwhile, copies of the New York version are being prepared for other WPA federal theatre units throughout the country, it was announced.

"I paid it to a lawyer," he said, "and borrowed another hundred."

Explains All-Continent Corporation

The All-Continent Corporation of Mr. Fox, whose $417,258 claim was attacked last Friday by creditors as "false and fictitious," was explained by Mr. Fox when he took the stand Monday.

"It is an investment corporation," he said, "now located here in Atlantic City. Mrs. Fox and our daughters, Mona and Belle, are its officers. I don't know its assets."

Referee Steedle did not mention at the Monday session the charge made Friday by Samuel B. Stewart, Jr., New York counsel for some of the creditors, that "$7,084,740 has been paid by Mr. Fox to his own All-Continent without real consideration, to put his assets beyond reach of creditors."

As for the several million dollars in life insurance policies, Mr. Fox declared they have been assigned within the last year to his wife, after being borrowed upon "up to the limit," and that she now pays the premium.

Says Investments Went "Sour"

He recited a long list of investments which "have gone sour," in most cases denying knowledge whether the corporations still exist. Closed banks and radio companies, a New York hotel and "some chemical company that had some process for shining shoes," were included. He did not know where the hotel "The San Remo" is, but bought its bonds "through a member of a golf club." He added that there also was a $1,000 bond of the Broadway Temple building "but I can't find it."

Mr. Fox insisted, however, that his 125 shares, or one-quarter interest, in the East Palm Beach Land and Development Company, Ltd., is not hopeless, because "I hear there is a boom down there."

Hears Fraud Charged

Earlier in the proceeding, Mr. Fox listened calmly as charges of fraud and of solicitation of claims to control the election of a trustee were read into the record at the hearing on his $9,535,261 bankruptcy petition.

Former Producer Who Was Paid $15,000,000 Cash Six Years Ago Testifies He Has Paid Out His Last $100

Federal Referee Steedle opened the hearing by running slowly through a list of 43 claims against Mr. Fox, and calling for the claimants' votes in an effort to elect a trustee. Every claim was protested by one or more of the others. A majority of them in number voted for Albert N. Shahadi, Atlantic City attorney, but a majority in value of claims, including the group attacking Mr. Fox, voted for Clarence E. Knauer, another local lawyer.

The technical deadlock left the trustee's appointment up to Mr. Steedle, who took it under advisement.

When, on Friday, the referee first personally questioned Mr. Fox on some of the assets listed in the bankruptcy petition, Mr. Fox's memory appeared hazy, and his questioning was postponed until Monday.

Walter Hanstein, of Atlantic City, with several New York lawyers, represented the Chicago Title and Trust Company and the Capital Company, a subsidiary of A. P. Giannini's Bank of Italy. He urged that before any election of a trustee, there should be a complete examination of Fox, to disclose his connection with any candidate for trustee.

Referee Steedle overruled this plea.

Mr. Knauer was supported as trustee by Chicago Title and Trust Co., which recently had a claim of $1,000,000 plus interest against Mr. Fox approved by Referee Sol Stroock in New York, and by Capital Company, San Francisco theatre owner, which holds a judgment of $240,000 against Mr. Fox, and which company recently filed an action in New York against him for $287,000, both claims being based on a defaulted lease on a San Francisco theatre guaranteed by Mr. Fox. It was disclosed at the hearing that Capital Company is a subsidiary of the Giannini Bank of Italy.

Calls Claims Fictitious

It was at this point that Samuel B. Stewart, Jr., attorney for Capital Company, charged that the $417,258 claim filed against Fox by All-Continent Company and several others, were fictitious; that the corporations making the claims were dominated by Mr. Fox and some of them created by him, and that they received "all of their assets from him by fraudulent transfers to escape creditors."

Mr. Stewart charged that a majority of the claims voted for Mr. Shahadi as trustee "must have been procured or solicited at the instance of or in behalf of Fox for the purpose of being voted in his behalf at this meeting." He charged that Fox had paid All-Continent $7,084,740 "without real consideration"; that the company's stock was all owned by Mrs. Eva Fox and that all of the officers and directors were members of the Fox family.

It was also alleged at the hearing that the claims of Aronberg-Fried Company for $200,000; Parkwood Corporation for $146,665; Eva Fox, $5,475; Belle Fox, $35,000, and Mona Fox, $10,000, as well as others, were "fictitious."

Circuit Increased

Blatt Brothers have increased their circuit of theatres to 12 with the acquisition of houses at New Bethlehem and Roaring Springs, Pa.

BOX OFFICE CHAMPIONS for MAY

(1) Under Two Flags: Produced by Darryl F. Zanuck. Directed by Frank Lloyd. Associate producer, Raymond Griffith. Battle sequences by Otto Brower. Assistant, Booth McCracken. Screen play by W. P. Lipscomb and Walter Ferris. From a novel by Ouida. Photographed by Ernest Palmer, Sidney Wagner. Art director, William Darling. Settings by Thomas Little. Assistant directors, Ad Schaumer, A. F. Erickson. Film editor, Ralph Dietrich. Musical direction, Louis Silvers. Sound, Joseph Aiken, Roger Heman. Cast: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell, Gregory Ratoff, Nigel Bruce, C. Henry Gordon. Released May 1, 1936.

(2) Showboat: Produced by Carl Laemmle, Jr. Directed by James Whale. Stage play, screen play and lyrics by Oscar Hammerstein, II. Cinematographer, John J. Mescall. Art director, Charles D. Hall. Film editors, Bernard Burton and Ted Kent. Dance numbers staged by Le Roy Prinz. Sound supervisor, Gilbert Kurland. Music by Jerome Kern. Special cinematography, John P. Fulton. Musical director, Victor Baravelle. Assistant director, Joseph A. McDonough. Sound recorders, Mike McLaughlin (music) and William Hedgecock (production). Cast: Irene Dunne, Allan Jones, Paul Robeson, Helen Westley, Sammy White, Hattie McDaniel, Patricia Barry, Marilyn Knowlden, Arthur Hohl, J. Farrell MacDonald, Charles Wilson, Charles Winninger, Helen Morgan, Queenie Smith, Donald Cook. Released May 17, 1936.

(3) The Great Ziegfeld: Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Story and screen play by William Anthony McGuire. Dance numbers by Seymour Felix. Special music by Walter Donaldson. Special lyrics by Harold Adamson. Ballet music by Con Conrad. Ballet lyrics by Herb Magidson. Musical direction by Arthur Lange. Orchestrations by Frank Skinner. Photographed by Oliver Marsh, Ray June, George Folsey and Merritt B. Gerstad. Cast: William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fanny Brice, Virginia Bruce, Reginald Owen, Ray Bolger, Ernest Cossart, Joseph Cawthorne, Nat Pendleton, Harriet Hoctor.

(4) Mr. Deeds Goes to Town: Produced by Columbia. Directed by Frank Capra. Story by Clarence Budington Kelland. Screen play by Robert Riskin. Edited by Gene Havlik. Photographed by Joseph Walker. Special camera effects by E. Roy Davidson. Cast: Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander, Douglass Dumbrille. Released April 12, 1936.

UNDER TWO FLAGS 20th Century-Fox

MR. DEEDS GOES TO TOWN Columbia

(5) One Rainy Afternoon: A Pickford-Lasky production. Directed by Rowland V. Lee. Original story, "Monsieur Sans Gene," by Pressburger and Rene Pujal. Photoplay and dialogue by Stephen Morehouse Avery. Additional dialogue, Maurice Hanline. Music, Ralph Irwin. Lyrics, "One Rainy Afternoon," by Jack Stern and Harry Tobias and "Secret Rendezvous," by Preston Sturges. Musical director, Alfred Newman. Photographed by Peverell Marley, Merritt Gerstad. Art director, Richard Day. Production manager, Charles Woolstenhulme. Assistant director, Percy Ikerd. Costumes by Omar Kiam. Sound, Paul Neal. Film editor, Margaret Clancy. Cast: Francis Lederer, Ida Lupino, Hugh Herbert, Roland Young, Erik Rhodes, Joseph Cawthorn, Countess Liev de Maigret, Donald Meek, Georgia Caine, Murray Kinnell, Mischa Auer, Eily Malyon. Released May 13, 1936.

(5) The Golden Arrow: Directed by Alfred E. Green. Screen play by Charles Kenyon. Story by Michael Arlen. Cast: Bette Davis, George Brent, Eugene Pallette, Dick Foran, Carol Hughes, Catharine Doucet, Craig Reynolds, Ivan Lebedeff, G. P. Huntley, Jr., Hobart Cavanaugh, Henry O'Neill, Eddie Acuff, Earle Foxe, Rafael Storm, E. E. Clive, Sarah Edwards. Released May 23, 1936.

SHOW BOAT Universal

PERFORMANCE

THE GREAT ZIEGFELD M G M

ONE RAINY AFTERNOON United Artists

THE GOLDEN ARROW First National

THE PRINCESS COMES ACROSS Paramount

SMALL TOWN GIRL M G M

(5) **The Princess Comes Across:** Produced by Arthur Hornblow, Jr. Directed by William K. Howard. Assistant director, Harry Scott. Screen play by Walter DeLeon, Francis Martin, Frank Butler and Don Hartman. Story by Philip MacDonald. Music and lyrics by Phil Boutelje and Jack Scholl. Sound, Harold Lewis. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Ernest Fegte. Photographed by Ted Tetzlaff. Cast: Carole Lombard, Fred MacMurray, Douglass Dumbrille, Alison Skipworth, William Frawley, Porter Hall. Released May 22, 1936.

(5) **Small Town Girl:** Produced by Hunt Stromberg. Directed by William A. Wellman. Screen play by John Lee Mahin and Edith Fitzgerald. From the book by Ben Ames Williams. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Rosher. Film editor, Blanche Sewell. Assistant director, Tom Andre. Cast: Janet Gaynor, Robert Taylor, Binnie Barnes, Lewis Stone, Andy Devine, Elizabeth Patterson. Released April 10, 1936.

LOEW-MGM BUILDING THEATRES ABROAD TO INSURE REPRESENTATION

26 Houses Already Operating or Under Construction, and 12 More Will Open Shortly; To Extend Movement Further

New Theatres Overseas Found Attracting Thousands Who Are Not Picture-goers, Says Arthur Loew, Now Back Home

The Loew-Metro-Goldwyn-Mayer interests, headed by Nicholas Michael Schenck, are transplanting the "touch" of the deep-divan-seated and plush-carpeted deluxe Broadway movie "palace" to the remotest corners of the globe. The plan is aimed to obtain for the MGM picture-making and picture-selling subsidiaries an outlet for the corporation's product where such outlets are not otherwise obtainable, due either to the lack of "suitable" show places, or—and as is principally the reason—aimed at penetration of existing barriers set up by native interests.

Resurrecting the oldest method employed by the large interests to build where their motion pictures cannot otherwise be disposed of, the Loew-Metro interests already have 26 theatres in operation or in actual construction abroad, and 12 more will soon be completed.

Arthur Loew, son of Marcus, the founder of the present Loew enterprises is now reporting to the management in New York on the progress being made, after a world tour. He has for years had a most active supervision over the corporation's foreign expansion, traveling the globe by plane.

Mr. Loew on Wednesday admitted at the home office at Longacre Square, that "there is an intense MGM activity in the erection of cinemas abroad.

"Metro foreign distributing companies build houses when they are convinced that M-G-M productions cannot be presented in theatres representative of M-G-M's standards. That these standards are high is testified by the fact that 26 theatres are now in operation or in active construction under the direct supervision of M-G-M distributing companies abroad," explained Mr. Loew.

In the past few months, there have been opened the Metro theatre in Calcutta, India, the Cine Metro in Lima, Peru, and the Teatro Metro in Santiago, Chile. About a dozen more will soon be completed.

"Each of these new houses was built by the finest native architectural talent under the supervision of the Loew Theatres construction department in New York City," continued Mr. Loew. "These theatres are not only the last word in construction, equipment and appointments, according to our American standards, but added to Broadway's conception of the perfect cinema are those subtle refinements of taste and comfort arising from the native culture in each locality." Mr. Loew believes that "New York, London and Paris might well envy the architecture, projection, sound reproduction, ventilation and furnishings of any of the theatres now being placed under the supervision of M-G-M distributors abroad."

Worldwide Theatres

METRO-GOLDWYN-MAYER'S
"A TALE OF TWO CITIES"
METRO

Typical of the theatres being erected by Loew's-Metro in their worldwide theatre expansion program is the Metro theatre in Calcutta, India, as reproduced above, standing in the straight architectural lines of modernity.

Mr. Loew further reports that even at this early date the houses are having "phenomenal financial success," proving "definitely," he added, "that there were voids in the foreign motion picture field which the new (American-sponsored) theatres have filled."

"It will be the Metro policy that whenever a similar void is found, the MGM distributing companies will erect new cinemas properly," continued the company's foreign chief.

He said he found that a well-built, comfortable house, showing good pictures, is as great an aid in making new fans abroad. "New theatres usually attract to themselves thousands of local residents who are not picture-goers, but who attend such new theatres as a result of curiosity—or pride in a new point of civic beauty. Once their attendance is obtained, they go again and again and become rabid fans, attending not only the new theatre but all the others. The motion picture habit once contracted is a hard one to break. Pictures are the universal form of entertainment for low-brow, high-brow, and medium-brow in every country. But sometimes it is difficult to tap the great channels of non-movie-going public, until they are aroused from their inertia by a new theatre."

A new Metro theatre will be opened in Rio de Janeiro in September. In Montevideo, Uruguay, a new Metro theatre will open either in September or October and a new Metro Cinema is in course of construction in Brisbane, Australia, scheduled for fall opening. These houses will each have approximately 1,500 seats each.

In South Africa, apart from the Metro Theatre now operating in Johannesburg, new cinemas are about to be constructed at Durban and Capetown. In both cities, property was purchased for this purpose by Arthur Loew during his recent trip. In Japan, construction is about to start on the Metro Cinema in the Hibiya section of Tokyo. As part of this construction and adjacent to it, there is to be an office building, every office of which will be air-conditioned.

Negotiations are now in progress for additional sites for Metro Theatres in Osaka, Japan; Bombay, India; Colombo, Ceylon; and many other points.

'Pastures' Banned By English Censor

"The Green Pastures," Warner Brothers feature, has been banned from showing throughout England by order of the Lord Chamberlain. The objection is based on the fact that the film portrays the Deity in human form. The Pulitzer Prize winning stage play by Marc Connelly, from which the picture was adapted, likewise was banned in England in 1930 for the same reason.

The Reverend Pat McCormick, rector of St. Martin's-in-the-Fields, has written to the London office of Warners that, after seeing the picture, he can see no objection to showing it in his church. The Lord Chamberlain is the head of the British Board of Film Censors, and no appeal from its decision is possible, except to the board itself. A storm of protest followed the banning of the Connelly play in 1930.

In Toronto, the Ontario Board of Motion Picture Censors banned the picture on the grounds of being sacrilegious, according to O. J. Silverthorne, a member of the board. Distributors of the picture in Canada will appeal for a new ruling. The picture will be viewed again by a special appeal board within two weeks, but it was said Monday that it "had not a chance" of passing.

The stage play has been presented in Canada and made three appearances in Toronto. The motion picture board, however, has no jurisdiction over stage plays.

Censor Ban Upheld

Action of the new York State censors in barring the exhibition of Guaranteed's French film, "Jeanne," has been upheld by the Commissioner in Albany on appeal. Guaranteed is planning to carry the appeal to the courts.

PARAMOUNT BOARD NAMES GRIFFIS EXECUTIVE COMMITTEE CHAIRMAN

New Committee Chairman Partner in Hemphill, Noyes & Co. Since 1917, and Is in Several Other Companies

Austin C. Keough, secretary of Paramount Pictures, Inc., issued the following statement late Wednesday afternoon from the corporation's headquarters in the Paramount tower overlooking Times Square:

"At a meeting of the board of directors of Paramount Pictures, Inc., held today (Wednesday), the following directors were elected members of the executive committee:

Adolph Zukor, Paramount Pictures.

Stanton Griffis, Hemphill, Noyes & Co., brokers.

Barney Balaban, Paramount theatres.

Neil F. Agnew, Paramount film distribution.

John Hertz, Lehman Brothers, bankers.

Maurice Newton, Hallgarten Company, brokers.

Duncan Harris, Brown, Wheelock & Harris Company, real estate.

Stephen Callaghan, Allied Owners Corporation, real estate investors.

"The board of directors elected Stanton Griffis chairman of the executive committee. All other action on the election of officers of the corporation was deferred until the regular meeting of the board for the month of June."

The "regular meeting for June" mention by Mr. Keough was the meeting scheduled for Thursday afternoon, in the same place, subject, of course, to another postponement of the business of electing a president. Although it was not officially explained by the corporation, it was understood that at Wednesday's board meeting, specially called, a majority of the directors had not reached an agreement on a candidate for the presidency. Adolph Zukor, however, still appeared, on Wednesday night, to be the leading candidate.

Mr. Zukor had been president of the various Paramount corporate evolutions for some 21 years until the 1933 disturbances of receivership—president since the January morning in 1912 when he split a partnership with Marcus Loew and founded Famous Players Film Company. Then, in January, 1933, the corporation was admitted to be in a state of receivership and Mr. Zukor's management was eventually displaced by three trustees in bankruptcy, Charles D. Hilles, Charles E. Richardson and Eugene Leake. When the bankruptcy was declared at an end, on January 17, 1936, John Edward Otterson was elected president of the reorganization and Mr. Zukor became chairman of the board.

At their annual meeting in New York on Tuesday one week ago, Paramount stockholders elected five new members to the directorate, and then enlivened the session frequently by insistent questioning of officers as to the status of Mr. Otterson. Failure at that time to name President Otterson as a candidate for re-election to the board in accordance with a company bylaw specifying that the president shall be a director caused the stockholders to speculate openly over Mr. Otterson's future status. Their inquiries as to the significance of the circumstances were not answered. However, Mr. Griffis, as a board member, in quoting a signboard in a western barroom of boyhood acquaintance, suggested to the hundred-odd stockholders present, "Don't shoot the piano player—he's doing the best he can."

STANTON GRIFFIS

Mr. Griffis, the new chairman of the executive committee, which manages the corporate affairs, has been a partner in Hemphill, Noyes and Company since 1917. He is chairman of the board of the Madison Square Garden Corporation, and of Brentano's Book Stores, Inc., and a director of Thatcher Manufacturing Corporation, Lee Rubber and Tire Company, Shur-on Standard Optical Company, Lefcourt Realty Company and the Osgood Company.

Mr. Griffis was born in Boston, 48 years ago, graduated from Cornell University in 1910, and resides in New Canaan, Connecticut.

Named Members of Board

The Paramount board as it is now constituted includes the following members, besides Mr. Zukor and Mr. Griffis:

Judge Stephen Callaghan, representing Allied Owners Corporation, H. A. Fortington, formerly with Royal Insurance group; Duncan G. Harris, Brown, Wheelock & Harris Company; John D. Hertz, Lehman Brothers; Harvey D. Gibson, Manufacturers Trust Company; Charles A. McCulloch, First National Bank of Chicago; Maurice Newton, Hallgarten Company; Floyd B. Odlum, Atlas; H. O. King, Allied Owners Corporation; Earl A. McClintock, vice-president, Sterling Products Company; A. Conger Goodyear, president, Museum of Modern Art; Neil Agnew, vice-president in charge of Paramount sales; Barney Balaban, of Balaban & Katz, and E. V. Richards, Saenger Amusement Corporation.

Committee Includes Adolph Zukor, Barney Balaban, Neil Agnew, John Hertz, M. Newton, D. Harris, S. Callaghan

Joseph P. Kennedy, who had been mentioned as a candidate for the presidency, had declared last week that he would not be available for any post in Paramount. He has discontinued his personal study of the company and his work on the final report, but his aides, John J. Ford and C. J. (Pat) Scollard, are working on individual reports.

Ruling Favors Otterson

So-called "feuds" between members of the board marked the confused situation which preceded the directors' meeting Wednesday. Directors H. A. Fortington and John D. Hertz reputedly have been heading opposing camps. Mr. Fortington recently resigned as chairman of the company's executive committee, but he is said to have no intention of leaving the board before the expiration of his term in 1938. Mr. Hertz's term expires next year and he, too, is said to be determined to remain until that time at least. It was primarily at his insistance that the board retained Mr. Kennedy for the company survey.

A new Federal court ruling which held Paramount liable for damages for breach of an employment contract held by Sam Katz, former vice-president and director of the company, was viewed this week as being favorable to Mr. Otterson's present contractual status, leading observers believed that he may be given some special assignment by the board, perhaps in connection with production.

Mr. Zukor is now at the Paramount studio and consequently did not attend Wednesday's meeting. It is believed that he will remain at the studio for some time, unless further developments in company affairs make his presence in New York immediately necessary.

Action is due on recommendations for extending the operating contracts for both the Wilby-Kincey and Lucas & Jenkins circuits and for renewing the partnership arrangement with Karl Hoblitzelle for Texas Interstate Theatres on a revised basis. All three operating deals expire on July 1st. On the basis of a committee recommendation to renew the Wilby-Kincey and Lucas & Jenkins contracts and the favorable operating results of both circuits in the past, it is believed that the new contracts will be approved.

The Hoblitzelle partnership agreement involves a 50-50 stock ownership in the theatre company between Mr. Hoblitzelle and Paramount. The company, however, has an option to purchase Mr. Hoblitzelle's half interest. Whether or not this will be exercised is undecided.

PULLMAN MOVIES HIT ECONOMIC PROBLEMS

Train Shows Finally Adopted in Midwest, but Insufficient Grosses Are an Obstacle

While others have been experimenting or toying with the idea for years, the Chicago, Burlington and Quincy railroad has made motion picture exhibition on trains a reality, presenting nightly performances on its five crack trains between Chicago and Omaha and Denver.

Orton H. Hicks, president of Films, Inc., which for the last nine years has been supplying films to ships, said this week that for the last month his company has been operating picture shows on that line, and that the public reaction has been favorable. The innovation is in an experimental stage, however, and if certain operating problems can be overcome it will be made permanent, he said.

The chief obstacle to its permanency is that the plan does not permit a sufficient gross, it was pointed out. The performances are given in the diners, and hence it is possible to give only one show an evening, at a time when the dining cars are not being used otherwise. Moreover, only 36 patrons can be accommodated in a dining car, and at the admission charge of 25 cents the railroad, even at capacity, grosses barely enough to cover the overhead.

However, Mr. Hicks said that the Chicago, Burlington and Quincy adopted the plan not primarily for a profit but on his explanation that it was a convenience to the passengers. He pointed out to the line officials that the passengers' objection to the tedium of a long train ride could be met by giving them something to do after the evening meal, and that film shows further would have the effect of reducing long trips by 90 minutes, which was in line with various improvements the railroad had made to reduce running time.

One Projectionist to a Train

Moreover, Mr. Hicks pointed out, film shows were a legitimate adjunct to modern railroading as much as free pillows and other comforts provided the passengers, and in view of the reasons enumerated the Chicago, Burlington and Quincy could well afford to spend a small fraction of its $1,000,000 improvement program to experiment with the possibilities.

Films, Inc., has a contract with the railroad to supply the films, one projectionist to a train, equipment and a screen. The deal is on a flat sum basis, and the line retains the revenue.

The performance starts about 9:30 p.m. and ends about 11 p.m., too late to give another show. All films are on non-inflammable 16mm. stock, reduced from regular 35mm. product. Features are booked from Gaumont British, which has had experience with train films in England, and from Universal, Paramount and a few independent companies. Mr. Hicks said he also is negotiating with other companies for feature product, and shorts are obtained from a number of distributors.

Victor and other portable projection equipment is used, and the screen is four feet wide by three feet high.

Says Noises Do Not Mar Show

Mr. Hicks said that the physical conditions under which the films are shown are adequate and demonstrate conclusively that sound motion pictures can be exhibited on trains while in motion. Train noises, blowing of whistles, screeches, jarring and the like do not mar the performances, he said.

The following description of a test in a report of the Chicago, Burlington and Quincy indicates the steps necessary to turn a dining car into a moving motion picture theatre:

"In order that the picture might be available for both Pullman and coach passengers, without adding an additional car to the train, it was shown in the dining car at periods when that car would otherwise have been idle. All except the forward two tables were taken down and leaned against the wall at their respective locations. Thirty-five of the chairs were placed in position, leaving an aisle along one side rather than down the center, and enough space at the rear to set up a tripod which held the projector. The 36th chair was placed on one of the forward tables to hold the speaker, and the four-by-three screen was unrolled from a box container which was fastened to the roof, the bottom of the screen being approximately five feet from the floor, so that trainmen or others could pass through the car without interference. Fifteen or 20 minutes were required for these preparations."

Tried on Chicago & Alton

Herman Stern of the Universal home office this week recalled a similar innovation on the Chicago and Alton railroad in 1923, which was short-lived. Believed to have been the first exhibition of films on a train, a demonstration was given to railway executives and newspapermen on February 12 of that year, on a train running between Chicago and St. Louis. Bidding was spirited for the film contract, and Mr. Stern successfully consummated the deal for Universal.

A steel coach, equipped for the purpose, was used as a theatre. Two Acme projectors were installed and a Dalite screen suspended near the ceiling, giving a picture five by four feet. The power for the projector was taken from the car batteries, and a report said that the projection was "without flicker or vibration of any kind."

Arliss Picture Reissued

"The House of Rothschild" and "The Private Life of Henry VIII" have been booked by Loew's through United Artists for the metropolitan circuit. "Dinner at Eight" and "Men in White," also revivals, will start on Loew programs June 30.

Sales Tax Ruling To Be Appealed By Distributors

An immediate appeal from the appellate division decision handed down this week which held that films exhibited in New York City are subject to the two per cent sales tax is planned by United Artists. The court held that films licensed for exhibition outside the city are not subject to the sales tax even though they are supplied by exchanges located within the city.

A recent estimate placed the amount of sales tax on films licensed by city exchanges since the enactment of the tax law at $1,500,000. The decision means that approximately $900,000 in taxes on films which have been exhibited within the city could be collected now if the ruling is not reversed.

Under the decision all theatres in northern New Jersey, Westchester and Long Island counties other than Kings and Queens, representing about two-fifths of the business of the city film exchanges will not be required to pay the city sales tax. All theatres within the five boroughs, however, are subject to the levy.

New York distributors have recognized the case as a test. United Artists, against whom the first tax assessment was made by the city on all films shipped from its metropolitan exchange, took the initiative in contesting the levy. The company's lawyers contend that films are in interstate commerce and therefore not subject to local taxation.

O'Brien, Driscoll and Raftery, attorneys for the distributors, have announced that immediate notice of appeal would be filed with the city. A hearing on the case cannot be obtained in the Court of Appeals at Albany before the opening of its October term.

Whitney To Head Board After Selznick Merger

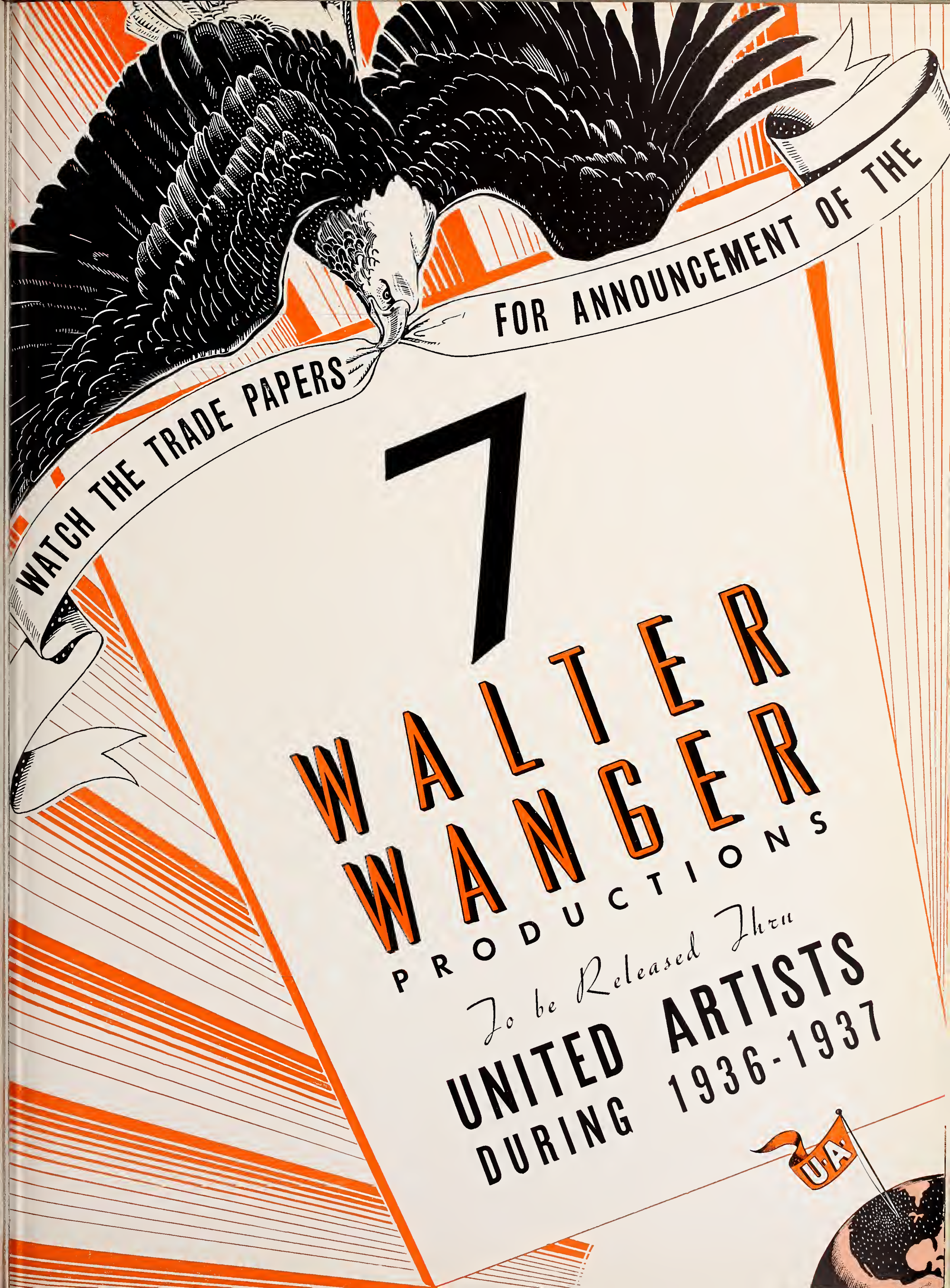
John Hay Whitney is slated to be chairman of the board of the new company to be formed by the absorption of Pioneer Pictures by Selznick International, it was learned this week after Mr. Whitney admitted that plans for the merger are under way. David O. Selznick will be president and Merian C. Cooper, vice-president. All product will be released through United Artists and will be divided half in Technicolor and half in black and white.

Data on Subsidiaries Withheld in Report

Twentieth Century-Fox Corporation has been granted permission by the Securities Exchange Commission to hold confidential information in its registration statement relating to the names of certain subsidiaries.

Election Rumor Denied

Maurice Silverstone, managing director for United Artists in England, has denied reports that he will be elected president of the parent company. The rumor gained wide circulation on Broadway and Hollywood Boulevard. He is attending the annual sales convention of United Artists in Hollywood.



WATCH THE TRADE PAPERS FOR ANNOUNCEMENT OF THE

7

WALTER WANGER

PRODUCTIONS

To be Released Thru

UNITED ARTISTS

DURING 1936-1937

HIGH FLIES THE WANGER EAGLE

CHARLES BOYER

Star of Walter Wanger's Productions, "PRIVATE WORLDS" and "SHANGHAI!" Now co-starring with MARLENE DIETRICH in David O. Selznick's "GARDEN OF ALLAH!" Next, co-star with GRETA GARBO in a big MGM special. What a "name" he'll be in WALTER WANGER PRODUCTIONS FOR 1936-37.

SYLVIA SIDNEY

How she triumphed in Walter Wanger's "TRAIL OF THE LONESOME PINE" and "MARY BURNS, FUGITIVE!" What a sensation she's creating in MGM's "FURY!" Hit after hit! More than ever before her name will spell "BOX-OFFICE".

MADELEINE CARROLL

The greatest "names" in the industry, including the cream of its players, directors and writers, will supplement this brilliant personnel in the shaping of

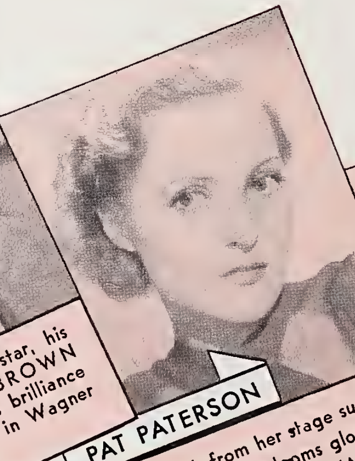
WALTER WANGER PRODUCTIONS

to be released thru

UNITED ARTISTS

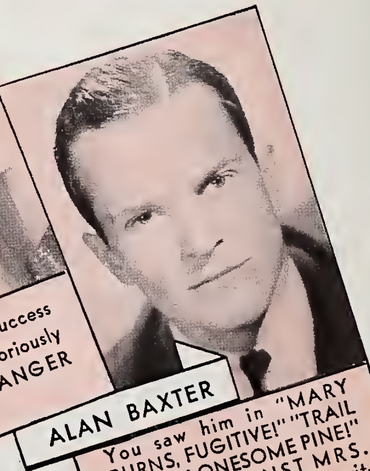
WALTER PIDGEON

Great as a stage star, his work in "BIG BROWN EYES" heralds his brilliance as a screen star in Wagner Productions.



PAT PATERSON

Fresh from her stage success in N. Y., she looms gloriously as a WALTER WANGER PLAYER.



ALAN BAXTER

You saw him in "MARY BURNS, FUGITIVE!" "TRAIL OF THE LONESOME PINE!" "CASE AGAINST MRS. AMES!" Stardom is inevitable.

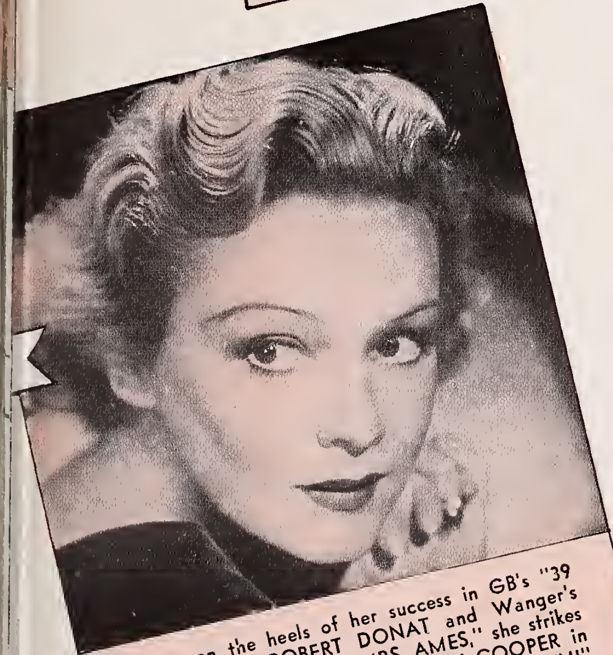
ON ITS WAY TO U. A.

HENRY FONDA

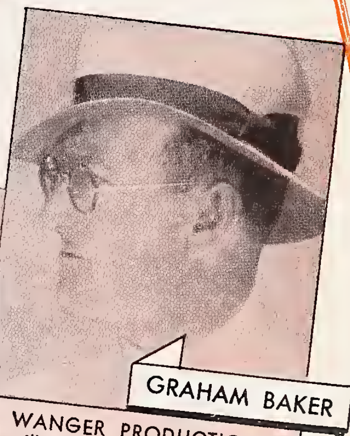
The tremendous following he created first as co-star of Walter Wanger's "TRAIL OF THE LONESOME PINE," then "THE MOON'S OUR HOME," is only a fore-runner to the heights he'll reach in WALTER WANGER PRODUCTIONS FOR 1936-37.

JOAN BENNETT

As co-star with FRED MacMURRAY in Paramount's "13 HOURS BY AIR;" with CARY GRANT in Wanger's "BIG BROWN EYES;" with JOEL McCREA in Universal's "TWO IN A CROWD," her stock keeps going up, UP! Watch her become one of filmdom's biggest "names" in 1936-37.

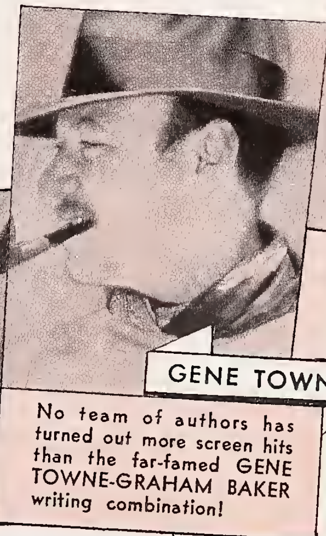


Close on the heels of her success in GB's "39 STEPS" with ROBERT DONAT and Wanger's "THE CASE AGAINST MRS. AMES," she strikes a new high as co-star with GARY COOPER in Paramount's "THE GENERAL DIES AT DAWN!" No "name" will be greater than this star in WALTER WANGER PRODUCTIONS FOR 1936-37.



GRAHAM BAKER

WANGER PRODUCTIONS will feature great stories by great authors including brilliant TOWNE-BAKER originals and adaptations.

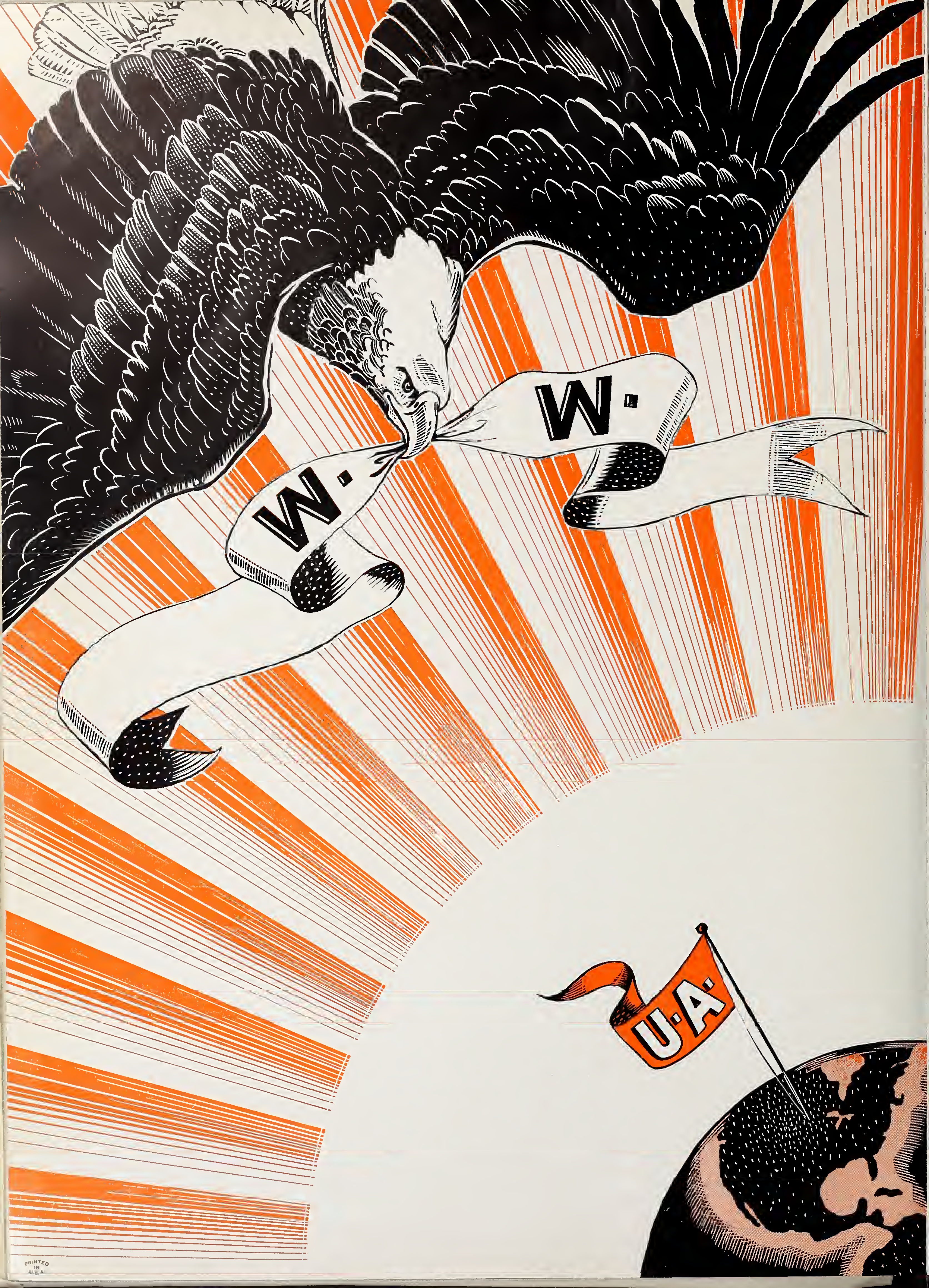


GENE TOWNE

No team of authors has turned out more screen hits than the far-famed GENE TOWNE-GRAHAM BAKER writing combination!

ALEXANDER TOLUBOFF

As ART DIRECTOR of Walter Wanger Productions his startling sets are the talk of the film world!



PRINTED
IN
U.S.A.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Ted Sullivan, who, when not conducting the auditing activities of Quigley Publications, finds diversion in searching for chuckles in the "personals" in newspaper advertisements. Digging into the columns of the New York Times, and came up with the wopper inserted by Box K 582, requesting the services of: "Young Lady Amputated Above Knee," for demonstration purposes. And another, published by a "Bachelor, Recently Married," who urges those in search of an "excellent maid," should call him at "Canal 6-8120, Extension 22." He fired the maid and hired a wife.

▽

Warner Brothers announce for production a motion picture to be titled: "The Shrinking Violet," and for the name part we nominate Mr. Representative Marion Zioncheck. Mr. Zioncheck would be seen in one sequence checking out of a New York hotel leaving a case of empty beer bottles, a bag of moth balls and kidneys, three bowls of slightly tepid Farina, the Graf Hindenberg, Hitler's moustache, a card of hooks-and-eyes, bread crumbs and a monkey cage.

▽

The banning in Germany of several Hollywood pictures of Paramount, Fox and MGM, for reasons branded as ridiculous, caused the William Randolph Hearst newspapers to conclude that if the Nazis carry that sort of thing to its logical conclusion, Naziland will hereafter bar any film in which an actor plays a "Jew's harp."

▽

Don Bloxham, advertising manager for the Kehrbergs' Iowa theatre, in Sheldon, Iowa, tops all marquee oddities with these bookings, running in a row:

June 15 — THE KING STEPS OUT
June 16 — THE PRINCESS COMES ACROSS
June 17 — THE FIRST BABY

And in St. Louis, Missouri, the Cinderella theatre on Cherokee Street advertised these two current attractions:

THE DIONNE QUINTUPLETS
IT HAD TO HAPPEN

▽

On the morning last week when Motion Picture Daily reported that Joseph Patrick Kennedy had walked out on Paramount as special advisor because of the corporation's failure to act upon the suggestions contained in his report, the company announced the purchase of two stories for immediate production, as follows: "I Leave It To You," "Right In Your Lap."

▽

The newsreels missed the mutiny caused in San Francisco port the other morning by four little pigs.

Iowa State College had shipped the sucklings by express to the San Francisco pier, consigned to Mrs. S. C. Cheng, in Shanghai, China. A crane reached a giant arm over the dock and the tackle was made fast about the pig crate when suddenly the ship's rail swarmed with slim, dark men in white turbans—Mohammedans every one of them, to whom the pig is the most unclean of animals—has not the Prophet said so?

The ship's officers pleaded, cursed expostulated—to no avail. Why should a man endanger his soul by harboring even college-bred hogs, the Mohammedans chattered defiantly in nine different Mohammedan languages. And the suspended pigs added the infuriating overtones of hog-Latin to the hubbub.

The ship's officers finally gave in, the crate was lowered back on the dock and the steamer sailed, pigless, but with a crew exhilarated by spiritual victory.

NEWSPAPER DICTIONARY

Whimsical Dick Sears, who covers New England for Pathe News and codfish-cakes, sends us this dictionary of the newspaper, as dug up from the American Press:

EDITOR: A man who does a lot of independent thinking over the luncheon table and then comes back to the office and writes what the publisher thinks he thinks that day.

MANAGING EDITOR: The guy who gets out the paper when the city editor is sick, unless he can induce one of the copy desk boys to do it.

CITY EDITOR: The mug who knows most of the lowdown about the city's well-known men and women and carefully keeps it out of the paper because printing it would deny him the pleasure of telling his friends "the inside dope."

COPY READER: An egg who never learned grammar or composition.

REWRITE MEN: Lugs who get the story all wrong so that the legmen will get hell for not having the facts straight.

CAMERA MEN: They believe in absolute equality: Four pictures and four alibis a day.

REPORTERS: Persons who fill out form letters, which are then printed as news.

MAKEUP MEN: Printers who get their hands crossed when putting two handsful of type into a form.

STEREOTYPERS: Gorillas who mislay pieces of packing right behind the face of the cinema cutie on the page one mat.

LINOTYPE OPERATORS: People who reproduce, in correct English, dialect copy marked "Folo copy."

PROOFREADERS: Cynical and embittered $50-a-week men who can take an editorial written by a $25,000-a-year editor and make some sense out of it.

BUSINESS MANAGER: A rummy who groans and says: "Seventy-eight cents for meals—and you were gone only four days!" when a reporter hands in a swindle sheet.

NEWSPAPER READER: The person upon whom the eyes of all newspapermen are concentrated—except when engaged in getting out a newspaper.

Bill Crouch writes from Chicago about the theatre patron in Hammond, Indiana, whose name was called in a $1,200 "Bank Night" drawing. The "lucky" fellow was not in the theatre to claim the prize, so the theatre management telephoned him at his home and informed him that he had won the cash, but that in order to collect it he had to get around to the show place inside of three minutes. "Easy," shouted the winner as he banged the phone receiver and dashed to his roadster to burn up anybody's road for $1,200.

The prize winner was as good as his word, until he got to a railroad crossing within a few feet of the theatre. There the red danger lights were blinking and the safety bars were down. The prize-winner-that-might-have been waited 12 minutes at the crossing while a long and slow freight train took its time riding down the tracks, for the very railroad for which the would-be-winner had worked the past 15 years.

After introducing a series of nine pieces of pesty legislation leveled against the motion picture industry, Louisiana's lovely legislators this week voted favorably on a bill introduced by the Committee on Fish, Game and Oysters, compelling lobbyists in the state to wear uniforms of clashing colors. That ends for all time any possible invasion of Louisiana by our own Charles Clyde Pettijohn, who, we are sure, would retire to the conservatism of the hills of Westchester rather than appear for Mr. Hays before Louisiana's legislators on behalf of the motion picture dressed in bright red breeches, orange blouse, pink rolled stockings, purple slippers and a sickly yellow necktie.

▽

A well known Hollywood motion picture producer, who is somewhat enamoured of an equally well known star, was instructing his script writer about her new screen play.

"It's all right to make her a crook," he advised, "But don't make her dishonest."

▽

The jungle fever contracted by Edwina Booth in Africa, in 1932, while making "Trader Horn," for Metro-Goldwyn-Mayer, also plagued the producers for years, as they resisted the pretty blonde's legal efforts to collect $1,000,000 damages, or some such sum. Newspapers followed each episode with headlines telling of her failing fight against the disease. "The White Goddess," as they called her, was shown being carried on stretchers, face covered with veils, from one country to another in search of a cure. Then, some months ago, Edwina Booth—born Edwina Woodruff—suddenly disappeared from the headlines, apparently resigned to her fate. In that seclusion she remained until a Hearst reporter discovered her the other morning, completely cured, in the "Body and Soul Psychiatric Clinic" conducted by Dr. Edward S. Cowles on Park Avenue, New York.

▽

Advertisement in Variety, the theatrical journal:

IN MEMORY
OF
OUR DEAR FATHER
THE FIVE HAPPY NELSONS

▽

Most of David Selznick's "Garden of Allah" is being filmed on the western deserts. A single camel accompanied the company on location. It fainted from sunstroke on the desert.

▽

Last week a branch meeting of the Cinematograph Exhibitors' Association of the United Kingdom took up what was described as the most perplexing problem of its theatre-owner members, caused by the large number of their patrons who sit through the performance two and three times. It was the *Scottish* branch.

▽

Now You Tell One Department—from a Metro studio press agent item:

> "During the filming of her last picture ('Broadway Melody') Eleanor Powell literally would spin herself out of her ballet slippers. In fact, during one week, this dancing actress wore out 46 pairs of slippers in her spectacular spins and whirls."

"She probably bored holes right through the floor," cracked Ted Cook. Or sunk down to her knees and had to be pried up.

▽

Over the entrance to Hollywood Production Code Administrator Joseph Ignatius Breen's private office, to where producers bring any torrid scripts, there hangs a flaming red sign, "Fire Escape."

TWO WEEKS STRIKE PARALYZES PICTURE INDUSTRY IN FRANCE

Minister of Labor Puts End to "Stay In" Strike That Closed All Laboratories, Exchanges, Many Theatres

by PIERRE AUTRE
in Paris

Industry leaders and trade union delegates accepted on June 18th a temporary agreement worked out with the Minister of Labor, acting as arbitrator, and brought to a close the strike that had held studios, distribution plants and laboratories inactive for sixteen days.

Labor unions had demanded:

A 40-hour week.
Paid vacations (two weeks).
Abolition of overtime.
Right to have delegates in places of employment.
Closed shop.
Specified health and safety provisions.

It is understood that all demands save that of the closed shop have been complied with under the temporary agreement. Establishment of the 40-hour week, to be paid at the same wage as previously awarded for a longer period, is equivalent to a wage increase of from $7 to $10 monthly.

Loss to the industry through the enforced idleness is calculated in high numerals. Many theatres were closed, and those which did not close have been suffering from depressed business due to the strikes that have affected many lines of work and cut down the public's ability to buy entertainment. At times this result has been added to by general fear of rioting, which has kept many people indoors.

Strike Started June 2

The cinema industry was first directly affected by the strike movement on June 2d when delegates of the Confederation of Trade Unions arrived at the Leopold Maurice Film Developing and Printing Laboratory at Gennevilliers, a suburb of Paris, and ordered the workers to stop. Nobody was allowed to leave the laboratory, the delegates detaining customers, employees of other companies, visitors of every kind. Employees of the laboratory were called into the yard and the demands of the union were read to them. Sheets bearing the demands were then distributed among them and each, by signing his name, became a member of the union.

On the following day the Eclair Studios at Epinay and the Pathe-Cinema Studios in Paris were handled in the same way, and later in the afternoon the union leaders extended their sway to include the G. F. F. A., the Gaumont studios in Paris. Following, next morning, were the Liano Film Laboratory and the Paramount Studios, and then production stopped dead throughout the area, newsreels released on the day prior to the first action having to serve exhibitors indefinitely, as no further releases could be made.

On Thursday, June 4, the activities of the trade union delegates were made felt in the cinemas. The Gaumont Palace and Rex were first visited. Managements of these houses asked the staff (machinists, electricians, projectionists and ushers) to submit their demands for consideration and name delegates to confer with them while the work was being carried on. This offer was refused and the theatres closed.

Other houses closed immediately afterward, under the same conditions (those of a "stay-in" strike) which prevailed generally, included the Palais-Rochechouart, Marcadet and Tivoli, all units in the G. F. F. A. chain. On Saturday morning the management accepted the demands of the strikers, which included increased wages for all of the employees. They reopened that afternoon.

On the same day the seven newsreel theatres of the Cineac circuit were closed and remained so during the period of the strike. Here the major demand was for increased pay to ushers, who had been receiving $10 a week. Closed also on that day were the MGM first run house, the Olympia, and the Warner first run, the Apollo. Olympia ushers asked increased wages. Apollo ushers asked repeal of the rule whereby they had been charged for the privilege of working (strange as it may seem to American readers, ushers were paying $2 a week to work at the Apollo, in line with a Parisian custom whereby waiters and others in service depend for their livelihood upon tips from customers). American cinemas, the Olympia, Paramount, Rex, and all newsreel theatres, pay ushers and prohibit tipping.

Distribution Paralyzed

Distribution was hard hit by the strike. Companies were unable to get their films, negatives or prints, out of the developing plants and laboratories. Only one picture, a communist propaganda picture wanted for strikers' use, escaped the restrictions placed on withdrawal of films.

Delegates arrived at the G. F. F. A. exchange on Thursday and asked the staff to go on strike and occupy the premises. Most of them complied. Executives were allowed to go out and in but were not permitted to take anything with them. Swiftly the rounds of the distributors were made and ultimately the closing of exchanges was complete.

Distribution machinery remained paralyzed until the Minister of Labor finally brought the union delegates and employers, on the third day of his sessions with them, to a point of temporary agreement.

Closed Shop Chief Factor

Chief objection to the demands of the union delegates was expressed in connection with the requirement that employees must be selected from lists presented by the union exclusively. It was argued by employers that enforcement of this regulation would end all hope of the unemployed in the country of ever obtaining work and that it would perpetuate in employment those who had acceded to the C. T. G. overtures. Although wage increases in some cases ranged from 35 to 50 per cent of prevailing salaries, there was little opposition to this feature of the union demands.

40-Hour Week, Closed Shop, Higher Wages, Vacations With Pay Among Revisions Encompassed by Agreement

The extent to which the closed shop aspect of the agreement favors the strikers is not altogether clear at this writing. The agreement arrived at is described as "temporary" and there is general understanding that the term is equivalent to "experimental." A political situation likely to change at any time is regarded as responsible for this provision, an opinion bulwarked by the fact that an obscure codicil in the pact signed guarantees that there will not be sanctions against workers and political faiths will be respected.

RKO Reorganized By January—Spitz

Radio-Keith-Orpheum will be reorganized under section 77B of the Federal Bankruptcy Act by January, or sooner, Leo Spitz, president, told the company's sales convention, held last week in New York at the Waldorf-Astoria Hotel. The parent company today, he said, has upwards of $7,000,000 in the treasury as compared to a depleted exchequer three and a half years ago.

Mr. Spitz was elected a director of Metropolitan Playhouses last week to fill the post vacated by Herbert Bayard Swope. He will represent RKO's 20 per cent interest in the circuit. The annual financial report is expected to be completed by the auditors for ratification at the board's next meeting.

R. H. Cochrane on Vacation

R. H. Cochrane and Mrs. Cochrane are sailing this weekend on the *Paris* for a vacation cruise. The Universal president declared he is seeking a complete rest and has arranged an itinerary avoiding stops where there are Universal offices. They will return on the *Normandie,* leaving Le Havre on July 29th.

Block Convalescing

Edward B. Block, sales manager of the Berkshire Poster Company, who has been seriously ill for the past six weeks at Mount Sinai Hospital in New York, is now convalescing and will return to his home next week.

Named Manager

L. H. Walters has been appointed manager of the Cleveland office of the National Theatre Supply Company to succeed L. P. Langford who resigned last week.

Loew's re-books "Henry VIII" for entire New York circuit!

This is the first time since the inception of this great theatre chain that it has ever re-booked any picture that had previously played its entire circuit.

Loew's, Inc., believes that the star value of **CHARLES LAUGHTON, MERLE OBERON** and **ROBERT DONAT** has a greater appeal for the American public today than it had when the picture was first released. That this is true was demonstrated two weeks ago when it played the Karlton Theatre, Philadelphia to *several thousand dollars above the normal take of the house!* And this in spite of sweltering heat!

Here is a picture that is more valuable right now than it ever was! If you're a smart showman you'll book it now and cash in on its outstanding box-office, star and entertainment appeal!

CHARLES LAUGHTON
MERLE OBERON
and **ROBERT DONAT**
in
The Private Life of
HENRY VIII
with BINNIE BARNES *and* WENDY BARRIE
Directed by **ALEXANDER KORDA**
A London Film
Released thru **UNITED ARTISTS**

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Public Enemy's Wife

(Warner)

Melodrama

A vein of suspense runs through this drama of gangsters, molls and G-men and the whole is topped off by a widely exciting climax. Rather episodic in technique, the story divides itself into about four chapters.

In the first, life term gangster Maroc promises to kill his wife, Judith, who has just completed a stretch, if she carries out her intent to divorce him. G-man Laird enters the picture to trail Judith and get information from her that will keep public enemy Maroc permanently behind the bars. The divorced Judith goes to Florida where she becomes infatuated with playboy McKay. Through a ruse, Maroc escapes, and when McKay hears about this and his threat he makes quick departure. But McKay, in typical G-man fashion, and also because he is romantically attracted to the girl, marries Judith. A squabbling honeymoon ensues, and Maroc, despite the attempts of police to cage him, attempts to kidnap his wife. In the climax, McKay summons his G-men to capture Maroc's mobsters. Excitement is intense prior to their rounding up, after which Judith decides to find happiness in her marriage to McKay.

Though drama dominates there is considerable comedy in the show. Its main appeal is to theatre-goers who like to see the G-men and gangsters in action.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Directed by Nick Grinde. Assistant director, Wilbur McGaugh. Screen play by Abem Finkel and Harold Buckley. Story by P. J. Wolfson. Supervised by Sam Bishcoff. Art direction, Hugh Reticker. Film editor, Thomas Pratt. P. C. A. Certificate No. 2,158. Release date, July 25. General audience classification. Running time, 65 minutes.

CAST

Lee Laird	Pat O'Brien
Judith Roberts Maroc	Margaret Lindsay
Gene Ferguson	Robert Armstrong
Gene Maroc	Cesar Romero
Thomas Duncan McKay	Dick Foran
Wilcox	Joseph King
Louie	Richard Purcell
Warden Williams	Addison Richards
Daugherty	Hal K. Dawson
Justice of Peace	Harry Hayden
Swartzman	Alan Bridges
G-Man	Kenneth Harlan
Duffield	Selmer Jackson
Correlli	William Pawley

We Went to College

(MGM)

College Comedy

When Hugh Herbert, Charles Butterworth, Una Merkel and Walter Catlett are in a cast, something really funny is to be expected. What turned up on the screen, in this case, was accepted as amusing comedy by some of the audience, other parts of it indicating the impression that the whole thing is absurd.

It's all about a bunch of middle aged grads returning to their college for a homecoming reunion. Herbert, full of the old college spirit, is typically funny in dialogue and action as a bull fiddle playing professor in charge of detail. Grouching brick manufacturer Walter Abel is forced into attending the reunion by perpetual youth Butterworth and the pleas of his wife, Edith Atwater, who wants him to be young again. As the fun of old-timers frolicing on the campus, football field, in frat houses and class rooms is illustrated, the yarn takes on a comedy romantic twist when Una Merkel, Herbert's wife, seeks to reignite the flame of college romance with Abel following the presentation of the graduating class Shakespearean play. On lovers' lake Miss Merkel manages to upset the canoe in which both are riding. Then she informs Miss Atwater that she and Abel are going to divorce their mates. Miss Atwater takes it straight, but the climax builds to a situation wherein under Herbert's and Butterworth's guidance, Miss Merkel explains away the episode.

Previewed in the Ritz theatre, Los Angeles, before an audience that contributed quite a few interpolations of its own.

McCarthy, Hollywood.

Produced by Harry Rapf. Distributed by MGM. Directed by Joseph Santley. Screen play by Richard Maibaum and Maurice Rapf. Story by George Oppenheimer and Finley Peter Dunne, Jr. Assistant director, Horace Hough. Art director, Fredric Hope. Film editor, James E. Newcom. Musical score, Dr. William Axt. P. C. A. Certificate No. 2,529. Release date, June 19. Running time, 85 minutes. General audience classification.

CAST

Glenn Harvey	Charles Butterworth
Phil Talbot	Walter Abel
Professor	Hugh Herbert
Susan	Una Merkel
Nina	Edith Atwater
Senator Budger	Walter Catlett
President Tomlin	Charles Trowbridge
"Pop"	Tom Ricketts

Navy Born

(Republic)

Comedy Drama

A Navy picture, most of the male characters members of the service, this production makes consistent use of the fleet, an airplane carrier, a naval base and a naval flying squadron without presupposing a war or other national emergency. The story pertains to the personal lives of the officers, men and women, rather than to the Navy, and the distortion usually found necessary in pictures of the general kind is not present here. Exploitation may justifiably emphasize the service side of the production, with a liberal apportionment of attention to the baby element prominent in the narrative.

The story is of Lieut. Robert Furness, whose best friend and fellow officer arrives in port to find that his wife has died the night before after giving birth to a son. An automobile accident results in death of the father and Furness accepts from the dying man responsibility for the child and instruction to bring him up as a Navy man.

Bernice Farrington, the child's maiden aunt, seeks to gain custody of the child, but Furness and his fellow officers outwit her. She then attempts to fascinate Furness as a means of learning the baby's whereabouts and discovers, when she has done so and the baby has been taken to a hospital by her accomplice, that she has fallen in love with him and he with her.

At this point a gangster whose wife has left him attempts to regain custody of his child and abducts the disputed orphan by mistake, taking off to Canada in his own plane. Lieut. Furness pursues him in a naval plane, finally is joined by a squadron of the same, and the baby is reclaimed. The stress of circumstance has cleared up the situation for Furness and Miss Farrington, who decide to marry and raise the child according to parental wish.

Reviewed at the Republic screening for the press and volunteer previewers.

—Weaver, New York.

Produced by Nat Levine. Distributed by Republic. Directed by Nate Watt. Supervised by Ken Goldsmith. Screen play by Albert De Mond and Olive Cooper. Story by Mildred Cram. Adaptation by Marcus Goodrich. Additional dialogue by Claire Church. P. C. A. certificate No. 2,220. Release date, June 15. Running time, 65 minutes. General audience classification.

CAST

Robert "Red" Furness	William Gargan
Bernice Farrington	Claire Dodd
Admiral Kingston	George Irving
Aunt "Minnie" Furness	Georgie Caine
Lt. Tex Jones	Addison Randall
Lt. Steve Bassett	Douglas Fowley
Lt. Bill Lyons	William Newell
Mrs. Farrington	Claudia Coleman
Nurse Gordon	Myra Marsh
Commander Saunders	Larry Steers
Capt. Seeley	Hooper Atchley
Pat Strickland	Douglas Wood
"The Admiral" (Baby)	M. Louis Wastal
Daphne Ross	Dorothy Tree
Radio Operator	Charles Marsh

A Star Fell From Heaven

(ABP)

Musical Comedy

This is musical in the right sense, or perhaps it should be said in the right place. The cast doesn't sing when it is supposed to be talking and that part of it which does sing is made up of known singers. Chiefly the melody comes from Joseph Schmidt, a tenor whose Continental reputation is well established.

Coupled with the music, and the sentimental attraction of a story in which the tenor is an unsuccessful lover, is humor of the most robust kind. It is chiefly in the form of a satire upon a film producer who uses long words in the wrong focus. The Snarling Tiger is the trademark of a film corporation which has the trading slogan: "If it's a good picture it's a Miracle."

Josef, a student of music, unsuccessfully tries to get a singing part in a film at the Miracle studios. Anne, daughter of his landlady, tries to assist him through her admirer Willi, who is actually a dresser but poses as the intimate of the great Fischer, head of Miracle. By accident, at the studio Anne meets Douglas Lincoln, singing star of the current Miracle production, and believes him to be Fischer. He encourages the mistake and promises to come and hear Josef sing at Anne's birthday party. His manager is accidentally present at the cafe in which the party is staged and, hearing Josef sing one of Lincoln's songs, believes his own star has been risking his voice.

As the result of a violent quarrel between manager and star, Lincoln loses his voice. Josef is persuaded to double vocally and so saves a hold-up in production. Anne, discovering Lincoln's real identity, tells Josef's fellow students that he has been robbed of the credit for the magnificent singing in the new film. They denounce Lincoln at the premiere, but he has already told the truth to the newspapers. Josef is famous, though he loses Anne to Lincoln.

The story details provide useful hints for exploitation. The angle of the artist listening while his own voice sings another man to greater fame is an obvious one. Without a danger of "giving away" too much a studio set, with mike and camera, could be used to make a very effective store show, reproducing one of the big scenes of the film. Schmidt, known as "the pocket tenor" because of his diminutive size, is a considerable star asset and good newspaper copy. George Graves, veteran British star of musical comedy, is not only a good name but does excellent work as Fischer.

It was a decided hit at the night trade show at the Piccadilly theatre, London. Many ranked it as the brightest effort of its kind yet seen from a British studio.

ALLAN, London.

Produced and distributed by Associated British Pictures of London. Directed by Paul Merzbach. Screen play by Dudley Leslie and Marjorie Deans. Additional dialogue by Gerald Elliott. Music by Hans May. Ballet by Francis Mangan. Photography, Ronald Neame. Sound, A. Geary. Running time, 70 minutes. General audience classification.

CAST

Josef	Joseph Schmidt
Anne	Florine McKinney
Lincoln	Billy Milton
Flora	Judy Kelly
Fischer	George Graves
Tomson	W. H. Berry
Willi	Steve Geray
Frau Heinmeyer	Iris Hoey
Starfel	Denier Warren
Winkler	Bruce Lister
Schneider	Hindle Edgar
Doctor	Aubrey Mallalieu
Professor	Eliot Makeham

The Border Patrolman

(20th Century-Fox)

Romantic Drama

A well balanced picture, directed and played with a keen eye towards audience and exhibitor requirements, this comedy-tinged drama is pitched action. Production backgrounds and settings are of superior class. Generally the theme follows a modernized idea of the "Taming of the Shrew" premise. Up to date in motivation and action, dialogue is designed to create interest-holding situations.

Localed mainly in Mexican border desert country and an adjacent swanky pleasure resort, border patronman Wallace devotes much of his time to hauling spoiled wealthy girl Patricia Huntley up before the bar of justice for minor but potentially serious law infractions. As the girl customarily gets off with gentle reprimand, Wallace thinks cards are stacked against him and quits the service. Grandfather Huntley, in a quandary as to what to do with his problem child, is prevailed upon to give Wallace a job by Patricia,

Smugglers, headed by Maybrook, are in the background. This worthy, attracted to Patricia, finds Wallace a stumbling block to his ambitions toward her hand as well as to run contraband. In typical villain fashion, he acquaints Patricia with the real purposes her grandfather had in engaging Wallace. Falling for his line, Patricia gets herself into a position whereby she is to become an innocent accomplice of Maybrook. But Wallace senses the situation and, as the action is highlighted by several reckless auto chases across the desert and a couple of hectic melees, he frustrates Maybrook's plot and saves a now contrite Patricia from complicity in it. Finale is as expected.

Previewed in RKO Orpheum, downtown commercial house. Audience evidenced satisfaction with entertainment offered and was particularly appreciative of action material in finale.

—MCCARTHY, Hollywood.

Produced by Sol Lesser. Distributed by Twentieth Century-Fox. Directed by David Howard. Assistant director, George Sherman. Story and screen play by Dan Jarrett and Ben Cohn. Production manager, Edward Gross. Photography, Frank B. Good. Edited by Robert Crandall. P. C. A. certificate No. 2,339. Release date, July 3. Running time, 60 minutes. General audience classification.

CAST

Bob Wallace	George O'Brien
Patricia Huntley	Polly Ann Young
Jeremiah Huntley	William P. Carleton
Courtney Maybrook	Roy Mason
Myra	Mary Doran
Frank Adams	Al Hill
Chuck Owens	Smiley Burnette
Johnson	Tom London
Riker	George MacQuarrie
Hendricks	Cyril Ring
Manning	John St. Polis

Everything Is Rhythm

(Rock-ABFD)

Musical Comedy

To the musical appeal of dance and song numbers this adds a special exploitation value in that Harry Roy, starred with his band, recently got onto the front pages because of his marriage to "Princess Pearl," daughter of the white Rajah of Sarawak in Borneo. The story of the film is concerned with another capture of a princess by a dance band leader, and the heroine of the film is, in real life, Mrs. Harry Roy. There is material here for the showman, without any need of suggesting that the fact-film parallel is any closer than it is.

Just as screen fare it is tuneful, spirited, well relieved by humor and with some good dancing, both solo and ensemble. Some ingenious photography enables Roy and a chorus to be seen performing in miniature on top of a piano played by a soloist of normal size and adds to the humor of a finale in which the hero, the band and the girl get away by plane from the attempts of the ravaged court to restrain them by force.

The story: Harry Wade and his band, after a very rough patch, manage to wangle an engagement at the Hotel Regal. Harry, in love at sight with a beautiful girl, bribes a waiter to let him take his place and, through the medium of the morning coffee, he gets on with the courtship. The girl soon discovers the masquerade, and Wade in his turn discovers that the object of his admiration is the Princess Paula of Monrovia.

News of the princess' *affaire* is sent home by an officious lady-in-waiting and Paula is taken home by an equerry. Her last letter to Harry is destroyed by the lady-in-waiting and another substituted, breaking off the affair. Harry, broken hearted, takes the band on a world tour which ultimately brings them to Monrovia. The princess is unaware that her letter was destroyed and that later cables have not been dispatched. She issues orders for a command performance, and when Harry tears up the command he is rounded up by soldiers and marched to the palace.

Communication is reestablished between the lovers by a more accommodating lady-in-waiting and a rope of sheets lowered from the princess's room to the hero's place of confinement. When the outraged Monrovians, including the princess's official fiancé, go gunning for Wade they are checked by strains of music suggesting that he is obliging, as commanded, but actually the music is coming from a gramophone and Wade, princess and band are on their way by plane, singing as they go.

There are nine song numbers.

Previewed privately. ALLAN, London.

Produced by Joe Rock Productions and distributed in U. K. by Associated British Film Distributors. Directed by Alf. Goulding. Songs by Harry Roy, Cyril Ray and Jack Meskill. Running time, 75 minutes. General audience classification.

CAST

Harry Wade	Harry Roy
Princess Paula	Princess Pearl
Grethe	Dorothy Boyd
Miss Mimms	Clarissa Selwyn
The duke	Robert English
Count Rudolph	Gerald Barry
Lucy	Phyllis Thackeray
George	Bill Currie
Mrs. Wade	Agnes Brantford
Waiter	Syd Crossley
Sam	Dave Kay
Joe	Ivor Moreton
Tap dancer	Johnny Nit
Vocalist	Mabel Mercer

The Interrupted Honeymoon

(British Lion, London)

Farce

Here is a picture which must be sold for what it is, a very deft screen adaptation—development would be a better word—of a stage farce essentially British in its atmosphere and speech, yet rich with humorous situations of a kind which frequently scarcely needs dialogue for its appreciation. In those places where there is a specialized appreciation of Claude Hulbert or for the type of dude-simpleton he specializes in—Claude Allister is the nearest parallel—it will be a very well appreciated feature.

The plot values are considerable and nonsensical in the cleverest way. By way of a highlight, and offering a definite exploitation angle, is an involuntary plane flight by the hero and the man who wants to kill him, which offers comedy blended with sensationalism in the deftest way. Crossing the Channel from Paris to England, that plane loops, skims cliffs and finally crashes after the occupants have made a descent by parachute, biting ears mutually in efforts to get sole control of the means of escape. It's a big laugh.

It's a story of a simpleton who, on the eve of his wedding, gets into a drunken spree and has to give a similarly involved friend the use of his flat while he and his bride are on honeymoon in Paris. Then he innocently excites the jealousy of the French hotel-keeper, and to escape the latter's desire for a duel, tries to get away to London, to which his bride already has returned in anger. Ensues the plane episode, followed by further trouble for the bridebroom because the temporary occupant of his flat has had to give shelter to a lady friend of his rich uncle, in order to cover up the indiscretions of the latter. What with the duel-conscious Frenchman, the cross-mixture of sweeties and wives and so forth, there is plenty of fine confused comedy before the end.

Where the material isn't too British to be understood, there is plenty of entertainment material to sell. Hulbert, in his vein, is brilliant and is well supported.—ALLAN, London.

Produced and distributed in U. K. by British Lion. Production supervisor, Herbert Smith. Director, Leslie Hiscott. From the play by Franz Arnold and Ernst Bach. Adaptation by Michael Barringer. Photography by George Stretton. Sound engineer, Harold King. Art director, Norman Arnold. Running time, 73 minutes. "A."

CAST

Victor Hobson	Claude Hulbert
Alphonse	Francis L. Sullivan
Uncle John	Hugh Wakefield
Greta	Jane Carr
Edith Hobson	Glennis Lorimer
Henry Briggs	Robb Wilton
Col. Craddock	David Horne
George	Jack Hobbs
Nora Briggs	Martita Hunt
Arlette	Janine Berry
Aunt Harriet	Helen Haye
Policeman	Wally Patch
Valet	Hal Walters

Nut Guilty

(Vitaphone)

Fair

A take-off on the practice of city officials to turn over, for a day, the control of the city, to boys. The boys are far from being civic minded, preferring spitball battles to politics. Among the boys is one "Charlie McCarthy," a dummy, who assists the judge (Edgar Bergen) on the bench. Charlie gets himself into hot water over a divorce case involving a gangster. When the gangster threatens to shoot Charlie the other one-day officials come to his rescue, disrupting the court's routine with inkballs. Running time, 10 minutes.

The Wife of the Party

(Vitaphone)

Comedy

Comedy as practiced by Ken Murray with the aid of "Sassafras" is the principal attraction in this short. The story revolves around Murray, his wife and their boss. The boss, unaware that Murray and his stenographer are married, makes a date with the stenographer. Events follow the usual trend along comedy lines with the denouement occurring at the Murray's apartment, where a birthday party for the boss is in progress, when "Sassafras" gives Murray away. Supporting players are George Watts, Peggy O'Donnell, Jeanne Kelly and Don MacBride. Running time, 22 minutes.

"FROZEN MONEY" PROBLEM IS STIFLING INDUSTRY IN SPAIN

Consortium Urged as Method of Liquidating Stored Up Dollar Credits; Chrysler Company to Head New Project

by HARRY CHAPIN PLUMMER
in Barcelona

With the Centro Oficial de Concatración de Moneda, the Exchange Control Committee of Spain, undergoing reorganization as to its personnel, American interests in this country, and particularly the film distributor Spanish affiliates, are fast approaching a crisis in their fiscal and commercial operations throughout the republic. Vast totals of monies are "frozen" by the inability of the actually solvent Spanish Government to provide dollars against the holdings of those interests in pesetas.

It has just been learned that the Sociedad Espanola Importadora de Automoviles, known as the SEIDA, with headquarters in Madrid and branches in Barcelona and the major cities, and which is the unit representation in this country of the Chrysler Motor Company, is seeking permission from the Government here to take over large stocks of pottery, Mallorca ware and other merchandise accumulated in factories and warehouses in lieu of pesetas and to convert those stocks into dollars by importation to and sale in the United States. In this way the sums in pesetas covered by serial applications for dollar export permits, some of them of as much as fifteen months' standing, eventually may be released to the Seida on behalf of the Chrysler interests. The Seida, it already has been officially announced, is soon to establish a large factory at either Bilboa or Barcelona for assembling operations on a basis of 60% domestic material and parts to 40% of American motors, patents and accessories and with all but the director and technical staff to be composed of Spaniards.

Based on Precedent

The Seida is understood to be basing its action in respect to merchandise financing and export upon the precedent already established by the Compania Nacional Telefónica de Espana, which has in part liquidated its long overdue accounts to the International Telephone & Telegraph Company of New York, credited with a total of more than 200,000,000 pesetas. The Spanish telephone unit has been able to arrange Governmental permission for the exportation of a large volume of olive oil of grades employed only for industrial purposes and by that means to liquidate at least a percentage of its "frozen" accounts to its American creditor principal.

American motion-picture, motor, radio and electrical interests here are closely following the operations of the telephone company and the Seida. The conviction already is gaining ground that the ultimate solution of the peseta-dollar conversion problam will be found in the establishment of a giant consortium in which all of the American industrial and commercial factors will have representation and eventually a proportionate share in the sale and export to America of vast stocks of readily salable merchandise held here and available in pesetas at absolutely minimum price levels. Much of these stocks could take the place of regular cash purchases in other European countries, such as Great Britain, Germany, Switzerland, Czechoslovakia and Belgium, by the buyers for major American department stores, mail order houses and other wholesale importers.

Such a consortium would be capable not only of inducing the Spanish Government to grant the necessary permission for them to adjust their peseta-dollar conversion requirements in this manner, but of prevailing upon the United States Government to withhold application of the anti-dumping law against these specific operations, since they would be undertaken for an object apart from that of mere merchandising and underselling.

Antonio B. Caragol, of this city, who for the last thirty years has been exclusively engaged in business between Spain and the United States, when asked by the Motion Picture Herald correspondent as to the possibility of the success of such a consortium, which is looked upon favorably by most of the American film distributing representations here, gave it as his opinion that the Spanish government in all probability would prefer to work with a general fiscal unit representative of all American industrial and commercial groups having monies tied up in Spain rather than with individual buying movements instituted by separate entities.

Mr. Caragol was for ten years national counselor in the Chamber of Commerce of the United States representing the American Chamber of Commerce in Spain, of which he is an active member now and, during the world war, was honorary commercial attaché of the Spanish Embassy to the United States and an officer and director of the Spanish Chamber of Commerce in New York from its founding. He declared that Germany, France and England, the principal competitors of the United States in manufactured goods, had perfected arrangements for their payments and are regularly importing merchandise into this country in normal fashion. Therefore, the inability of the American exporters to longer supply this trade because of the lapse of fifteen months or more between applications for dollar withdrawal permits and their granting by the Centro Oficial de Concatración, is causing them to fast lose this once valuable market to their European competitors.

Problem is Complex

"While American motion-picture films, as a quality product, enjoy a distinct advantage over general merchandise, the problem of the conversion of the huge sums in pesetas held by the distributors is not the less one which is increasing in complexity and gravity from day to day," said Mr. Caragol. "The creation of a central consortium embracing all the American import interests here, but centered for organization purposes in the United States, and working as both an advisory and a cooperative factor with both the Spanish and the American governments, I believe would eventually succeed in dislodging a large proportion of the 'frozen' peseta accounts here.

Government, Though Solvent, Unable to Provide Dollars for Exchange; Accounts Are Fifteen Months in Arrears

"All the Spanish governments that have been in power since these arrears commenced have manifested an urgent desire to find a solution and the present administration is actively striving to adjust it. Unfortunately the solution will be difficult to find so long as the deficit in Spain's international trade has to be taken care of in money.

"With a consortium representing the American creditors of these many Spanish affiliate organizations and those independent importers brought into being and operation, it surely would receive the fullest cooperation from the individual Spanish debtors, who at no time have sought and do not now seek long-time credits, but who only are prevented by the lack of dollar balances in Spain from remitting their obligations. The American and Spanish governments might both be invited to have unofficial representatives in such a consortium and the American Chamber of Commerce in Spain invited to formally participate in its deliberations."

▽

Racing to London are two competitive bidders for the contract of distribution representation in Spain for Republic Pictures. No sooner had Jose María Sala, general manager of Atlantic Films, this city, sped to the British capital with an offer, than a group of capitalists closely affiliated with the Trasportes Internationales Bertrand, of France, and headed by Bertrand, cabled ahead that they were en route by air with a proposition to accept delivery of Republic films in Spain payable in French francs in France. It appears that the operations of the Bertrand organization throughout Spain are so comprehensive that they would have no difficulty in exchanging their peseta holdings gained from film sales here for merchandise or other accounts.

▽

Half a hundred delegates will gather for the annual convention of Hispano Foxfilm, S. A. E., at the Hotel Palace, Madrid, Friday, Saturday and Sunday, July 24, 25 and 26, Sydney S. Horen, general manager, announced here today. Not only will Spain proper and the Canary and Belearic Isles and España en Marruecos be represented, but Portugal will have a delegate in the person of H. Levy, manager of operations within that republic, who will come from Lisbon for the big assemblage.

Benjamin Miggins, the newly appointed European general manager of Twentieth Century-Fox, has promised to attend if he possibly can do so. Another executive to be present will be Russell Muth, editor of Fox News in Europe.

Beginning the day following the close of the convention, Fox will trade show new produc-

(*Continued on page 46*)

20th CENTURY-FOX ROCKS THE TRADE AGAIN! . . .

with the

HEADLINE-CRASHING SHOW-THRILL OF THE YEAR!

Front-page drama destined to evoke a storm of discussion on a vital question of today: Dare a doctor . . . his duty to prevent death . . . violate his sacred oath for love — or for compassion? Daring showmanship brings your public the stirring answer!

The Crime OF DR. FORBES

with

Gloria **STUART** • Robert **KENT**

HENRY ARMETTA • J. EDWARD BROMBERG

SARA HADEN • ALAN DINEHART

A FOX PICTURE. EXECUTIVE PRODUCER SOL M. WURTZEL. Directed by George Marshall. Original screen play by Frances Hyland and Saul Elkins. Music and lyrics: "The Doctor Song" by Gene Rose and Sidney Clare.

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

SHOWINGS PROTECTED

(*Continued from page 44*)

tions simultaneously in Madrid, Barcelona, Valencia, Alicante, Sevilla, Bilbao and Coruña. It will be the first time that the Fox Spanish organization has had a trade showing of such magnitude in this country.

Julio Elías, who until the present has distributed Educational Pictures in Spain, will be present at the convention, inasmuch as henceforth the distribution of Educational Pictures will be conducted by Hispaño Foxfilm, according to the contract lately concluded between Twentieth Century-Fox and Educational Pictures and Hispaño Foxfilm and Señor Elías, as already reported in Motion Picture Herald.

Encouraged by the phenomenally wide public response to the first run showing of "Rebelión Abordo" (Mutiny on the Bounty), now about to enter upon its fifth week here at a sharply advanced price scale, the distributing unit, Metro-Goldwyn-Mayer Iberica, S.A.E., believes there is an unexploited field in this city for quality offerings at a consistently maintained admission scale and it has embarked upon a radical departure in policy of distribution. Already two of the leading cinema theatres of Barcelona—the Fémina, home of the current "Mutiny" first-run, and the Kursaal, foremost in subsequent run theatres—have contracted with the Metro organization under the new principle.

The Volga, another of the first subsequent runs and enjoying a strategic location ideal for the trying out of the new policy, and the downtown Principal Palace, Barcelona's most famed of historic "legit" theatres, are expected to do likewise, and, in turn, to lend encouragement to many other houses of lesser category to follow suit. Protection, in the form of restriction of the film offerings to current showings at the contracting theatre, is an added inducement to the impresario.

Fewer Films Is Objective

The primary objective of the new principle is reduction in the number of film takings over a given period, the raising of the price-scale and the carrying of a single film over a considerably longer period than that prevailing, which now is one week, at the most, and sometimes a half-week. Instead of three films on one program, changed weekly or twice a week, it is planned to develop a run of from two to three weeks or, even, longer, for one picture at increased admission prices.

The plan is not without precedent in Spain, for in the capital city, Madrid, which, although totaling slightly less than Barcelona's million, one hundred thousand, has but seventy cinema's against this city's 117, changes of bill are much less frequent and the admission scale is much higher. Here the range is the lowest in the republic and is equalled in that respect by few major centres in the world. At the Bilbao Theatre in Madrid a single picture will run from 12 to 14 weeks uninterruptedly.

The plethora of cinemas in Barcelona is not really a film condition; it is a real estate "racket." With the slowing-up of apartment house and store construction, several years ago, building operators turned to garages, encouraged by the inordinate increase in motor-car ownership and driving throughout the city and its beautiful environs. But, in an evil hour, an owner of a vacant lot discovered that, whereas the most that might be expected in lease figures from a garage would be 25,000 pesetas, per annum, for a cinema from 40,000 to 50,000 pesetas would be the prevailing figure. The result, a feverish race in film theatre building, and a scramble of unqualified and inexperienced "impresarios" to open a cinema upon literally a "shoe-string" of credit—and hopes.

These were added to an already overcrowded theatre market of "shooting-galleries" and mouldy, dilapidated theatres of the burlesque type, corresponding to the old Third Avenue, in New York, Havlin's on Wabash Avenue, Chicago, and the Bowdoin Square in Boston. It is the frankly expressed hope of the proponents of the new plan to "asphyxiate" a class of cinema theatre in Barcelona which provides three feature pictures, a travel descriptive, a Mickey Mouse, a Pop-Eye and, not infrequently, a stale news-reel thrown in for good measure.

Protection Given

The measure of protection to be afforded the higher grade subsequent run houses accepting the plan will be the withholding of the particular offering from any other theatre for a reasonable period following the showing under the new contract and the absolute prevention of any competition with the same picture during the contracted period. In other words, a house undertaking to put the principle into effect will be assured virtually the same safeguards with which the absolute first-run houses, some of them distributor-controlled, surround themselves for such a picture as "Mutiny," "The Milky Way," "Top Hat," "The Littlest Rebel," "Modern Times," "Love Me Forever," "Midsummer Night's Dream," etc. —the lapse of an appreciable interval before re-showing in houses of lesser rank and price-scale.

Under the contract for the new plan, the Fémina, will inaugurate its coming season with a minimum of 4.40 pesetas (40 centimos representing the Municipal tax of the City of Barcelona), with advance in admissions proportioned to the quality and importance of outstanding offerings, such as "The Great Ziegfeld" and "Romeo and Juliet," among the season's exclusive Metro program. The Kursaal will advance its scale from the present 1 peseta and 1.50 pesetas to 1.50-2 pesetas.

Itemization

Herman Bing, he of the Weber-and-Field's accent, was "accused" by the cinema critic of "La Rambla," a leading Barcelona evening paper, of "larceny," following the premiere at the Coliseum here, this week, of "En los Tiempos del Vals," the Ramon Navarro-Evelyn Laye picture. "Among the best of the film were the artists in secondary roles" wrote the reviewer, naming Una Merkel, Edward Everett Horton and Charles Butterworth, "and a servant of whose name we are not aware, but who, with his impassive countenance and versatility of vocal nuance threatened the rest of the cast." Which, in the Catalan tongue, the language of "La Rambla" means that Herman "stole the show."

▽

Artistas Asociados' (United Artists) prospectus for the coming season in Spain leads off with no less an array of film opulence than the H. G. Wells (London Film) picture, "Things to Come;" "Dark Angel;" "Strike Me Pink," with Eddie Cantor; "Little Lord Fauntleroy;" "The Amateur Gentleman," "The Ghost Goes West," "Splendor," the re-titled "These Three" and the second-run of "Modern Times."

▽

A. F. Lomba, assistant manager of Hispano Foxfilm, S. A. E., whose transfer from the headquarters of that unit in this city became known last week, has just been assigned to the Paris Twentieth Century-Fox executive staff.

▽

For the second time the attempt of the insurgent group of the Asociatión de Empresarios de Espectaculos de Catalunya, the exhibitors' organization of this city and region, to return a vote of censure against Enrique Sáenz, the president, for his allegedly passive attitude in the Jacques Edelstein-Metro-Goldwyn-Mayer Iberica controversy and to force his resignation, met with defeat the last meeting. When the result became known to the Cámara Española de Cinematografía, it was stated that work would at once be prosecuted upon the new pact to be entered upon between the two organizations, as already forecast in Motion Picture Herald.

▽

"Inadmissible" was the term by which the newly seated Governor General of Andalucía characterized the demands of the employes of the cinemas, legitimate theatres, bull-rings, sports charging admissions and all public spectacles now in the three weeks of their strike by which all amusement places in the capital city, Sevilla, and many other centers of the region have been closed, following his consultation with the Secretary of the Council of Labor, arrived from Madrid. The strikers, however, were buoyed by the manifestations of certain of the Councillors of the Municipality of Sevilla that the cinema employees would be encouraged to open their own cinemas in tents on city-owned and maintained property and exempted from the license fees ordinarily exacted in advance from regularly established film theatres. The owners and managers of the latter expected that the position taken by the Governor General would determine the end of the strike, as a matter of principle. The summer season is already under way in the Andalusian metropolis and the strike fortunately developed on the eve of the usual closing. The strike has been settled in a manner considered satisfactory to the theatre owners.

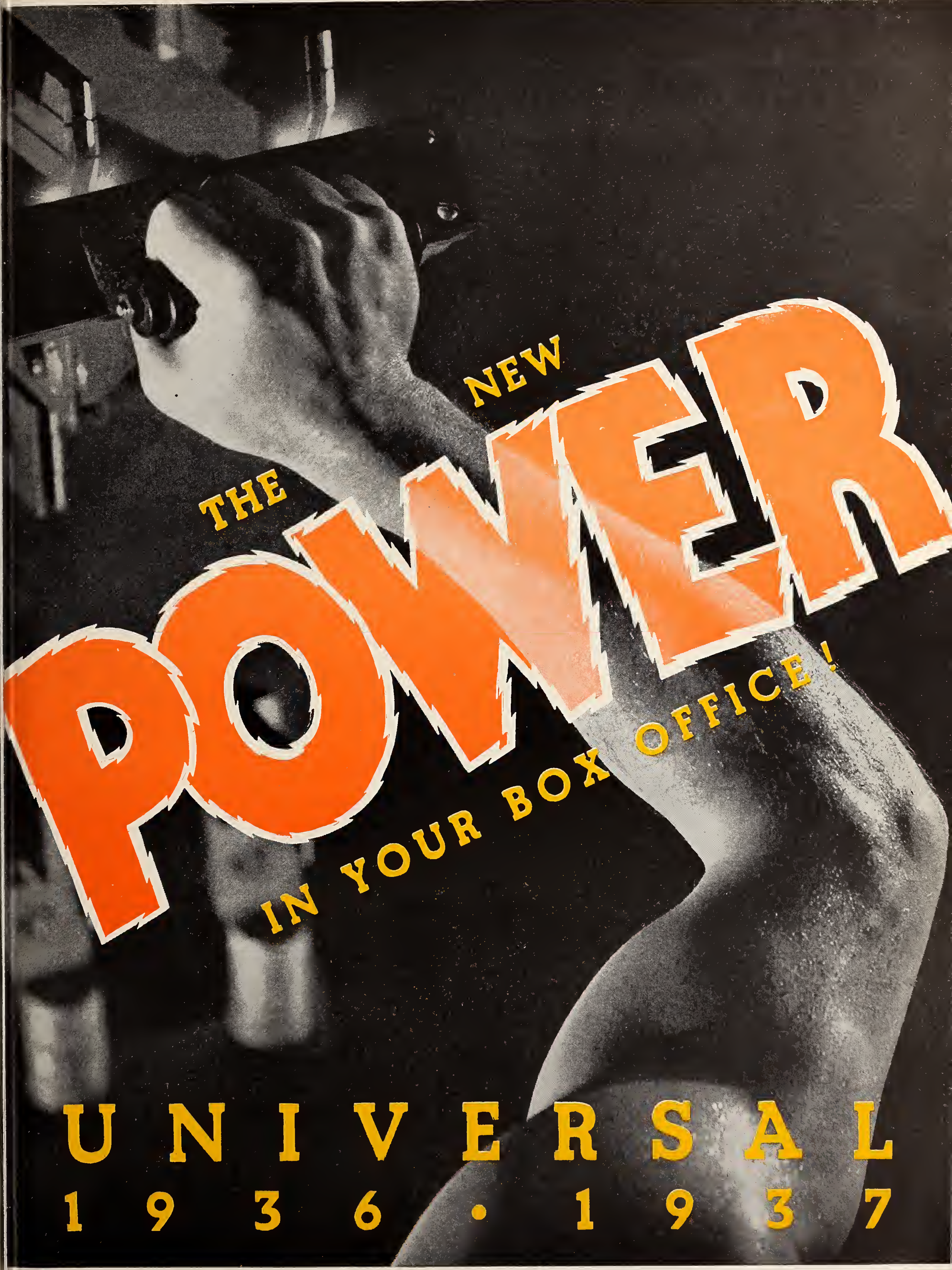
▽

"Clemencia," the Mexico-filmed Radio picture featuring Consuelito Frank and Julián Soler, companioned with the re-shown dubbed "Alegre Divorciada" (Gay Divorcée), seized the enviable holiday dates of Pentecost Sunday and Monday and, of course, the rest of the week, at the Catalunya, a house strategically ideal for distributor and exhibitor.

The Catalunya is now the established theatre here for Spanish-language pictures, both national and foreign, but principally national, although a Fox single offering in English or double-bill in both languages is an occasional exception.

Owners Engage Services Of Insurance Engineer

Savings of from 20 to 50 per cent on present insurance premium costs are expected for members of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware through the services of an insurance engineer, recently engaged by the organization.


THE NEW
POWER
IN YOUR BOX OFFICE!
UNIVERSAL
1936 · 1937

OVER 200 PLAYERS TEE OFF IN ANNUAL FILM GOLF TOURNEY

AMPA Team of Einfeld, Fecke, Gerety and Palumbo Captures Albee Memorial Trophy and Film Daily Medals

Exhibitors, producers and executives of the motion picture in the east went to work with more industry than skill in a day of festival, fun and, incidentally golf, at the 24th Film Daily golf tournament on Wednesday at the Glen Oaks Golf and Country Club, Great Neck, Long Island.

Cloudy skies and chilly air failed to cast any gloom over the spirits of the 200 who included plenty of duffers, some pluggers and mighty few experts. The day began with a farm breakfast at which John W. Alicoate, Film Daily publisher, was host and was climaxed with the revival of the tired club swingers at a dinner and festal evening in the clubhouse.

Prizes and souvenirs donated for the competition were plentiful enough to insure awards even for the players who are still trying to blast their way out of the sand traps around the first hole. They included sets of three Top Flite golf balls donated by Joe Hornstein and decks of bridge cards donated by Dupont Films, given to each registrant. All players also received sun visors from United Artists.

The crowd at the banquet, which concluded the day, was increased by many non-playing film lights. Those who had rested all day received no handicap, however, from the players in the food and drink department.

Tournament prizes awarded after the banquet were as follows:

Team Winners
Albee Memorial Cup, Film Daily Medals, Rose Federal Service sweaters
AMPA Team, S. Charles Einfeld, Herb Fecke, Tom Gerety, Leonard Palumbo
Low Net
Film Daily Cup, Variety trophy
Joe Wright Malcolm
Low Net, Runner Up
RKO Radio trophy
William Frankel
Low Gross
Quigley Publications trophy
S. Charles Einfeld
Low Gross, Runner Up
Columbia trophy
Max Feinberg
Low Net—Morning Round
DuPont trophy
Ted Sullivan
Low Gross—Morning Round
Stebbins, Leterman & Gates trophy
Leonard Palumbo
Low Gross—Morning Runner Up
Mitchell May, Jr., trophy
Arthur Seidman
Low Net—Exhibitor
United Artists trophy
David J. Chatkin
Low Gross—Exhibitor
Western Electric trophy
W. Canning
Second Low Gross
Sidney Rosenfeld
Third Low Gross
Edward Hyman

222 Golfers Registered at Annual Film Daily Golf Tournament

Edward Austin
Louis Adams
Charles Alicoate
Jack Alicoate
Winfield Andrus
Joseph A. Arnold
Ralph B. Austrian
J. E. Baker
Leon J. Bamberger
George Batcheller, Jr.
Frank Begg
Russ Bell
Herb Berg
Jeffrey Bernerd
M. Blackstone
George A. Blair
George Blake
Richard Brady
Bingo Brandt
George Brandt
Harry Brandt
Lou Brandt
William Brandt
Frank Britton
George Brown
Dr. Henry Brown
C. Jules Brulatour
C. W. Bunn
W. S. Canning
Charles L. Casanave
Charles L. Casanave, Jr.
D. J. Chatkin
James A. Clark
Julius Cohen
Max A. Cohen
L. W. Conrow
James Cron
Charles Curran
Ted Curtis
Harvey Day
George F. Dembow
Nathan Dobson
Oscar A. Doob
Ralph R. Doyle
Phil Duey
Arthur W. Eddy
Sol Edwards
S. Charles Einfeld
Norman Elson
Simon H. Fabian
Al Fagan
Herb Fecke
Max Feinberg
William R. Ferguson
Edward Finney
Arthur Fisher
Maurice Fleischman
Daniel Frankel
William V. Frankel
Louis Frisch
L. J. Gafney
Ray Gallagher
Charles B. Gardner
Paul Garst
Dick Gavin
Fred Gebhart
Tom Gerety
William J. German
J. Gilman
Jack Glucksman
Milton Goldstein
Irving W. Goodfield
John P. Goring
Lou Goudreau
Jack Gutfreund
Adolph Haas
O. F. Haas
Bob Hadley
A. Hammerslag
John Hammond
Jack Harrower
M. E. Herschman
Melvin M. Hirsh
Nathan Hirsh
J. H. Hoffberg
Joe Hornstein
Edward L. Hyman
Herbert H. Hyman
W. Ray Johnston
Leo Justin
Herbert M. Kahn
S. Kallman
Maurice D. Kann
S. W. Kaufman
Frank Kelly
Jerry Keyser
Marvin Kirsch
Bernard Kleid
Mitchell Klupt
M. E. Kornbluth
David Kugel
Bert Kulick
Oscar S. Lager
M. Lanzit
Harry Lanzner
Arthur A. Lee
Hal Lerman
Jack Level
Lee Levnethal
Bruce Levine
Marty Levine
Al J. Levy
Edward G. Levy
Jules Levy
"Chick" Lewis
Al Lichtman
Morris Liebman
Dr. John I. Lind
Irving Lipcowitz
E. L. McAvoy
Willard S. McKay
Karl G. Macdonald
Joe Rice Malcolm
Al Mannheimer
Henry Marks
William Massce
Haskell Masters
Mitchell May, Jr.
Charles Mersereau
Don M. Mersereau
Harry Michalson
M. Micolino, Jr.
Lou Miller
Mike Milton
Bob Mintz
Bert Moeller
George Morris
M. C. Morton
Charles M. Moses
Louis Mazze
Herbert Muller
James W. Neary
Oscar S. Neu
Norman C. Nicholson
Louis Nizer
Wally Nolan
Millard Ochs
Ken O'Brien
David A. O'Malley
E. M. Orowitz
John Ostendorf
David Palfreyman
Leonard Palumbo
Charles B. Payne
Elmer Pearson
Arthur H. Pelterson
F. N. Phelps
John F. Plunkett
Ralph Poucher
Irving Regensburg
Paul Reis
Bernard J. Ridder
Harold Rinzler
Samuel Rinzler
Thomas Roberts, Jr.
Myron Robinson
Harold Rodner
Charles A. Rogers
Ralph Rolan
Samuel Rosen
Sidney Rosenfeld
Sam Rubenstein
S. Rugoss
Lou Rydell
Bert Sanford, Jr.
Sidney Satenstein
Bob Savini
Edward M. Schnitzer
John S. Schoenfeld
Fred J. Schwartz
Clarence Secor
Arthur Seiderman
Al Selig
Al Semels
J. W. Servies
M. J. Siegel
Sam Shiff
Harry Shiffman
Bernard Sholtz
Cresson E. Smith
Homer B. Snook
H. J. Spiess
Edward F. Sterk
G. E. Stoddard
E. Harold Stoneman
S. Straussberg
Dave Strumph
Max Stuart
Dr. J. F. Sullivan
Theodore J. Sullivan
Al. Szekler
Lindsey W. Teegarden
Creighton J. Tevlin
Carroll S. Trowbridge
W. J. Turnbull
Phil Turnessa
Daniel A. Udell
Jack Ungerfeld
J. Arnold Van Leer
Bernard Walsh
Major Albert Warner
Ernest J. Warner
Sydney B. Weill
William Weintraub
Milton C. Weisman
Edward White
E. A. Williford
Earl Wingart
Robert S. Wolff
Nathan Yamins
Douglas T. Yates
Herbert J. Yates
Herbert J. Yates, Jr.
Henry Yusen

Driving Contest, Winner
William Massce trophy
Douglas Yates
Driving Contest, First Runner Up
National Theatre Supply Company trophy
Daniell Udell
Driving Contest, Second Runner Up
General Electric Company mixer
Mitchell May, Jr.
Birdies
Gaumont-British trophy
Louis Miller

Best Dressed Golfer
Nat Lewis robe
Jules Levy

Best Dressed Golfer, Runner Up
Eases Costume Co. plug hat
Jeffrey Bernerd?

Special Prize
Jack & Charlie's "21" Scotch
Ralph Doyle

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Production

The mid-June week saw Hollywood start 12 pictures. In the same period seven completed. Comedies, dramas and musicals are included. The one that looks most ambitious is Republic's "Follow Your Heart." One of the most expensive productions the company has undertaken, it is anticipated that its release will be one of the first steps in the organization's drive for major recognition. Marion Talley, operatic singer, will make her screen debut. The supporting cast includes Michael Bartlett, Alison Skipworth, Margaret Irving, Ben Blue, Mickey Rentschler, Eunie Healy and Nigel Bruce. There will be hundreds of extras. Aubrey Scotto is directing.

Two pictures started at Radio. "Count Pete," which Joseph Santley is directing, will present Ann Southern, Gene Raymond, Henry Stephenson, George Meeker, Anita Colby, Gordon Jones, Maxine Jennings and George Beranger. In "Grand Jury" John Arledge, Harry Jones, Louise Latimer, Fred Stone, Owen Davis, Jr., and Frank M. Thomas will be seen. Albert Rogell is directing.

Paramount is also credited with two of the starting productions. "With Banners Blowing" will feature Gladys George, Arline Judge, Dudley Digges, Isabel Jewel, Harry Carey, William Collier, Sr., John Wray and George Hayes. Wesley Ruggles is directing. The second picture is "I Give My Life," first of the Richard A. Rowland productions for Paramount release. The cast includes Guy Standing, Frances Drake, Tom Brown, Jeanett Beecher, Robert Gleckler, Helen Lowell, Charles C. Wilson, Charles Richman, Franklin Parker, James Eagles and Corbett Morris. Edwin L. Marin will direct.

On location at Catalina Island, Warner started "Three in Eden." As Frank McDonald directs, Margaret Lindsay, Ian Hunter and Gordon Hart are featured.

Twentieth Century-Fox began work on "Across the Aisle." The cast currently includes Brian Donlevy, Gloria Stuart, Isabel Jewel and Romaine Callender. Eugene Ford is directing.

MGM started "The Devil Is a Sissy." Freddie Bartholomew is starred with Jackie Cooper, Mickey Rooney, Dorothy Peterson, Shirley Ross, Mary Doran, Etienne Girardot, Gene Lockhart, Kathleen Lockhart and Jonathan Hale. Rowland Brown is directing. While starting this picture, MGM also put "Suzy" back in the work for retakes.

At Columbia "Adventures in Manhattan" started. Joel McCrea, Jean Arthur, Thomas Mitchell, Charles C. Wilson and John Gallaudet are the principals. Edward Ludwig is directing.

Universal's new work is "Yellowstone." Presently the cast lists Henry Hunter, Judith Barrett, Ralph Morgan, Andy Devine and Paul Hervey. Important additions will be made. Direction is by Arthur Lubin.

"Wings Over San Antonio" was started by National Pictures. The cast is composed of Lloyd Hughes, Rosalind Keith, William Janney, Jason Robarts, George Regas, Richard Cramer, Russell Hicks, Glen Boles, Henry Otho, John Eberts, Rosa Purich, Frank Hagney and Loretta King. Stuart Paton is directing.

Completing the list of new productions, Chesterfield started "Lady Luck." It will present Patricia Farr, William Bakewell, Lulu McConnell, Duncan Renaldo, Jamison Thomas, Arthur Hoyt, Iris Adrian, Vivian Oakland, Lew Kelly, Charles Lane and Claude Allister.

Three pictures were wiped off the production schedule by 20th Century-Fox. "The Bowery Princess," which stars Shirley Temple, also presents Frank Morgan, Helen Westley, Robert Kent, Delma Byron, Astrid Allwyn, Berton Churchill, Stepin Fetchit, Paul Stanton, Julius Tannen, John Carradine, Herman Bing, Arthur Aylesworth, Greta Meyer and the Hall Johnson Choir. William A. Seiter directed. The second picture, "Charlie Chan at the Race Track," again teams Warner Oland and Keye Luke supported by Helen Wood, Thomas Beck, Alan Dinehart, Gloria Roy, Jonathan Hale, Gavin Muir, G. P. Huntley, Jr., George Irving and Frankie Darro. H. Bruce Humberstone directed. In "Girl's Dormitory," Herbert Marshall, Ruth Chatterton and Simone Simon are starred supported by Dixie Dunbar, J. Edward Bromberg, John Qualen, Constance Collier.

Two pictures were completed at Warner. "Cain and Mable" features Marion Davies with Clark Gable and includes Roscoe Karns, David Carlyle, Walter Catlett, Hobart Cavanaugh, William Collier, Sr., Allen Jenkins, Ruth Donnelly, E. E. Clive, Pert Kelton, Eily Malyon and Robert Middlemass. Lloyd Bacon directed. "China Clipper" also finished. Pat O'Brien, Beverly Roberts and Ross Alexander are featured, supported by Humphrey Bogart, Marie Wilson, the late Henry B. Walthall, Ruth Robinson, Addison Richards, Joseph Crehan, Alexander Cross, Kenneth Harlan and Joseph King. Raymond Enright directed.

MGM finished "Sworn Enemy." The cast lists Robert Young, Florence Rice, Joseph Calleia, Lewis Stone, Nat Pendleton, Harold Huber, Harvey Stephens, Samuel Hinds, Robert Gleckler, Mahlon Hamilton, Lillian Harmey, Norman Ainsley, Duke York and George Chandler. Edwin L. Marin directed.

"Gentleman from Louisiana" was finished at Republic. Principal players are Eddie Quillan, Chic Sale, Charlette Henry, Marjorie Gateson and John Miljan. Others listed include Pierre Wotkin, Charles Wilson, Ruth Gillette, Holmes Herbert, Matt McHugh, John Kelly, Snob Pollard, Gertrude Hoffman and Kenneth Lawton. Irving Pichel directed.

Overseas Opinion

No matter how good British motion pictures may become—and in his opinion they are developing with remarkable strides—the lopsided advantage of American product continues to more than keep pace with them in audience favor in Great Britain. So thinks Murray Silverstone, chairman of British United Artists, here in Hollywood to confer with Samuel Goldwyn, John Hay Whitney, David O. Selznick, Jesse Lasky, Mary Pickford, Douglas Fairbanks and other U. A. producers on production plans for the coming year.

"American pictures account for 75 per cent of the movie market in the British Isles," says Silverstone. "Grosses are continually mounting and there seems to be no satiation point. Improvement of British-made pictures has resulted in a keener appreciation of good film entertainment. Yet American stars still hold sway in the affections of theatregoers."

Naturally, Silverstone pointed out, the British respond enthusiastically to domestically made productions when they are especially fine, demonstrating that appreciation with large attendances. Such appreciation was particularly true in the case of Alexander Korda's "The Ghost Goes West."

On the other hand, strictly American contemporaries of "The Ghost," such as "Strike Me Pink," "A Tale of Two Cities," "Top Hat" and "Little Lord Fauntleroy," checked in box-office business that was heart-warming to exhibitors.

Present favorite stars with the British public are Charlie Chaplin, who is tops by a great margin, Marlene Dietrich, Norma Shearer, Eddie Cantor, Greta Garbo and Shirley Temple. The order of their popularity fluctuates in the order that they hold the five places, but Chaplin continues to remain first.

Essay

> WANTED—Photographers. Must have the patience of Job, nerve of a burglar, artistry of Michael Angelo, tenacity of a bulldog, tact and diplomacy of Richelieu, skill of a surgeon, disposition of a saint and agility of an acrobat. Must be healthy, strong, not afraid of long hours and willing to take chances. Apply to any Hollywood studio.

If a photographer is skillful with a still camera, the pay is pretty good. Lots of interesting people will be met and dull moments in life will be few and far between. But anyone who is thinking of applying should have his mind made up to be a patsy, a fall guy. Usually accomplishments will be unhonored. Quite frequently they'll go unsung.

The "still" cameramen are the boys who make the interesting photographs of scenes from productions seen in magazine pages. Also they are the ones charged with the responsibility of getting those telling photos that are the basis for lobby displays. They are the fellows whose one job it is to get the picture that's worth a thousand words.

They should be the most popular and sought after members of a production crew. But in about nine cases out of 10 they are anything but that. Considered pests, they lead the life of an outcast, a pariah, a nuisance. Always they're between the devil and the deep blue sea. The publicity director, in answer to request for certain shots, jumps on the still men if they return without satisfactory material. Directors and stars leap all over them every time they ask for a moment to get a picture they are paid to get. Directors object because they think the still man is holding up production; players object because they want to get out from under the hot lights; other technical crew members yell because they're holding up set-up changes. That explains the necessity for tact and diplomacy. Alibis, particularly the old standby, "I couldn't get the guys to hold still long enough," aren't worth a nickel.

Much has been written about the courage and resourcefulness of the motion picture camera man. He's been heroized in many ways. But none of the public and only a few of the exhibitors who admire the work of the still cameraman have any idea of his problems. Through the use of a wide assortment of lenses, the movie cameraman can almost choose the distances from which he desires to shoot a

(Continued on following page)

WHAT'S GOVERNMENT?

REPLY TO AN EDITORIAL AND AN EDITORIAL REPLY

To the Editor of the Herald:

I am amused and rather surprised at an article of yours in the May 30th edition called "In the Raw." I thank you for its publication, because if you had not written it, I would probably never have known of its existence. I am contacting the government department to obtain a booking on it in my theatre, since a large share of my audience would rather see a 28-minute short on land erosion than many of the sophisticated productions of Hollywood. Your article writes of the government as some strange person on the street. We have been taught in our schools in the west that we are the government and to talk about it in the first person, but you seem to think it is the third person. I wonder what would happen if the government should hire theatres and halls to run these pictures in, if you and your publication would not be the first one to raise objections.

I admire the attack by Arthur Hays Sulzberger, publisher of the New York *Times,* for going after the motion picture industry for their indifference towards government operations. You may represent the sentiment of many of the *de luxe* houses in the east, but we folks out in the sticks and small towns are not satisfied with what Will Hays and his organization is dishing out to us.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont.

—

Following is the reply of Terry Ramsaye to Mr. Ekern:

Your letter of June 11th, discussing my editorial in the May 30, 1936, issue of Motion Picture Herald, entitled "In the Raw," is an interesting reaction indicating that you are well pleased with the Administration. We are always very glad to have such frank expressions from our readers, and particularly those which have a point of view concerning the industry.

You and I do not, of course, see exactly eye to eye with respect to some of the manifestations of what we call the government. Personally, I would rather not see the government engaged in or impinging upon any business. I very gravely doubt the competency of the management which is elected by a majority, which inevitably is not a party at interest in the conduct of business. *I even doubt that you would like to have the management of your theatre taken over by the citizenry of your town as a committee of the whole on operations, and I hope you will not consider it flattery when I say that I am sure that Mr. H. O. Ekern can do a better job of running the Rex Theatre than the voters of Thompson Falls, Mont.*

You say that we have been taught in our schools in the west that we are the government. That is another indictment of our educational system. But, if we are the government, it is mine and I can criticize it as freely as anything else which pertains to me.

You say you admire the attack by Arthur Hays Sulzberger, publisher of the New York *Times,* for going after the motion picture industry for its indifference towards government operations. Mr. Sulzberger did not make the attack. It was the editor of his Motion Picture Department.

Speaking of your enthusiasm for a "28-minute short on land erosion," did you observe how some rather western persons from the Panhandle section of the State of Texas objected to the dust belt reference? You see even your own West is not precisely unanimous.

Additional $140,000 In Fees to GTE Lawyers

The petition of United States Senator Daniel O. Hastings of Delaware as receiver for General Theatres Equipment, Inc., for an allowance of additional legal fees totaling $140,000 was granted by Chancellor Josiah O. Wolcott in Chancery court in Wilmington last week. No opposition was voiced.

The additional allowances include: $62,500 for Mr. Hastings as receiver and $77,500 for the law firms of Marvel, Ward and Logan, of Wilmington, and Hughes, Schurman and Dwight, of New York, who served the receiver during four years of the receivership.

Mr. Hastings already has received $62,500 as receiver and the two law firms an aggregate of $80,000. The additional allowance also includes a $35,000 contingent fee for services in the case involving the receiver and All-Continent Corporation.

The allowance also provided for payment of $1,195.09 to Hughes, Schurman and Dwight for disbursements made in the interest of the receivership estate.

Federal Admission Tax Shows Increase for May

Federal admission taxes for May showed an increase over April but were slightly less than for May, 1935, according to the Bureau of Internal Revenue in Washington. Receipts during the month were $1,318,763, against $1,266,423 in April and $1,343,876 in May, 1935.

In the Broadway district of New York tax collections including taxes on season tickets, totalled $425,701. Total collections in the third New York district for the month were $482,592.

Dietrich Appeal Filed

A brief contending that Marlene Dietrich's residence in California entitles her to the benefits of the state property laws for income tax purposes has been filed by attorneys for the actress with the Board of Tax Appeals in Washington. Deficiencies of $52,562 are claimed against the star by the government on her 1933 income which the Treasury claims, was $187,469.

$600,000 Fees Sought

With completion of the reorganization of Allied Owners Corporation, theatre and realty owners, in federal court, at Brooklyn, this week, trustees and other factors in the transaction sought fees amounting to $600,000.

Still Man's Part in "HollywoodScene"

(*Continued from preceding page*)

scene. Everyone from director and star all the way down the line is cooperating. But the still man has only one lens, when he's making production shots, usually a wide angle one that necessitates being up quite close to the action. If the movie camera man misses, they do it all over again. Nobody ever heard of a scene being re-shot because the still man missed.

The daily routine of any still cameraman would make a fitting subject for a thrill action picture. Any one of them, Whitey Schaefer, Ray Jones and Irving Lippman of Columbia, Johnnie Miehle and Fred Henderson at Radio, Don English and Ken Lobben at Paramount, Vergil Apger and Bill Grimes at MGM or Scotty Welbourne and Elmer Fryer at Warners, or any of the other members of the brave crews in all the studios, have undergone perils and experiences that would make the most hazardous trumped-up heroics of heroes and heroines look as exciting as a May party. They've defied genius directors, cajoled temperamental stars, come to grips with productions managers who can think of no one's interest but their own. They've been blown up in explosions, ridden avalanches, half drowned in rivers and oceans, come down in crashing planes, stood in front of thundering herds without benefit of process shots and undergone no end of breakneck dangers.

Artists not of the smock and beret category—the only incentive they have to do a good job is the knowledge that in order to stick on the payroll they'll have to surmount a different set of handicaps in each successive production.

Upturn

A survey of the theatre situation in the southland reveals a healthy spurt of activity in the past six months. This locality, which was extravagantly over-seated some years ago, has had numbers of theatres dark for long periods of time and building of theatres has been practically at a standstill. That the entertainment business is definitely on a vigorous uptrend in this locality is indicated by the reopening of 17 houses and the construction of 10.

Among houses reopened during the last six months are the beautiful Carthay Circle, which returns to the first-run field with the extended run of "The Great Ziegfeld"; the Alpine, reopened by A. Sandow; the Filmarte, reopened by Fox West Coast, which plans to turn the lights on in the Airdome at El Centro and the Fox Court in San Bernardino during the summer; the Florence Mills, owned by E. C. O'Keefe; J. B. Sloate's Maynard; the Keystone, operated by Eastland Theatres, Inc.; the Garden in Belvedere Gardens, operated by Hershon and Spaeth; W. G. Loudermilk's Magna in Superior, Ariz.; Joe Beccheti's Clarkdale in Clarkdale, Ariz.

Charles Alden, in connection with Fox West Coast, has the doors open at the Globe in Globe, Ariz. Other theatres recently returned from the darkness are L. F. Long's Rex theatre in Hayden, Ariz.; E. V. Tracy's Capitol in Long Beach; Frank Ullman's Tacumba in Tacumba; and Monrovia, operated by Feldstein and Dietrich in Monrovia. The Apache in Phoenix, Ariz., has been entirely remodeled and redecorated by Nick Diamas for reopening.

Newly constructed theatres include W. G. Loudermilk's Roxy in Buckeye, Ariz.; the Holbrook in Holbrook, Ariz., built by Harry Nace and Ray Olmstead, who also have brand new houses in McNary and St. Johns, Ariz. Fox West Coast has the Tower in Compton, Cal. David Cantor has the Park in Los Angeles.

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ALFRED
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BROKE ALL ROXY
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HELD OVER! ROXY, N.Y.
RIGHT ON THE HEELS OF
JESSIE MATTHEWS
IN "IT'S LOVE AGAIN"

TOPS
'EM ALL

Canada Distributors
EMPIRE FILMS, Ltd.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Yours for the Asking

(Paramount)

Comedy Romance

In this story George Raft is the suave owner of a luxurious gambling house. He has ambitions to improve his social status. Dolores Costello Barrymore, last in "Fauntleroy," is a financially embarrassed Park Avenue socialite who becomes his partner. As Richard (Skeets) Gallagher continually hovers about, James Gleason, Edgar Kennedy and Lynne Overman are three wise guy employees of Raft's whose only objective is to keep their boss' mind strictly on business. Reginald Owen and Ida Lupino, now in "One Rainy Afternoon," are a pair of masquerading English sharpshooters intent upon separating Raft from as much money as they possibly can. That's the setup that causes Raft to fall in love with Miss Lupino, become a dupe for Owens' faked antique sales and finally, after he has undergone a hectic round of experiences, discover that Miss Costello is the kind of girl he'd like to marry.

Localed in Miami during the winter season, the production moves through swanky hotels, sun-drenched beaches, gaudy gambling houses and other glamorous entertainment places of the gay resort. Settings are rich and lavish. Situations call for some intriguing interludes and dialogue is modern and peppy as the smart fall guy tries to hold his own against the machinations of two girls.

The film is based on a story by William R. Lipman and William H. Wright for which the screen play was prepared by Eve Greene, Harlan Ware and Phillip MacDonald. It is being directed by Alexander Hall.

While major action centers around the players mentioned, players who will be seen in character parts include Robert Gleckler, Walter Walker and Richard Powell.

The Gentleman from Louisiana

(Republic)

Drama

Though the title of this might suggest something of an historical nature, the picture, while adopting that vein in a semi-topical way, actually is a drama with a horse racing background. Yet its time is of the period when such figures as Lillian Russell, Diamond Jim Brady, John L. Sullivan and Steve Brody made the headlines.

Probably more important to showmen than class of story or character of production that it is being given is the fact that it will present Eddie Quillan in the star role. In making this cast selection, Republic officials acknowledges that they were influenced in their decision by the growing demand, frequently expressed by exhibitors in MOTION PICTURE HERALD, to see Quillan more often on the screen.

The story has Quillan as a jockey and Chic Sale as an owner trainer who possesses the secret of making broken-down plugs win races from highly touted favorites. Taken under the sponsorship of Marjorie Gateson, wealthy patron of the turf, Quillan falls in love with her daughter, Charlotte Henry. When evil days fall upon Miss Gateson, Quillan sells his services to John Miljan, an aristicratic but unscrupulous track devotee. To aid Gateson and Miss Henry in recouping their fortunes Quillan "throws" a race. Miljan causes his disbarment from the track, but through the influence of Diamond Jim (Charles Wilson), Quillan is reinstated to ride Miss Henry's horse to a final victory over Miljan's entry.

Additionally to players mentioned, Ruth Gillette will be seen as Lillian Russell and John Kelly as John L. Sullivan. Other players in the cast are Matt McHugh, Pierre Watkin, Holmes Herbert, Snub Pollard and Gertrude Hoffman.

The story is an original by Jerry Chodorov and Bert Granet. Gordon Rigby and Joseph Fields did the screen play and Irving Pichel is director.

The Bowery Princess

(20th Century-Fox)

Comedy Drama

With all new songs and dances, this production has Shirley Temple in the setting of New York as it was 80 years ago. In prospect it appears to have all the elements expected in a Temple picture. In the gas light era, it takes the child star from the roisterous old Bowery to brownstone mansions where the elite lived. In it Shirley, as Little Eva in "Uncle Tom's Cabin," is the toast of the town. As the romantic, dramatic and comedy phases of the story are developed, music, dancing and ice skating have a substantiating function.

In again presenting the little box office leader, the producers have surrounded her with an exceptionally strong supporting cast. It includes Frank Morgan, whose popularity with theatregoers needs no further description, Helen Westley, presently outstanding in "Show Boat," Robert Kent, starred in "The Crime of Dr. Forbes," who shares the romantic phase of the story with Delma Byron, previously seen in "Everybody's Old Man," Astrid Allwyn, Berton Churchill, Stepin Fetchit and John Carradine. Besides presenting the Hall Johnson Choir, of radio and "Green Pastures" fame, the cast also included Paul Stanton, Julius Tannen, Herman Bing, Jack Clifford, Betty Jean Hainey, Arthur Aylesworth and Greta Meyer.

The story is an original screen play by Arthur Sheekman and Nat Perrin. Music and lyrics are by Jimmy McHugh and Ted Koehler. Dances are staged by Bill Robinson. William A. Seiter is the director.

A Son Comes Home

(Paramount)

Drama

Only a vestige of this story's character is found in the title. In terse synopsis it is a dramatic story of mother love. It tells of a woman who had waited years for her son, who had run away, to return. A newspaper reporter publishes her story. A murder is committed. A boy who has been an innocent participant in it poses as her son. As he is friendless and in trouble, the mother permits him to think she believes his claim. But the boy cracks under when he sees a picture of the woman's dead husband and admits he is advancing a fraudulent claim. At the same time he recognizes in the picture a resemblance of the man who was with him and who committed the murder. The widow, her daughter, and the newspaper man track down the real culprit. He is the missing son, who dies in a hail of police bullets, preserving forever the secret of his identity from all but his mother.

An unusual story, the cast selected, considering past appearances, is also unusual. Mary Boland will be seen as the mother. The boy who poses as her son is Donald Woods, and the real son is Anthony Nace, a screen newcomer. Wallace Ford is the reporter and Julie Hayden, remembered for her work in "The Scoundrel," is Miss Boland's daughter. Roger Imhof as a detective rounds out the principal cast. In support are found Joe Sawyer, Edward Gargan, Charles Middleton, Thomas Jackson, John Wray, Lee Kohlmar and Herbert Rawlinson.

The production is based on an original story by Harry Hervey and Sylvia Thalberg did the screen play. E. A. Dupont is directing.

Charlie Chan at the Race Track

(20th Century-Fox)

Mystery Drama

The problem which Charlie Chan is called upon to solve this time has two angles—who murdered a millionaire horse owner? and who killed a famous Australian race horse? The second angle has a semi-topical significance inas much as a great Antipodean horse, Pharlap, brought to this country a few years ago, died under circumstances that have never been fully explained. It is a story of drama and murder on shipboard and skulduggery on the race track. In it a murderer is brought to justice and a betting coup foiled in the manner that is only possible to such a detective as Charlie Chan.

Though suggested by the character created by the late Earl Derr Biggers, this, as were several of the past Chans, is an original story. Robert Ellis and Helen Logan are credited with it. The screen play is the work of Edward T. Lowe and John Patrick. Direction is by H. Bruce Humberstone, a specialist in productions of this type, as attested by some of his recent pictures, "The Dragon Murder Case" and "Ladies Love Danger."

Warner Oland, who created the Chan role, is again starred in this picture. Keye Luke is making his fourth appearance as Oland's Americanized Chinese son. Romantic contrast to the dramatic motivation is shared by Helen Wood and Thomas Beck. In the other principal roles, a number of players who have demonstrated their talents as character actors will be seen. Included are Alan Dinehart, Gloria Roy, Jonathan Hale, Gavin Muir, G. P. Huntley, Jr., and George Irving. Additionally Frank Coghlan, Jr., Frankie Darro, John Rogers and John H. Allen will be presented.

Much of the story's action takes place at the famous Santa Anita Race Track, where in the thrill action race sequences, some of the most spectacular events of the recent racing season will be seen again.

GOVERNMENTAL EDICTS IMPOSE NEW REGULATIONS ON HUNGARIAN TRADE

Decrees Prohibit Double Bills; Specify Number and Length of Performances; Force Exhibitor to Show Hungarian Newsreels

by ENDRE HEVESI
in Budapest

The film trade in Hungary is almost entirely dependent on the government, which imposes rules and prohibitions on nearly every section of the picture industry.

A government license is necessary for the opening of a new theatre, and not even a change of premises, an enlargement or rebuilding of a licensed theatre is possible without a special permit.

Managing directors or projectionists can only be employed if they have a special working permit, issued by the Minister for Home Affairs.

A licensed exhibitor can only enter into partnership with an associate after first obtaining the government's consent.

Every exhibitor must show the Hungarian Newsreel, which he is compelled to buy at a fixed price.

He must renew his license at the police every month and he can obtain it only in case he is not in arrears with his entertainment tax and if he can prove that he has duly shown the Hungarian Newsreel.

The government interference imposed upon exhibitors in every way is most oppressive. Distributors are not so heavily burdened with government edicts, but they, too, have much trouble, owing to certain strict rules. To import a foreign feature, they must first acquire a permit ticket and must have the film censored before release. For shooting of locally-produced Hungarian films, the scenario must be submitted in advance to the approval of an official committee.

Added to the already existing rules new government edicts were issued on May 15th, 1936, which interfere even more heavily with the individual management of cinemas than the former regulations have done. In order to understand the full significance of these recent decrees, we have to look back upon the situation existing before they were issued.

Former Status Defined

It had been a general custom in Hungary that the deluxe theatres showed a Hungarian and a foreign newsreel, a cartoon or an educational, and finally a feature in the course of a program. A similar program was shown in the cinemas of Hungary's eight big cities, as well as in most of the smaller provincial cinemas. The Budapest second, third and fourth week cinemas, however, the neighborhood theatres as well as a small fraction of provincial cinemas, exhibited two full-length features in addition to the newsreels and the cartoon or educational. There are 14 deluxe and first-class theatres and 66 second, third, and fourth-week neighborhood cinemas in Budapest.

This was naturally a dangerous competition to deluxe theatres in Budapest, since a great part of the public preferred to wait a few weeks for novelties and see two full features for less money than they had to pay to see one in the premiere theatres. In order to make up somehow for this great advantage of the neighborhood houses, deluxe theatres introduced the system of half-price tickets at the first performance every day, at four p.m. on weekdays and at two p.m. on Sundays. This, again, was greatly resented by the owners of the subsequent-week cinemas and they have been clamoring for the abolition of the half-price ticket system for years. A regular civil war raged between exhibitors, and although several attempts have been made to bring about a compromise, they could not find a solution

The situation in the distributing trade was the following:

Former Distributor Regulation

In July 1935 two edicts had been issued by Mr. Miklós de Kozma, Minister for Home Affairs. The first of these compelled all cinemas to exhibit Hungarian talkers in a proportion of at least 10 per cent of all pictures shown. Half of these Hungarian talkers had to be local product, while the other half could be imported, but synchronized locally into Hungarian. After January 1936 the proportion of Hungarian speaking-pictures shown was raised to 15 per cent, two-thirds of which could be foreign synchronized product.

This edict had been issued in favor of independent Hungarian production which, indeed, flourished and reached quite a boom for a time. Sixteen Hungarian features had been shot during 1935, work was going on feverishly in the state-owned Hunnia studios and in the Filmirode studios—and then the production boom was extinguished as suddenly as it had risen.

Distributors found that it did not pay to produce home-made films, most of which yielded but small profits to their producers, some even failing to bring in the expenses of production. Distributors argued that the financial failure was due to the fact that the Budapest small cinemas and the provincial cinemas paid ridiculously low prices for the Hungarian films, on the plea of having to show an additional foreign feature as well at every performance. The distributors strove to abolish the system of two full features and demanded that whenever the cinemas presented a Hungarian film they should show no additional full-length foreign feature. Since their demands were not fulfilled and production, in most cases, failed to prove lucrative, the film producers simply ceased making new local films. From February, 1936, up to June no Hungarian film was being shot either in the Hunnia studio or in the Filmiroda studio. Only German films, financed by foreign capitalists, were being shot in the two studios.

The Budapest second, third and fourth-week cinemas protested against the abolishing of the two-feature system. They argued that their public had got used to seeing two full-sized films in one program, and that they would stay away if they got less for their money. If this popular system were abolished, subsequent-week theatres would go bankrupt, they said. As a further argument, a poll was made among neighborhood cinemagoers. The great majority of the public of the small Budapest cinemas and the provincial ones voted for the two-feature-in-one-performance system—a great number even voted for three full-sized features.

Exhibitors Say New Rules Will Bring Bankruptcy; American Branch Heads Foresee Gains in Trade Practice Changes

These conflicting opinions and interests waged war against each other during the past year. But the three edicts issued by the Minister for Home Affairs on May 15th, 1936, ended the controversy in a sudden and violent manner.

The first edict rules that after August 20, 1936, no cinema may exhibit in one program more than one feature which is longer than 1,200 meters. (In the summer weeks from June 1 up to August 20, which always bring weak box office returns, this law may be put out of practice, since the majority of the public stays away from cinemas in the hot season anyway.) Deluxe theatres are not permitted to show a longer program than 3,400 metres altogether, including cartoons, educationals, newsreels and the big feature. Second, third and fourth-week cinemas may show a program no longer than 3,800 metres. Every performance must include the Hungarian Newsreel. The last performance must end before midnight.

This edict means that the subsequent-week cinemas are allowed to show one big feature only, instead of the previous two-feature system. On the other hand, deluxe theatres may not, after August 20th, have more than three performances on weekdays and more than four on Saturdays, Sundays and holidays. The cheapest seats of deluxe theatres cannot cost less than the minimum fixed by the Minister for Home Affairs; neither half-price tickets nor cut-rate tickets at a price lower than the minimum fixed by the Minister may be sold.

A single film copy may be projected in, at the most, two theatres, during the same performing time, i.e., the practice indulged in by chains of neighborhood theatres, of shifting the same copy from one theatre to another several times in the course of one afternoon and evening is restricted to two theatres.

According to the second edict, issued jointly with the Minister for Industry, the board of censure may only permit the exhibition of an imported product shorter than 1,200 metres on presentation of a short-film permit ticket. Such short-film permit tickets are obtainable from

(Continued on following page)

EDICTS BIND HUNGARY

(Continued from preceding page)

the president of the censure board, but are only given to firms which have locally produced a short film in the Hungarian language, approved by the board of censors. These short-film permit tickets may be sold to other persons.

This is an entirely new restriction, for up till now films under a length of 1,200 metres could be imported without the presentation of any permit ticket.

The third edict rules that all cinemas must exhibit Hungarian speaking pictures over 1,200 metres in length, in a proportion of 20 per cent to the number of all pictures shown. Half of this number may be foreign product synchronized in Hungarian.

The producer of every full-length Hungarian feature receives a premium of eight importation permit tickets, but the producer of a Hungarian synchronization gets a premium of only three.

The president of the censors' board issues a certain number of permit tickets for the import of foreign short films for the benefit of those who have locally produced a Hungarian travelogue or educational. Five of these permit tickets for shorts are given as a premium for a Hungarian short film of 200 metres, ten for one of 400 metres, and 20 for one over 600 metres.

Old System More Liberal

Formerly the producer of one Hungarian film or Hungarian synchronization, received seven import permit tickets; that is to say, he was entitled to import seven foreign features on the basis of the tickets received as a premium for the production of one locally-made or locally-synchronized feature. Foreign features over 1,200 metres in length were admitted on presentation of one permit ticket. The new edict brings important changes in this respect.

First of all, it rules that all cinemas must exhibit Hungarian-speaking films in a proportion of 20 per cent of all pictures shown. This is intended to give new life to the now stagnant Hungarian film production. Also, to promote production to a further extent, the producer of every Hungarian film receives eight permit tickets as premium, whereas the production of a Hungarian language synchronization will only be rewarded by three tickets instead of the seven accorded previously.

Old Law a Failure

In other words, this is the avowal of the complete failure of the synchronization law which, incidentally, had been foretold by experts at the time when it was issued. The former law, according to which the producer of a Hungarian language synchronization was awarded as many permit tickets as the producer of a full-sized feature, was prompted by the desire to promote synchronization and, in this way, to create new possibilities for work. But, as experts foresaw, the idea was a mistake from the beginning. The public could not get accustomed to the foreign films synchronized in Hungarian, particularly since they were technically far from perfect. The public of the big cities refused to see synchronized films.

The Hungarian producers themselves protested against this law, for they thought it unfair that one who paid 15,000 pengoes only to have a foreign film synchronized into Hungarian, should be awarded the same number of permit tickets as the producer who spent 120 to 150,000 pengoes on the production of a complete original Hungarian feature.

The fact that features under 1,200 metres are not admitted without permit ticket, either, affects most of the local branch offices of all foreign productive firms, American ones in particular, because most of the foreign travel films and cartoons were imported from the United States. The purpose of the new edict, which makes it necessary to present a permit ticket when importing a foreign short, is to promote the production of Hungarian shorts, which has been neglected so far.

Americans Undisturbed

The local branch managers of American film companies do not judge the new edicts to be prejudicial to their business interests. Mr. Charles Matzner, the Hungarian representative of Twentieth Century-Fox, told us in an interview what the effects of the new edicts will be on the general situation of the film trade.

"The one-feature system is the right thing," said Mr. Matzner, "because two full features in one program cannot possibly be exhibited without shortening both, cutting out parts which may not be essential as far as the plot goes but involving omissions which may damage the film from the artistic point of view. Under the two-feature system, pictures had been projected with greater speed than they should be. These drawbacks were not calculated to develop the good taste and the artistic pretentions of the cinemagoing public.

"From a financial point of view the new edicts have even greater advantages. For years the subsequent-week cinemas in Budapest paid to the distributing branches only 25, 20, sometimes no more than 15 per cent of the gross box-office receipts for one film, instead of the 35 or 40 per cent which they get from the one-feature houses. The new system will make it possible that the distributors should receive 30 to 40 per cent from the gross receipts for one feature and additional short films.

"Owing to the new law that 20 per cent of every cinema's program must consist of Hungarian-speaking pictures, there will be less demand for imported films than in the past. Thus the local branches of American companies will have to choose the best products for Hungarian import, because only really first-rate films will be able to stand the competition under the changed circumstances.

Film Lasts Longer

"It is a vital part of the new edicts that a copy of a picture can be shown in two cinemas simultaneously at the most," Mr. Matzner continued. So far it had been customary to project the same copy in 3 or 4 subsequent-week cinemas simultaneously, and as a result the copy was ruined in a short time. Also, up to now a picture was exhibited by ten or even twenty cinemas on the same days. The result was that the picture disappeared from the market in a very short time and could not be properly exploited. According to the new edict, the same picture can be exhibited simultaneously in no more than six or eight. Subsequent-week cinemas. This certainly gives a better chance of exploitation.

"The new edict is also advantageous for the import of American shorts. Deluxe theatres may show a program of 3,400 metres, other cinemas of 3,800 metres. Since most features have a length of about 2,400 metres, this leaves 1,000 or 1,400 metres' length of film needed for every program in addition. The length of the compulsory Hungarian newsreel is about 250 metres, that of a Hungarian short film about 200 metres, so there is still a demand for 600 or 800 metres which will be mostly supplied by foreign, especially American, cartoons or educationals.

Other Distributors Agree

Other local branch managers of American film companies agree that, on a whole, the new edicts are advantageous for the trade. They all say that fewer pictures will have to be imported to Hungary from now on because the exhibitors will not be able to buy two or three second-rate films along with a great feature, as they had hitherto done. There will be a restricted demand, consequently exhibitors will only buy the very best product, but at the same time, they will be able to pay higher prices or royalties than they did before. Consequently, American companies won't find it necessary to import second-rate films to Hungary, because they will make larger profits through selling only the best product at better prices, and at the same time will be able to reduce the administration expenses of their local branches.

Of course second, third and fourth-week cinema exhibitors are not so optimistic about the effect of the edicts. They complain that their cinemas will go bankrupt.

The next season will show which of these opinions will be justified.

New Boston Law A Liberalization Of Censorship

Enactment of a Massachusetts law liberalizing the technique of theatre censorship in Boston was hailed this week by the National Council on Freedom from Censorship, in New York, a unit of the American Civil Liberties Union, as "a notable victory in the fight to urge free expression for the arts."

The council credited the change to the contest made in the courts last winter by Herman Shumlin, producer and director, and the Boston Civil Liberties Committee against the ban on "The Children's Hour." The council saw in the new law support for its thesis that "every act of suppression should be fought." The particular battle may be lost, they said, "but the results in public education are of great importance."

The new provision amends the Theatre Act of 1915 and provides that no license of any Boston theatre shall be suspended or revoked "on any ground having to do with public morality or decency, without a hearing." Decision on license revocations rests in the hands of a committee of three, the mayor, the police commissioner and a member of the art commission.

The old act read: "The Mayor or Police Commissioner or the Chief Justice of the Municipal Court may revoke or suspend any license at their pleasure."

The new bill was introduced by Representative Mason Sears, of Dedham, and was signed on June 11 by Governor James M. Curley.

"This law means, in effect, that no show will be banned in Boston until it has had at least one performance," Clifton Read, secretary of the National Council, said. "The play may be stopped then on a special order for three days while a hearing is being held. If the special committee rules against the play by a majority vote, then it may be suppressed.

"No more plays will be banned without a hearing. The old technique of sending a 'censor' to New York to pass on plays that the Boston public may see is ended. If this law is administered in good faith, and we are assured by our Massachusetts associates that it will be, then a notable victory has been won in the fight for greater freedom of expression in the arts," said the council.

MARC KLAW—He Taught That Movie Rights Have a Price

Death of Pioneer Recalls First Film Plagiarism Fight, Back in 1898

by JAMES P. CUNNINGHAM*

THE DEATH last week in Bracken Fell, at Hassocks, in Sussex, England, of Marc Klaw, at 78, was fittingly observed by the press for his leadership in an earlier era of showmanship. But attention was entirely directed to the Klaw and Erlanger of the legitimate theatre. Only a few of the really old pioneers remember the equally-as-stormy Klaw and Erlanger of the came-the-dawn era of motion pictures. The careers of both have a considerable relation to early screen history.

Marc Klaw waged the very first plagiarism fight on behalf of a film property, on the grounds that he held the exclusive rights to film the Passion of Christ! He lost.

Here, in Marc Klaw, came the first endeavor of the established art-industry of the stage to reach out for the new medium of the film.

It was in 1897 when Marc Klaw and Abraham Erlanger, wellknown theatrical producers even then, seized from Rich G. Hollaman the opportunity to buy the rights to film the Passion Play put on by the folk of Horitz in Bohemia. It was an annual reenactment by villagers of the tradition-hallowed decennial Passion at Oberammergau.

Shown at Old Daly Theatre

The Klaw and Erlanger expedition, first to set out from America for Europe on production-bent, sailed for Horitz, made its pictures and returned. The picture, in three reels, went on, in 1898, at the old Daly theatre, above Columbus Circle, in New York, where, a quarter of a century later, Miss Mae West invited arrest with her sex plays. Anyway, since the art of subtitles for pictures had not yet been born, Klaw and Erlanger found it necessary to accompany their film with the spoken word, voiced by a platform lecturer, minus the "pointer."

Mr. Hollaman, filled with ire and a desire to outdo this Klaw and Erlanger effort from Horitz, brought to light an old Passion Play script which one Salmi Morse, potboiler and playwright, in his best patriarchal manner had spent some 17 years a-polishing.

The uncovered roof of the Grand Central Palace Building on Lexington Avenue in New York was leased by Mr. Hollaman for the purpose. The agent for the structure was annoyed later when he found the freight elevator laden with camels going aloft to the new Holy Land on the roof.

To that roof Mr. Hollaman went with his camels and asses, oxen and snakes, and the very first motion picture scenario, as boiled down from Salmi Morse's 17-year effort at play writing. Mr. Morse had never lived to see his lifework produced. A few years earlier, after a period of melancholy, the police, on a wintry morning, took the body of Morse out of the North River.

The cast of Hollaman's Passion Play included Frank Russell, as the Christus. When the production finally opened, at the old Eden Musee, on West 23rd Street, on January 30, 1898, in competition to Klaw's Passion, Mr. Russell was prohibited from entering or appearing in the vicinity of the Eden Musee lest he be recognized by some keen-eyed member of the audience. This would have damaged the "Oberammergau" atmosphere of the Grand Central Palace product.

Incognito via Fire Escape

But Russell climbed a fire escape in the dark and attended his own first night incognito. He was, then, one of the first "stars" to attend his own "first night."

That's a considerable distance from the present glamorous Kleig-light appearances of Hollywood stars at their premieres, and their radio croonings, soap endorsements and vaudeville tours.

The newspaper attentions were favorable to Mr. Hollaman for at least a week. Then something happened. It is not to be implied that Marc Klaw had anything to do with it, but in some fashion word leaked out to the New York *Herald*, on the morning of February 1, 1898, that Hollaman's Passion Play was a fraud, that it was not a reproduction of scenes from the Oberammergau Passion Play, but that Klaw and Erlanger's "is genuine." Then, when Hollaman's Passion Play commenced to build at the box office there came a call from Marc Klaw and a demand that Rich Hollaman discontinue his performances. "We own the exclusive rights!" Mr. Hollaman was informed by the fiery Klaw.

"Exclusive rights to the Passion Play?" Mr. Hollaman snorted in derision. "Who did you get them from, the original cast?"

So Mr. Hollaman continued showing his Passion Play at the Eden Musee, surrounding pictures of his Grand Central Palace Jerusalem, garden of Gethsemane, scene of the Cross, and such, with actors in their biblical costumes over heavy flannel underwear. There were mornings on that Grand Central Palace roof when the snow had to be swept out of Gethsemane.

And now the Christus was being projected on the Eden Musee's screen under the shadows of the Musee's dusty collection of *mysterioso* and knicknacks of emotional stimuli, death masks of Napoleon and of Marie Antoinette, executions of wax criminals by wax elephants, an automaton chess player, and a program of song, sometimes dance. Remembering all the while that it was Marc Klaw who sent the Christus of Mr. Hollaman's into that eerie place.

Edison Gets to Thinking

Along at about this time Thomas Alva Edison, retrospecting in his laboratories in the Jersey Oranges, began to think just slightly more of the prospects of the motion picture, which he had permitted to slip from his control. On February 16, 1898, Marc Klaw and Abraham Erlanger, because of their motion pictures of the Passion, became one of the first defendants in the most momentous line of litigation in all the litigious history of the screen, as instituted by Thomas Edison, on behalf of his early patents, and against all infringers.

Klaw and Erlanger became involved, along with dozens of other defendants, in two years of court embattlements with the Edison interests, battles that were interspersed with many a dramatic incident, the most impressive coming while the lawyers were struggling with motions and arguments, when H. N. Marvin, head of the American Mutoscope and Biograph Company, a defendant with Klaw and Erlanger, sought a commercial solution which came near to changing the whole course of motion picture history. Mr. Marvin recognized that the only hope of prosperity in the films was a peace, and that there could be no peace without Edison. Marc Klaw in all probability agreed. Regardless, he was a very much interested defendant as he witnessed, from the outside, the secret and private negotiations out of which Mr. Marvin, on April 12, 1900, secured an option to buy the entire Edison motion picture interests for $500,000! It would have meant control of the industry, now worth 5,000 times that half million. Mr. Marvin paid down to Thomas Edison $2,500 on his option and arranged a bank loan for the coming payments.

But the Bank Fails

With melodramatic fatality, a few months later, on the day when the first payment, a sum of $300,000, was due, the bank failed. So the court war had to go on.

It was Klaw and Erlanger who brought to the attention of the motion picture business the necessity of first acquiring the motion picture rights to a story property before making that story property a motion picture.

In December, 1907, the old Kalem Company boldly stepped out with a most daring and spectacular project, "Ben Hur," in one whole reel. It was planned as an inexpensive production. Miss Gene Gauntier pre-

(*Continued on following page*)

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* *Reporting on incidents described by* TERRY RAMSAYE, *in his book,* "A MILLION AND ONE NIGHTS".

KLAW–TUTOR ON STORY RIGHTS

(Continued from preceding page)

pared the "working synopsis," as they called it then, from the "Ben Hur" book, and the settings were ready made at Pain's Fireworks show at Manhattan Beach in New York.

There was just one minor oversight in connection with the production. Kalem failed to acquire the motion picture rights to "Ben Hur"—largely for the rather simple reason that motion picture rights were unknown. It was not at all certain that there was any such thing. And in all instances of the kind the motion picture industry always generously gave itself the benefit of the doubt.

The Kalem version of "Ben Hur" went out to attract considerable attention.

First Suit of Kind

Then one day a process server from the offices of David Gerber, attorney, dropped down to 131 West 24th Street, in New York, and proceeded to serve Frank Marion, secretary-treasurer of Kalem, with the papers in an action brought in the United States Court of the Southern District of New York by Harper and Brothers, publishers of the "Ben Hur" book; Marc Klaw and Abraham Erlanger, producers of the "Ben Hur" stage spectacle, and Henry Wallace, as administrator of the estate of Susan E. Wallace, deceased, heir of Lew Wallace, of Crawfordsville, Indiana, author of the novel "Ben Hur." In other words, Kalem was sued with great completeness and vigor.

This suit, starting in the mind of Marc Klaw, was the first issue of its kind. It was the precedent-making action that was to establish the legal character of the motion picture as a medium of dramatic and literary expression.

The suit was strongly defended by Kalem and fought through to the United States Supreme Court. Kalem made an effort to show that its production on the screen was "merely a series of photographs" and also set up the plea that, after all, the picture was just a good advertisement for the book and the stage play.

Most Costly One-Reel Scenario

But Kalem paid $25,000, in a decision handed down in 1911. That, plus the expenses of the litigation, made "Ben Hur" the most costly one-reel scenario in the entire history of the business. Oddly, in later years, "Ben Hur" became the most expensive feature production of all time, costing the Goldwyn-Loew-Metro interests some $5,000,000, due, principally, to excessive remakes—and more remakes, from Rome to Hollywood. The chariot race alone cost $250,000. It was said to present a run for the money.

Again, in 1909, Klaw and Erlanger were responsible, in their fiery fashion, in the writing of another important chapter in early screen history.

The technique of scenario writing was beginning to evolve at this juncture when a heated difference arose between Minnie Maddern Fiske, the actress, and her stage producers, Klaw and Erlanger. K. and E.'s theatrical advertising, as a result, was withdrawn from the Dramatic Mirror, a theatrical journal of the day, controlled by the Minnie Maddern Fiske family. As an emergency measure, the Mirror sought advertising from the "despised" motion picture, and Frank Woods, one of the first and most famous of the early film scenario writers, became the editor of a Dramatic Mirror movie column in order to give support to the advertising solicitors of the paper. A few weeks of screen observation brought Mr. Woods in contact with Lee Dougherty, who was Biograph's motion picture editorial department, and resulted in the sale by Mr. Wood of three of his "suggestions" for scenarios at $15 per suggestion.

All Scenario-Mad

The whole Dramatic Mirror staff, and many on the outside looking in, suddenly became scenario-mad, when Mr. Woods' success with "suggestions" became known. It was in this way a famous dramatic assortment of early scenarists evolved—George Terwilliger, Anita Loos, Laurette Taylor, Marjorie Rambeau, Blanche Bates, Frances Starr, among others.

Early in 1913 the "feature picture" movement was given considerable impetus by the invasion of Klaw and Erlanger into motion pictures. The magnates of the stage had for some time been considering the screen more seriously. They wanted a share in the new bonanza.

Verification of low murmuring rumors of a Klaw and Erlanger invasion of the "movies" on a grand scale and with bold, pretentious plans were now verified by fact. The Protective Amusement Company had been formed and an arrangement made for Biograph to photograph its pictures, to be produced from the selected stage successes of Marc Klaw and Abraham Erlanger. Here, too, Marc Klaw and his partner set a motion picture precedent, being the first to deliver the theatre of the drama to the motion picture as a source of story supply under a working arrangement.

These pictures were to be imposing five-reelers for presentation in summer showings at legitimate theatres and at such of the motion picture theatres as might be induced to pay for this mighty and de luxe film service. Klaw and Erlanger had beaten their envious stage colleagues to the break into motion pictures, and under the manufacturing wing of Biograph, ablest of the producers, besides being politically the strongest arm of the industry.

It was written on the slate that Klaw and Erlanger were to make the great productions of the day, and at Biograph's plant, where the young David Wark Griffith prevailed as the biggest producer of them all, doing the biggest productions. The Klaw and Erlanger arrangement, therefore, did not appeal intensely, if at all, to the ambitious Mr. Griffith, and he stormed in protest to the Biograph lords, demanding a large block of stock in Biograph, or at least ten per cent of Biograph's profits. Both were refused, with vigor, by J. J. Kennedy, who admonished Griffith with the observation, "You've got the hundred thousand dollar picture idea in the back of your head."

Meanwhile, Klaw and Erlanger productions went ahead. Among the notables introduced to the motion picture by Pat Casey, manager of the Protective Amusement Company project, was Bert Williams, the negro comedian. Williams was at the time an international minstrel and stage celebrity. He made two comedies for Marc Klaw and Biograph. One required a graveyard location. Marc Klaw and Bert Williams discovered a satisfactory graveyard on Staten Island, where a thrifty sexton locked the gates and held off a funeral while the scenes were photographed. Another Williams comedy, "Darktown Justice," started out to be a profound hit, and Marc Klaw was happy. A wave of race antagonism arose and terminated Williams' screen career. At a Brooklyn presentation of "Darktown Justice" a race riot resulted in the death of two men. That made Marc Klaw unhappy.

A Foredoomed Project

The ambitious Klaw and Erlanger film project was foredoomed, for many reasons. A large number of the motion picture exhibitors had never heard of the august stage concern of Marc Klaw and Abraham Erlanger. Many of those who had were showmen with old grudges against the stage magnates of Broadway. Also there was a feeling in the office of Klaw and Erlanger that any theatre ought to be willing to pay a minimum of $50 a day for a K. and E. picture play. This was in a period when the better theatres were just beginning to dare to charge ten cents admission. Fifty-dollar-a-day film rentals were few and widely scattered.

Eventually the K. and E. photoplays were cut from five reels to three and offered along with miscellaneous two and three-reel "features" of the General Film Company, sold for what they might bring in the run of the trade.

That was the beginning of the end of Marc Klaw in motion pictures, although his was but one of the first of stage efforts at an invasion of the screen. Experience was to prove, in another quarter of a century, that the motion picture was another and independent art.

Today, Marc Klaw is dead, at 78. His story of the legitimate theatre is another tale.

Funeral for Hank Hawes

Funeral services for Hank Hawes, veteran operator of the Puritan in Roxbury, Mass., were held this week in Sharon. Mrs. Hawes managed the house during her husband's long illness.

Austin Young Dies

Funeral services were held this week for Austin Young, 38, former master of ceremonies at Loew's Cleveland, who died Monday at Columbus, Ohio.

For 16 years the outstanding reel in shorts!

COLUMBIA'S NEW SCREEN SNAPSHOTS

Liberty

"Most entertaining of shorts! The 1936 series shows that the inquisitive Harriet Parsons has lost none of her skill in ferreting out the most interesting, colorful and amusing incidents in the motion picture colony!"

COLUMBIA PICTURES

CONVENTION TIME ENDS; 30 COMPANIES' FINAL PLANS

United Artists' Gathering in Hollywood Will Send Last of Large Companies into Free-for-All Contract Race

The 1936-37 convention season will come to a close after this weekend when United Artists, last of the "Big Eight" to meet, convenes in Hollywood. Columbia's convention was held this week, in Chicago, the others meeting variously since Metro-Goldwyn-Mayer started the season last May 11th, also in Chicago.

With the conclusion of the convention period comes the climax to the annual competitive selling engagement in the field, releasing all companies for the scramble to the exhibitor's doorstep with contracts and product portfolios. Virtually all companies, however, have been engaged in the preliminaries for weeks, already negotiating a large part of their normal circuit sales.

Five of the large companies are quoting major circuits delivery of 270 features, 134 of them in the upper brackets and 10 at a peak percentage figure of 40 per cent for the new season. MGM lists four in the top percentage division, Warner a like number, RKO Radio two, Paramount and Twentieth Century-Fox none. (See table in adjoining columns.)

How the Percentage Offerings Of Five Sales Companies Compare

The percentage offerings of five companies on new season product are compared in the following table, which represents the opening quotation:

Company	*Total*	*Top Group*	*40%*	*35%*	*30%*	*25%*
MGM	50	30	4	6	6	14
Paramount	60	26	.	4	6	16
RKO Radio......	48	22	2	3	5	12
20th Century-Fox.	52	26	.	4	6	16
Warner	60	30	4	5	5	15
TOTAL	270	134	10	22	28	73

There is a gap of one in the Warner bid. This represents an unnamed picture on which the percentage figure has not been set, although circuit men are under the impression it probably will be "Anthony Adverse," to be offered at 50 per cent.

Columbia is offering 58 pictures and is understood to have indicated willingness to make new deals on the basis of this season's, provided circuits will pay 35 per cent for Pictures No. 41 and 42, which are to be Frank Capra productions.

Independents Get Set

The independents, too, are about set on their final plans for the new season, several companies this week clearing up odds and ends which stood in their way of a complete program.

New season's product developments of both independents and the major companies this week resulted in the following activities, including the formation of new companies.

Astor Productions

Astor Productions, Inc., has been formed with Robert Savini as president, and C. J. Tevlin, to produce 12 features for national release during the next two years. The schedule will be produced jointly with Morgan Pictures, Ltd., headed by George Bernard Morgan. The first picture will be James Fennimore Cooper's "The Deerslayer," the second, "The Wreck of the Hesperus" and the third, "The Salt of the Earth."

The company also will distribute, through the state rights market, the following pictures received from Sherman S. Krellberg of Regal Pictures: "Man's Best Friend," "When Lightning Strikes," "Fighting Fury," "Thunderbolt," "Fighting Lady," "Scandals of Paris," "Daredevils of the Earth," "Wolves of the Underworld," "Hollywood Mystery" and "Get That Venus."

Atlantic Film Productions

Thomas Dodds, chairman of Atlantic Film Productions, Ltd., whose first picture will be "Thunder in the City," starring Edward G. Robinson, has arrived in New York from England in search of talent.

Brenon

Herbert Brenon is now en route to London from New York. He will make five pictures in England and will also produce two for British International Pictures there besides the three for the Motion Picture Foundation, American organization.

Burroughs-Tarzan Pictures

Burroughs-Tarzan Pictures has signed a contract with Cinecolor for two pictures a year for three years. The first to be made under the new agreement will be "The Phantom of the Santa Fe." Sixteen features is the final determination of the company, to be released in two groups of eight.

Capitol

C. B. Cochran has signed with Max Schach of Capitol in London to produce a Technicolor feature, under the direction of Walter Forde, at Denham in the fall. General Film Distributors will release the film, which will be a revue, featuring old and new vaudeville stars.

Central Films, Ltd.

Lewis D. Collins, director, has signed with Central Films, Ltd., of Canada, to direct a feature which will star William Gargan. The picture has not yet been titled. It will be produced in Canada and released by Columbia.

Chesterfield

Academy Pictures, Inc., headed by Phil Smith in Boston and who also operates a circuit and distributes cash giveaways, has taken over the New England franchise of Chesterfield. These pictures were formerly handled by American Film Exchange and later by First Division.

Columbia

Columbia Pictures concluded its annual sales convention in Chicago this week at the Drake hotel, at which the delegates were told that the company would release 58 features this year, 32 of which were described in detail, as well as a program of short features and a reissue of six Buck Jones westerns. See the story on page 65.

Crescent Pictures

"The Glory Trail," first of a series of six which E. B. Derr is producing for Crescent Pictures, has been finished in Hollywood.

Dynamic Pictures

Marie Barrell of Dynamic Pictures is beginning the theatrical distribution of "Wonderland of Gaspe."

Epilogues Distributing Corporation

Epilogues Distributing Corporation revealed this week that the national release date on its product has been set for August 1. Sam Brown, said a number of deals have just been consummated with several circuits and that his company will produce 52 subjects a year, allowing weekly changes of two sound tracks, one containing orchestration to be used for overtures, intermissions, spills and chasers and the other a "goodnight" dialogue for exit music. Harry Fields, formerly with Universal, is in charge of production.

Gainsborough

Gainsborough has become a separate production unit, engaging its own stars, directors and writers, instead of functioning as a subsidiary of Gaumont British. The company has announced 11 pictures for next year, doubling its previous output.

Edward Black has been named as associate producer, working under the supervision of

(*Continued on page 60*)

BRITISH HOLLYWOOD PARTY MAY BECOME INTERNATIONAL AFFAIR

France, Belgium, Spain and Sweden Invited to Join in Expedition; Tour Includes Principal American Cities

Scophony, Ltd., Asserts Its System Makes Cinema - Size Television Screen Usable for Impending Broadcasts

by BRUCE ALLAN
in London

Planned originally as a holiday visit by British exhibitors to New York and Hollywood, the trip organized by Arthur Taylor, secretary of the London and Home Counties Branch of the Cinematograph Exhibitors' Association, now shows signs of developing into a much more ambitious affair, with an international character.

Assured already of over thirty British travelers, including representatives of leading circuits, Mr. Taylor has extended invitations to the exhibitor associations of France, Belgium, Spain and Sweden to associate themselves with the plan.

If, as is expected, this invitation is accepted even in one or two of these countries, the total of the party may become from fifty to one hundred and it will assume the aspect of a delegation of European exhibitors to the American field.

Already planned, on top of a nine days' stay on the Coast, three of them in San Francisco, are stopoffs in Chicago, on the return journey, and at Buffalo for the purpose of visiting Niagara, where the visitors will be met by Col. A. J. Cooper, President of the Canadian M.P.T.O., and escorted to Toronto for a few hours.

Official contact has also been established with Mr. E. E. Kuykendall, President of M.P.T.O.A. and may affect the visitors' plans in New York where, on July 28th, they are to be guests of Radio City Music Hall and Quigley Publications jointly at a reception attended by industry executives and leading New York exhibitors. The schedule of the trip allows two days in New York on the outward trip and one on the homeward journey. Sailing from England on the *Queen Mary,* the party will return on the *Normandie.*

Claims Television Advances

Announcing the increase of its capital from £140,000 to £300,000 and its transformation from a private to a public company, Scophony, Ltd., the television organization formed by radio interests with big city backing, makes some important claims for its system.

On the basis of 117 patents in its control, with 105 pending, Scophony asserts it is developing apparatus capable of receiving the B.B.C. transmissions from the Alexandra Palace in July and that it has another receiver "capable of giving pictures of a size suitable, not only for home entertainment, but also for large cinema theatres."

The transmission of television signals over telephone cables is another claim.

Chairman of Scophony, Ltd., is Sir Maurice Bonham-Carter, a director of the banking firm of O. T. Falk & Co. W. S. Verrells, the vice-chairman, is the chairman of E. K. Cole, Ltd., manufacturers of radio receivers on a large scale. The managing director is S. Sagall and other members of the board are G. W. Walton, original inventor of some of the "optico-mechanical" Scophony devices, and Arthur Levey, who will be remembered in connection with American production enterprises some years ago.

SEATTLE IN CIRCUIT OF ROADSHOW PLAN

Seattle will become a unit in a circuit of six key centers to play legitimate road show dramatic and musical attractions, it has been announced by Kent Thompson, manager of the Metropolitan theatre, Seattle.

San Francisco, Los Angeles, Portland, Vancouver and Salt Lake City are the other cities in the chain, which will provide a 10-week or 12-week booking for Chicago shows.

Olson and Johnson's musical unit, now appearing in California, will be the first attraction to make the circuit. It has been booked in Seattle for one week beginning July 19th.

Distributors' Quota Problems

Various surmises were caused by the last minute postponement of presentation of the Kinematograph Renters' Society statement on revision of the Films Act to the Lord Moyne Committee which is investigating for the Government. A K.R.S. deputation was due to wait on the Committee on June 9th and the only statement in regard to the last minute cancellation of the date was that "one of the reasons" was the absence of John Maxwell, indisposed, in Scotland. The other members of the delegation, who would have presented a written "case," were to have been D. E. Griffiths, president of the Society, Sam Eckman, Jr., of MGM, J. C. Graham of Paramount and the secretary, Frank Hill. Present plans are that the fixture will be held in a week or two.

Unofficially, it had been understood that the K.R.S. would plead for a revision of the quota basis, on lines already detailed in MOTION PICTURE HERALD, enabling American companies to make a limited number of high priced British pictures at a total cost governed by their imported footage. It would be understandable, though it need not be assumed to be a fact, if American and British members of the Society found some difficulty in arriving at a formula covering their very different circumstances.

New Overbuilding Angle

The Licensing committee of the Middlesex County Council has established another new precedent in connection with the perpetual problem of "redundancy," or overbuilding. With an application to come before the committee for a license for a new Odeon at Tottenham, the committee sent delegates on a round of inspection of all the existing cinemas with an official of the County Engineer's Department to advise them. Apparently the tour convinced the Committee that these theatres were large enough, and modern enough, to cater to public needs. At any rate, they refused the license, which was required for a 2,000 seater of the luxurious type universal in the Oscar Deutsch circuit.

"All-Color in Four Years"

Walter Wanger lined up with those who prophesy the early death of the black and white film when he talked to the London press this week. "Color universal in four years" was his opinion, and he only set that limit because there simply wasn't enough equipment to let all producers go all-color sooner. He scoffed at the extra cost, saying it was what brought the extra takings, and he insinuated that those who doubted color were just repeating the arguments of those who doubted sound.

Wanger is talking about the setting for "Wuthering Heights" with his art director, Toluboff, while he is in London. Of his own definitely scheduled color features, "The Arabian Nights," he said, might not go on the floor until 1937.

▽

Floated for the purpose of making seven British pictures for Columbia, at a cost of £25,000 and £30,000 apiece, Tudor Films, Ltd., has the Marquis of Ely as chairman and J. Elder Wills as the director of its first film, "Song of Love," with Gitta Alpar. New studios at Highbury in North London will be inaugurated with this film.

▽

Charles Laughton, Vincent Korda and Joahnn de Meester, a specially engaged expert in Dutch art, have been touring Holland to study original backgrounds for London Films' "Rembrandt." Through the Corporation of Art Dealers in Amsterdam a great deal of period furniture has been obtained and an offer of six Rembrandts, which had to be rejected, owing to the difficulty of insurance coverage for their value, about £500,000.

To be seen for the first time in "Rembrandt" will be six English girls signed by Alexander Korda on long term "grooming" contracts. Peta Mannering, Wendy Weddell, and Marian Everall are brunettes; Nina Keech, Pamela Wood and Pat Law are blondes.

James A. Higler Dies

James A. Higler, theatre manager in Milwaukee for 37 years, died in that city this week. He was 63 years old. He had managed the Alhambra, Majestic and Palace and at the time of his death was manager of the Davidson.

Clarence Roessner Passes

Clarence Roessner, 46, former sales manager of Dalite Screen Company, died unexpectedly in Chicago this week of a heart attack.

INDEPENDENTS WIND UP PROGRAMS

(*Continued from page* 58)

Maurice Ostrer, director of administration. Among the planned films are three silent hits which will be remade as talking films: "Rob Roy," "Alf's Button" and "Owd Bob."

Gaumont British

Gaumont British, at whose convention at the Warwick hotel in New York May 22nd the delegates were told the company would release some 24 features in this country during the 1936-37 season, has signed John Loder to a term contract. He will be featured with Jessie Matthews in "Paris Love Song."

Grand National

Grand National Pictures has cancelled its distribution arrangement with Nate Schultz in Cleveland as of September 3rd, and will open its own exchange there. Indications are, at the present time, that Edward L. Alperson, president, will remain permanently in Hollywood to supervise the company's production activities.

Guaranteed

Under a deal closed last week with Maurice Conn, president of Ambassador Pictures, Guaranteed Pictures Company acquires all foreign distribution for the new 1936-37 series of Kermit Maynard's westerns.

Hoffberg

Jack H. Hoffberg has taken over "Voice of India" from Paul Hoefler for world distribution.

Master Arts

A new series of Organlogues, known as Popular Song Revues, presenting appropriate combinations of well known song hits, is being produced by Master Art for the state rights market. Jacques Kopfstein will handle world distribution. The first three issues have been completed.

Metro-Goldwyn-Mayer

Following the early announcement to delegates at the Metro-Goldwyn-Mayer convention at the Palmer House in Chicago May 11 that the company would have a lineup of from 44 to 52 features next year, comes word that Hal Roach has signed the Avalon Four and assigned them to "Girls, Go West," which features Patsy Kelly, Lyda Roberti and Rosina Lawrence. Roach has also promoted S. S. Van Keuren from production manager to vice-president in charge of production. Matt O'Brien, formerly vice-president and general manager, is now secretary-treasurer, taking over the duties of the late "Dad" Roach.

John W. Considine will produce from six to eight pictures for MGM next season, the producer revealed upon his arrival in New York from Europe last week. His first on the new list will be "Hats in the Air," starring Eleanor Powell.

Francis Marion has also been signed by the company to produce two pictures annually under a three-year contract.

Nuovo Mondo

Joseph Brandt, head of Nuovo Mondo Films, has returned to New York from Hollywood. While on the west coast he opened company offices in San Francisco, with Herbert Rosener and G. Tuoni in charge. Other branches have been established in Chicago, Boston, Philadelphia and New York. His company will release 26 features this season.

Paramount

Major Productions, headed by Emanuel Cohen and designed to produce a group of features to be included in the Paramount releasing setup for the 1936-37 season, revealed its personnel as well as executive setup this week. In addition to Mr. Cohen, the officers are: Ben Piazza, vice-president; Lloyd Wright, secretary, and Wilfred Pineau, treasurer. George Palmer Putnam is eastern editorial representative; Walter Schmidt, assistant editorial representative; Ernest Gann, eastern talent representative; Leonard Spiegelgass, scenario editor and Joseph Nadel, unit production manager.

Lou Diamond, head of Paramount's short subject department, leaves for Hollywood this week for conferences with producers of independently produced short subjects and also to hold auditions for musical compositions for publication by Popular Melodies, Inc., and Famous Music Corporation.

Jack Benny's contract with Paramount, which now provides for his appearance in "The Big Broadcast of 1937" and "College Holiday," has been extended to include a third picture. Lynne Overman has also been given a new long term contract.

Richard A. Rowland has signed Lewis Stone for the lead in the first of his series for Paramount, "I'd Give My Life," adapted from the stage play of George O'Neil and H. H. Van Loan. Tom Brown and Frances Drake have the juvenile leads.

Jack Cunningham, writer and laterly supervisor in the A. M. Botsford unit, has been raised to status of producer by William LeBaron. His first picture will be "The Tightwad" from a story by Paul Gallico.

Approximately nine pictures will be made by Paramount through independent producers in France, Italy and Spain next season, according to Fred W. Lange, managing director on the Continent who is now in New York. Six will be made at the Joinville studios in France, one in Italy and one or two in Spain.

B. P. Schulberg, through his new company, Schulberg Studios, Inc., has signed a long lease on the Prudential studio property in Hollywood. Plans are being rushed for the construction of a new administration building, star dressing rooms, and remodeling of stages. The new studio will house B. P. Schulberg Pictures, Inc., and the 16 pictures they will make for Paramount release will be made there.

Adolph Menjou has been signed by Paramount to a three-picture deal. His first will be "Wives Never Know" in which he will appear with Mary Boland and Charles Ruggles.

The studio has also signed Claudette Colbert to appear in seven pictures to be completed within a period of 30 months.

RKO Radio

Definitely discounting rumors that RKO would merge with any other company, Merlin H. Aylesworth, chairman of the board, last week told the sales force at its convention in New York at the Waldorf-Astoria, at which the men were told the company would release 54 features and 192 short subjects next season, that there was no truth to the stories in circulation.

Radio will make 22 "A" pictures next season, the delegates were informed by Ned E. Depinet, president of RKO Distributing Corporation. These films will be sold in important cities and to big circuits on the following percentage terms: two at 40 per cent, three at 35, five at 30 and 10 at 25 per cent. In smaller cities salesmen were advised to sell the top four against 40 per cent of the gross, or where a 50 per cent arrangement had been made previously to sell two at 50 per cent and two at 40. The next four are to be sold against 35 per cent of the gross and the next five against 30.

Directors Alfred Santell, George Stevens and George Nicholls, Jr., will remain on the company's roster, according to renewals of contracts which took place this week. At the same time it was revealed that the Hall Johnson Choir had been signed for a series of short subjects. Gordon Jones and Henry Stephenson have been obtained for roles in "Count Pete." Ann Sothern and Gene Raymond will play the top roles. Major G. O. T. Bagley, retired British army officer, is another to be signed by Radio, and he will act as technical advisor on "Gunga Din," to be produced by Edward Small.

Republic

In line with its construction policy, Republic has just completed a permanent revolving stage 75 feet in diameter at the Republic studios in Hollywood. For the sake of silence, the stage will be operated by hand winches instead of by

(*Continued on page* 62)

Company Copyrights Announcement Book, Carrying Gist of Each Story

The copyright of an original title for a motion picture in advance of the publication of the story or the production of the picture has been the cause of countless arguments in industry circles since the earliest days of the industry. It is a practice of the members of the Motion Picture Producers and Distributors of America, Inc., to abide by the decision of judgment of that organization as to the prior rights to any title, to register the title with the association. But, beyond the moral obligation to respect such prior registration, there seems to have been no agreement to an effective legal way of protecting the exclusive right to an original title prior to publication.

Burroughs-Tarzan Pictures, Inc., however, claims to have the solution to the entire problem by copyrighting its year book, in which not alone are the titles of their forthcoming releases set forth, but a thumb-nail sketch of the basic plot of each story is printed.

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

UNITED ARTISTS CONVENTION OPENS

(*Continued from page 60*)

motors. Its first use will be in the Marion Talley picture, "Follow Your Heart."

Holding that the Gene Autrey-Republic Pictures contract was valid, the superior courts this week upheld an order restraining the western star from working for any other studio, making personal appearances or doing radio work outside the terms of the pact. The contract binds the star to the studio until 1940.

Independent Exhibitors, Inc., Boston, New England affiliate of Allied, has terminated its product contract with Republic. The pact had been in operation three years.

Revelation Pictures

Revelation Pictures, Inc., which has been incorporated in Delaware to produce and distribute sponsored advertising films in association with British interests, will have a working agreement with P. A. Powers' company, Celebrity Productions. The company expects to be able to offer advertisers 5,000 theatre accounts by fall.

Screen Classics, Inc.

Richard C. Kahn, L. M. Poole and John Hix have recently incorporated a new producing company in California under the name of Screen Classics, Inc., to produce shorts based on Hix's "Strange As It Seems" features in newspapers and radio.

Twentieth Century - Fox

Opening with "To Mary—With Love," the Twentieth Century-Fox release scheduled for the first quarter of 1936-37 season lists 16 pictures, as follows: "Sing, Baby, Sing," "Girls' Dormitory," "State Fair," a reissue, "Charlie Chan at the Racetrack," "The Holy Lie," "Alias Brian Kent," "The Road to Glory," "Ramona," "Pepper," "Pigskin Parade," "Ladies in Love," "Thank You Jeeves," "Ambassador Bill," a reissue, "The Bowery Princess," "See America First."

W. Scott Darling and David Silverstein have joined the company's writing department and it has been announced that Sol Wurtzel will produce the Lawrence Tibbett picture, "Love Flight," which John Stone will supervise and Otto Ludwig Preminger will direct.

Twickenham

National distribution for 16 features to be produced by Twickenham Studios in England will be arranged by Monty Morton, general sales manager now in New York. In addition to its own product, Twichenham is distributing 12 Chesterfield-Invincible features.

United Artists

Executives of the home office and the field of United Artists are converging on Hollywood this week where the company's annual sales convention will open its three-day term of sessions Monday. It is expected the delegates will be told the company will handle some 30-36 features next season.

En route from the home office are George J. Schaefer, Arthur W. Kelly, Harry D. Buckley, Harry Gold, Paul Lazarus, Monroe Greenthal, James Mulvey, Maurice Silverstone, Emanual Silverstone, John Flinn and Lowell Calvert.

Producers who will attend include Samuel Goldwyn, Mary Pickford, Charles Chaplin, Jesse L. Lasky, Douglas Fairbanks, Alexander Korda, David O. Selznick, Walter Wanger, Walt Disney, Harry Goetz, Edward Small, John Hay Whitney.

Walt Disney was scheduled to deliver 18 pictures on the current season's program, but has delivered only one, "The Three Little Wolves," leaving 17 to come.

In discussing convention plans, Mr. Schaefer revealed that next year there will be no franchise deals and year-to-year contracts will be the policy.

The impression still persists that Pioneer Pictures and Selznick International will combine before the departure of John Hay Whitney from Hollywood following the convention and that the combination will release as a unit through United Artists with many of the pictures in color. In the new setup, Whitney will be chairman of the board, David O. Selznick president and Merian C. Cooper vice-president. All product will bear the Selznick trademark. The new company will have directors John Ford and George Cukor to direct three pictures, one of which, starring Ronald Colman, is in preparation.

Mundus Pictures, a United Artists subsidiary organized last year to distribute approximately 10 British-made pictures in this country, will not function next season and the company probably will be dissolved.

Universal

Universal studios, under the new setup effected in the past two months, are now geared to undertake the most elaborate type of picture, said Charles R. Rogers, vice-president in charge of production, at the closing session of the company's annual sales convention at the Hotel Astor on Broadway, at which it was announced that Universal would release 42 features and four serials. Steps taken in building up the producing staff were outlined by Mr. Rogers to the delegates.

The final talk of the convention was made by Robert H. Cochrane, president, who called the gathering "a convention without bunk," and characterized Rogers' production talk as "sincere, straightforward and containing the truth." Individual conferences between district and exchange managers and James R. Grainger, general sales manager, wound up the affair.

John Harkrider has been signed as wardrobe designer, supervisor of set construction and set designing by Mr. Rogers. At the same time it was announced that Universal will soon start construction of a new three-story building to house writers, publicity, casting and wardrobe departments.

Warner

Warner's western and southern sales convention concluded in Chicago last weekend with individual branch and district managers conferring with Gradwell Sears, western and southern general sales manager. Upon returning to their territories the district and branch managers will hold meetings with their respective sales forces on the new season's product.

Ralph Staub has returned to the Warner lot in Hollywood to produce another Technicolor short subject with music, "Echo Mountain." Fred Lawrence and Rosaline Marquis have the leading roles.

Mervyn LeRoy, upon his return to Hollywood from Europe, again revealed he is definitely determined to produce independently for Warner release following the production of "Three Men on a Horse." The deal will not be finally set until the arrival of Harry M. Warner in Hollywood late next month.

Fifteen pictures are now in various stages of work at the Company's Burbank studios. Seven before the cameras are "Cave In," "Three in Eden," "Polo Joe," "Way for a Pirate," "China Clipper," "Cain and Mabel," "The Charge of the Light Brigade." Eight in preparation are "Loudspeaker Lowdown," "Slim," "Another Dawn," "God's Country and the Woman," "Green Light," "Mistress of Fashion," "Mountain Justice" and "Three Men on a Horse."

Weiss Productions

Louis Weiss, head of Weiss Productions, Inc., has added William Nolte, Bob Lively and Betty Laidlaw to the staff of writers working on the script of "Phantom Island." The first serial the company will make for the new season will be "The Pony Express," and "The Black Coin," third serial on this season's list, goes into work July 7.

Police Renewing Moves Against Theatre Games

Basing their actions on a recent decision handed down by the appellate division of the New York supreme court, which held in the case of the Winthrop, Brooklyn, playing a Farmer Miller Game, that games were in violation of the lottery laws unless everyone was permitted to participate, District Attorney Charles Sullivan of Queens County and District Attorney Martin W. Littleton of Nassau County, have renewed campaigns against theatres featuring the various types of games.

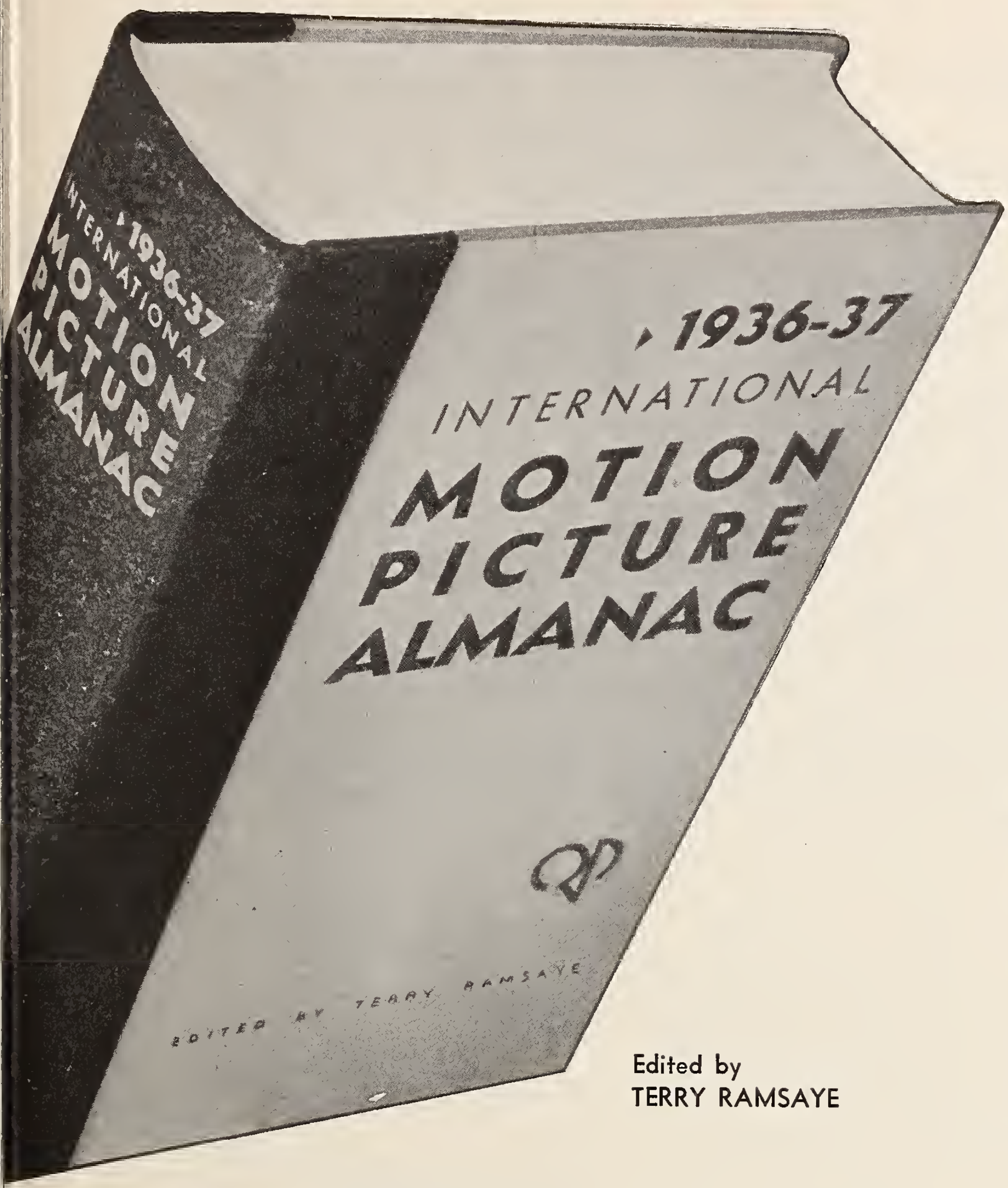
This is a new phase which has never come up before and a new source of worry to independent exhibitors. In order to get around the appellate division ruling theatre men have been displaying blackboards in the lobbies so that non-patrons can join the games.

In Tampa, Fla., a declaration has been filed in the circuit court in connection with the claim of W. A. Rice to the $1,550 Bank Night award offered at the Tampa, May 1. The action is against Gulf Theatres, Inc., and the management claims at the time of the drawing Mr. Rice did not present himself in time to claim the prize. Rice denies this and is suing for $3,000.

Bank Night is no lottery in the state of Tennessee the supreme court there ruled last week and dismissed the suit against the Princess theatre of Columbus, Tenn. But, the Iowa state attorney's office at Des Moines has ruled that Bank Night as now being operated through an attendance card system in Des Moines is an illegal lottery. After two years of legal controversy the state supreme court there recently ruled the general Bank Night plan legal. Meanwhile, three state supreme court decisions expected to definitely determine the legality of Bank Night are expected in Mississippi, Texas and Missouri within a few days.

Bernhard Named Director

Joseph Bernhard, president and general manager of Warner theatre operations, was elected a director of Warner Brothers Pictures at a meeting of the board this week.



Edited by
TERRY RAMSAYE

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ALLIED TAKES UP ITS FUND RAISING FOR 'WAR CHEST' AGAINST CIRCUITS

Hopes to Collect $100,000 by July 15—New Jersey Allied Meets September 10; Rocky Mountain Group Elects Archer

Acting on the authority vested in it by the national convention in Cleveland, held last month, the war lords of Allied States Association of Motion Picture Exhibitors gathered in New York's Warwick Hotel last weekend to devise the ways and means of raising $100,000 to $250,000 for a "war chest" with which to buy expensive legal talent to force the major producer-distributors out of exhibition, principally by means of state and federal legislation.

While Allied's leaders were so engaged at their favorite New York hotel meeting place, the rank and file of organized exhibitors in the field—both Allied affiliates and others—were proceeding with organization matters more intimately involving their operations.

In Boston, the Independent Exhibitors, Inc., Allied affiliate in New England, met on Tuesday and discussed the national fund, the Lloyds insurance plan which was developed nationally from there, and the local Metro-Goldwyn-Mayer selling and Paramount accessory situations.

Allied of New Jersey will have its annual convention in Atlantic City on September 10-11 instead of August 20-21, Lee Newbury, president, said this week following a meeting of the membership. The members felt that postponement until after Labor Day would result in better accommodations at the shore hotels. Sales policies and product of various companies for the new season were outlined generally, Mr. Newbury said.

The Theatre Owners and Managers of the Rocky Mountain Region, Inc., have been incorporated in Denver with directors including A. P. Archer, president of Civic Theatres; David Cockrill, Denham theatre manager; Charles Gilmore, president and manager of Gibraltar Enterprises; Burns Ellison, manager of the Rex and Federal theatres; Rick Ricketson, division manager for Fox Intermountain, Denver; David Davis, general manager of Atlas Theatres, all of Denver; B. P. McCormick, owner of several theatres in Canon City and Florence, Col., and Hot Springs, N. M.; Ed Schulte, owner of several Wyoming houses, Casper, Wyo.; T. B. Noble, Denver general manager for Westland Theatres; Charles Klein of Deadwood Amusement Company, Rapid City, S. D.; and Russell Hardwick, operator of houses in Clovis, N. M.

Archer Named President

At the meeting the following were elected: Mr. Archer, president; Harry Golub, first vice-president; Harold Rice, second vice-president; Louis Finske, third vice-president; Emmett Thurmon, secretary and counsel, and E. P. Briggs, treasurer.

The annual convention of the Kansas-Missouri Theatres Association has been postponed from June 23 and 24 to June 30 and July 1, in order that exhibitors in the area may hear Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who will be in Kansas City at that time. The convention will be held in the Variety Clubrooms.

Legislation, unfair competition of motion pictures presented in schools, double features and other matters were discussed at a meeting of the MPTO of the Northwest last week at the Hotel Davenport in Spokane, Wash. Hugh W. Bruen of Seattle presided.

Allied Seeks $100,000 by July 15

Detailed methods for raising Allied's proposed fund of $250,000 for carrying on a campaign to drive producers from exhibition and to help member exhibitors conduct litigation where it is deemed advisable were discussed at the conclave of leaders at the Hotel Warwick. It was stated that the committee hopes to raise $100,000 by July 15.

The action carried out a resolution passed at the recent Cleveland convention. Details of the proposed plan are to be mailed to all who made pledges at the convention.

In the meantime, an investigation is to be made of the legal aspects of the campaign and for drafting of proposed legislation to accomplish its objects. The commodities clause of the Hepburn act divorcing railroads from industries they serve and various state laws barring breweries from owning saloons are to be studied.

W. A. Steffes was elected chairman and H. M. Richey secretary.

Big Increase Indicated In Gaumont British Sales

American distribution on the Gaumont British 1936-37 program is expected to go 75 per cent over the current year according to George W. Weeks, general sales manager. The company's second year American sales were 100 per cent over the first year, he declared.

Supply Board To Meet

First meeting of the board of directors of the Independent Theatre Supply Dealers' Association under the new administration will be held about the middle of November when the next convention date is scheduled to be set. The Edgewater Beach Hotel, Chicago, will again be the meeting place.

Bernhard Is Director

Joseph Bernhard, general manager of the Warner Brothers Circuit, has been elected to the board of directors of Warner Brothers Pictures. Mr. Bernhard has an extensive background in real estate operations and was identified for some time with the Stanley Company of Philadelphia.

Western Electric Dividend

The board of directors of Western Electric has declared a dividend of 50 cents a share on the common stock, payable June 30 to stockholders of record on June 25.

English Versions Gain in Berlin

Interest in American and other foregin films in their original versions has been growing steadily in Berlin and other German cities, according to a report to the United States department of commerce. It is considered likely that the popularity of English language versions will continue to increase, and there may be less need for German dubbing.

Austria, too, is showing greater interest in original versions, particularly of American films, and prefer these, sometimes with subtitles, to the dubbed versions.

For some time the Marmorhaus theatre in Berlin has been showing first runs of American films in the original version, and recently the Krubel cinema decided to show exclusively films in the original text, or German films with French or English text.

This interest is attributed to Berlin's 100,000 foreign population and the large number of Germans who understand English or French.

Furthermore, English is the preferred foreign language in the German high schools, and many teachers consider that motion pictures in English is the best and cheapest way of acquainting students with the language.

Legion Classifies 15 Current Pictures

Of 15 new pictures reviewed and classified in the list of the National Legion of Decency for the current week, 12 were called unobjectionable for general patronage and three were classed as unobjectionable for adults. None of the pictures reviewed were noted as objectionable in part or whole. The new films and their classifications follow:

Class A-1, "Unobjectionable for General Patronage": "Anna und Elisabeth," "And Sudden Death," "Counterfeit," "Der Vetter Aus Dingsda," "Guns and Guitars," "Navy Born," "Parole," "Poppy," "Romeo and Juliet," "Stampede," "Trapped by Television," "Winds of the Wasteland," Class A-2, "Unobjectionable for Adults"; "Alpine Love," "I Stand Condemned," "Women Are Trouble."

Lesser's Son in Films

Julian Lesser has returned to Hollywood with his father Sol Lesser, to enter the motion picture business. The youth was graduated from Stanford University in Palo Alto, Cal., last week.

Contract Given Benedict

A new two-year contract has been signed by Howard S. Benedict, Radio studio publicity head in California.

COLUMBIA ANNOUNCES 58 FEATURES FOR '36-37 AT SALES CONVENTION

WHEN 250 OF COLUMBIA'S SALES FORCE MASSED FOR THEIR NEW SEASON CAMPAIGN

Two Frank Capra Productions and 16 Westerns Among Pictures Listed at Gathering of 250 of Selling Staff in Chicago

Columbia Pictures will produce 58 features for release during 1936-37, the assembled sales force was told this week at the annual convention, in the Drake Hotel on Chicago's Lake Shore Drive. Sixteen will be westerns, in two series of eight each.

A highlight of the Monday session was the further revelation that the company will have two Frank Capra productions on the new lineup.

Abe Montague, general sales manager, presided at the sales gathering, assisted by Jack Cohn, who led the New York home office contingent, and Harry Cohn, who came on from Hollywood. Both brothers remain in Chicago until the week-end to confer with branch and division managers on future policies and campaigns.

Some 250 delegates registered at the Drake Hotel for the convention.

Columbia's short subject lineup breaks down into eight series of one-reelers and three series of two-reelers. The latter will bulk 26 releases, but the distributor does not designate how many in each:

Three Stooge comedies, starring the comedy team of that name.

All-Star comedies with Polly Moran and El Brendel as the leads, supported by film, stage and radio players.

There will be eight series of one-reelers, but again the number in each series is not indicated, nor does it appear in the company's work sheet.

"The Court of Human Relations," a new series based on stories in *True Story* Magazine and other Macfadden Publications and the radio program of the same name.

Color Rhapsodies in Technicolor, cartoon series produced by Charles B. Mintz.

Scrappy cartoons, also made by Charles B. Mintz.

Krazy Kat cartoons, third series from the same producer.

New Screen Snapshots with Harriet Parsons as commentator.

News World of Sports.

Columbia Tours, travel series in color.

Columbia Featurettes, featuring songs, stars and production numbers.

Jack Cohn Opens Convention

Jack Cohn, following an introduction by Mr. Montague, opened the convention and welcomed the delegates. Harry Cohn was next on the speakers rostrum and he was followed again by the general sales manager who gave a general discussion of the currently released product and wound up with a report on future pictures. Addresses by other sales and home office executives followed.

An announcement of particular importance was the decentralization of exploitation effort, similar in principle to the decentralization policy now being sponsored by the company's sales department. The new plan will be put into effect with the start of the new season.

Immediately after the convention details are all cleared, the company's field exploitation force, which makes its headquarters in key cities throughout the country, will leave for an extended tour of the respective territories it covers, and all radio stations, newspapers, editors, exhibitors and others in the various districts will be contacted. This method virtually establishes an exploitation department, operating as a single unit, in each key city.

Columbia will continue its plan to hold divisional meetings three times a year with sales district managers and salesmen, it was announced by Mr. Montague, who said, "We have found it decidedly constructive to hold divisional meetings three times a year and the results have been a greater, finer and closer understanding of each other's problems. We tried during the past year to put into effect a new policy, to meet more often with all of you, and we have found this policy most beneficial."

Joe McConville, sales supervisor, Monday awarded prizes to the winners in the "Pre-Convention Round-Up." First prize for the best records in sales, billings, collections and general performance went to Buffalo, managed by Joe Miller; second to Los Angeles, W. C. Riter, manager, and third to Omaha, B. C. Marcus, manager.

Eight Series of One-Reel Subjects and Three Series of Two Reelers Planned; Decentralizing Exploitation Planned

The division managers' trophy was won for the second time by the western division, headed by Jerome Safron. The branches which won the awards for the biggest sales of accessories in their territories were: eastern, Buffalo; mideast, Pittsburgh; central, Indianapolis; southern, Dallas; Midwest, St. Louis; western, Denver.

Awards for billings and sales of shorts went to: eastern, Buffalo; mideast, Philadelphia; central, Cleveland; southern, Dallas; midwest, Milwaukee; western, San Francisco.

Bookings awarded were won by: eastern, New York; mideast, Washington; central, Chicago; southern, Atlanta; midwest, Milwaukee; western, Portland.

The following salesmen won prizes for leading their territories in sales, billings and general performance: eastern, J. Bullwinkel, Buffalo; mideast, G. B. Kosco, Pittsburgh; central, L. Zucker, Cleveland; southern, J. J. Fabacher, New Orleans; midwest, C. S. Ferris, St. Louis; western, H. M. Lentz, Los Angeles.

Managers of the following branches won prizes for best showing in their divisions: eastern, Boston; mideast, Washington; central, Indianapolis; southern, New Orleans; midwest, Omaha; western, San Francisco.

Columbia has some fifty-odd players under contract, either for a series of features, or for merely one or two. These, and those featured players, are as follows:

Grace Moore
Ronald Colman
Bing Crosby
Irene Dunne
Jean Arthur
Ralph Bellamy
Jane Wyatt
Douglas Dumbrille
Isabel Jewell
Melvyn Douglas

(*Continued on following page*)

COLUMBIA'S TITLES

(Continued from preceding page)

Herbert Marshall
Dolores Del Rio
Rosalind Russell
Maurice Chevalier
John Boles
Joel McRea
Chester Morris
Jack Holt
Richard Dix
Walter Connolly
Marguerite Churchill
Edward Everett Horton
Mary Astor
Lionel Stander
Fay Wray
Leo Carrillo
Marian Marsh
Edith Fellowes
George Bancroft
Thomas Mitchell
Victor Jory
Joan Perry
Raymond Walburn
Nana Bryant
Mary Lou Dix
Caroline Housman
Elisabeth Risdon
Martha Tibbetts
John Gallaudet
Thurston Hall
Victor Killian
George McKay
Henry Mollison
Gene Morgan
Arthur Rankin
Polly Moran
Herman Bing
Robert Allen
Charles Starrett
Andy Clyde
El Brendel
Larry Fine
Jerry Howard
Moe Howard

Among those producers and directors who handle the coming pictures for Columbia there are:

Frank Capra
Gregory LaCava
Emanuel Cohen
Victor Schertzinger
Alfred E. Green
Thomas Mitchell
Erle Kenton
Spencer Gordon
Gordon Bennett
Gordon Wiles
David Howard
Del Lord
Elliott Nugent
Herbert Biberman
David Selman
Jules White
Charles Mintz
Irving Briskin
Sidney Buchman
Jack Kirkland
Edward Chodorov
Howard J. Green
Robert North
Everett Riskin
Ben Pivar
Harry Decker
Lou Golder
Robert Riskin
Larry Darmour

Those writers who will furnish material for the 1936-37 output include:

Robert Riskin
Sidney Buchman
Zoe Atkins
Howard J. Green
Jack Kirkland
Joseph Anthony
Ford Beebe
Ethel Hill
Harold Shumate
Thomas Van Dyke
Grace Neville
Robert Buckner
Ethel Hill
Lionel Houser
Robert Andrews
Aben Kandel
Joseph Krumgold
Lee Loeb
Harold Buchman
Fred Niblo, Jr.
Arthur Strawn
Richard Macaulay
Robert Andrews
Jerome Chodorov

Of the program of features lined up for the coming season, some thirty-off of them have already progressed fairly along in their various stages of preparation. They are taken from magazine stories, stage plays, and from original stories from writers under contract. These, and the stars assigned to them, as is the case in some places, follow:

Lost Horizon, a Frank Capra production from a Robert Riskin adaptation. Starring Ronald Colman. Others in the cast include Jane Wyatt, Isabel Jewell, Margo, Edward Everett Horton and John Howard.

Pennies From Heaven, starring Bing Crosby in a musical written by Arthur Johnson and John Burke. Produced by Emanuel Cohen.

Craig's Wife, George Kelly's Pulitzer Prize play, with a cast headed by John Boles and Rosalind Russell.

There Goes The Bride, from a story by Octavus Roy Cohen and featuring Chester Morris and Fay Wray. Direction by Alfred E. Green.

Adventure In Manhattan, from the *Collier Magazine* story by May Edginton. Starring Jean Arthur with Joel McRea. Direction by Alfred E. Green.

City For Conquest, from the best seller by Aben Kandel.

Junior League, by Clarence Budington Kelland, based on his *Saturday Evening Post* story, "Preventer of Accidents."

Valley Forge, from the Theatre Guild's play of the same name from the pen of Maxwell Anderson.

Five Little Heiresses, from the *Ladies Home Journal* serial by Alice Duer Miller.

Birth of A Hero, another Alice Duer Miller story which appeared in *Cosmopolitan Magazine.*

Women of Glamour, from David Belasco's famous stage success by Milton Herbert Gropper.

The Way of An Eagle, from the novel and stage play of Ethel M. Dell.

Golden Honeymoon, from the *Cosmopolitan Magazine* story by Ring Lardner.

Cavalier of Tennessee, the story of Andrew Jackson, taken from the *Cosmopolitan Magazine* story of the same title.

Murder On The 8.06, serial by Philip Wylie now running in *Liberty.*

No Gold Medal, from the story by Leonard Lee.

Continental, from the pen of Richard Macaulay.

The Beloved Vagabond, starring Maurice Chevalier in the novel of J. J. Locke. A Ludovico Toeplitz production directed by Curt Bernhardt.

I Promise To Pay, expose of the loan shark racket by Lionel Houser, reporter nominated for the Pulitzer Prize.

The Man Who Lived Twice, by Tom Van Dyke and Henry Altimus.

The Man Who Won the War, based on Robert Buckner's *Atlantic Monthly* articles.

A Nightingale Flies Home, *Cosmopolitan Magazine* story by Rupert Hughes.

Mouthpiece By Proxy, from the criminal court expose by Charles S. Belden and Frederick Stephani.

Whispers, Inc.,

Weather Or No, based on the story of A. H. Z. Carr.

Innocents At Large, from Doris Peel's *Pictorial Review* Magazine story.

Campus Hero, from the *Saturday Evening Post* story by Corey Ford.

Women Are Wise, comedy by Lester Ilfeld.

She Married the Prince, from the *Ladies Home Journal* story by Alice Duer Miller.

You're In Love, from the story by William Rankin and Jerry Sackheim.

There will also be eight Peter B. Kyne westerns starring Charles Starrett as well as a like number starring Bob Allen. Eight Buck Jones westerns are scheduled also for re-release.

Columbia now has 10 features now in work, some of which will be completed early enough for release late this month and during July.

In the group to be released this month are: "The Final Hour," with Ralph Bellamy and Marguerite Churchill; "Blackmailer," with William Gargan and Florence Rice. For probable release next month are "Shakedown," with Lew Ayres and Joan Perry, and "Meet Nero Wolfe," starring Edward Arnold and featuring Lionel Stander, Joan Perry and Victory Jory.

Others in various stages of production are: "Adventure in Manhattan," starring Jean Arthur, with Joel McRea; "Craig's Wife," with John Boles and Rosalind Russell; "I Promise to Pay," featuring Leo Carrillo, Marian Marsh and George Bancroft; "There Goes the Bride," with Chester Morris and Fay Wray; "The Fighter," with James Dunn and June Clayworth; "Find the Witness," featuring Marguerite Churchill.

Carl Laemmle Is Guest at United Palestine Dinner

The ceremonies marking the retirement from motion pictures of Carl Laemmle came to a climax on Monday evening when the former founder and owner of Universal Pictures was the guest of honor at a dinner at New York's Waldorf-Astoria Hotel given under the sponsorship of the United Palestine Appeal to aid Jewish refugees in Germany and Poland.

Messages of tribute including one from President Roosevelt were sent to the film pioneer from leaders in the motion picture industry, the theatre, and public life adding to the tribute paid to him by the more than 500 of his friends and business associates who were present.

Mr. Laemmle's many philanthropies and his patriotic work during the World War were stressed by the speakers. This point was emphasized particularly by Nathan Straus, chairman of the New York campaign of the Palestine Appeal, who announced that proceeds of the dinner would go to aid the Jewish refugees.

William A. Brady, old friend of Mr. Laemmle, recalled the retiring executive's generosity during the war. He told how he overcame difficulties in 1917 to get 10,000,000 feet of film into Europe as pictorial evidence of America's aid to her Allies, heartening the morale of the stricken countries while war preparations were being hastened. He characterized the Universal founder as "a man and a hero."

Mr. Laemmle, in acknowledging the tribute paid him by all the speakers, told how he had started in the film industry with $3,000 and had come out with $4,000,000.

"And now I am glad to be able to lay aside the cares of business," he said. "I will never again be active in pictures. The motion picture industry has made great strides and now is on a good footing with every prospect of a prosperous future."

On the dais beside the guest of honor were Jack Alicoate, William A. Brady, Jules Brulatour, Gene Buck, Howard Conklin, Judge Jonah J. Goldstein, Siegfried Hartman, Austin Keough, Major Henry Adam Proctor, Martin Quigley, Terry Ramsaye, Morris Rothenberg, Louis K. Sidney, Nathan Straus and Mrs. William Dick Storborg.

Louis Nizer presided and Harry Hershfield was toastmaster. An entertainment program was arranged by Louis K. Sidney with Milton Berle, Jay C. Flippen, Cross and Dunn, Harriet Hilliard, Joan Marsh, George O'Brien, George Raft, Pat Rooney, John Steel, Ed Sullivan and Alice White.

Before Mr. Laemmle was introduced the Grand Ballroom took on the atmosphere of an old nickelodeon and "Hiawatha," the pioneer's first film was projected on the screen. This was followed by bits from "Showboat."

The dinner was arranged by a committee headed by Will Hays, president of the Society of Motion Picture Producers and Distributors.

Mr. Laemmle sailed later this week on the *Queen Mary* for an extended vacation.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lost Horizon"	From the novel by James Hilton. Screen play, Robert Riskin. Producing Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, H. B. Warner, Margaret McWade, David Clyde, Neil Fitzgerald, Margo.	Shooting
"There Goes the Bride"	Story, Octavus Roy Cohen. Screen play, Howard J. Green. Director: Alfred E. Green.	Chester Morris, Fay Wray, Lionel Stander, Raymond Walburn, Henry Mollison.	Shooting
"The Fighter"	Screen play, Tom Van Dyke. Director: Gordon Wiles.	James Dunn, June Clayworth, George McKay, John Gailaudet, Victor Kilian, Sara Edwards, Thurston Hall, Paul Guilfoyle, Gene Morgan, Ralph Byrd.	Shooting
"Adventure in Manhattan"	From the novel by May Edginton. Director: Edward Ludwig.	Joel McCrea, Jean Arthur, Thomas Mitchell, Charles Wilson, John Gallaudet.	Shooting
METRO-GOLDWYN-MAYER			
"Old Hutch"	Original, Garrett Smith. Screen play, George Kelly, Margaret Echard. Director: J. Walter Ruben.	Wallace Beery, Eric Linden, Cecilia Parker, Elizabeth Patterson, Robert McWade, Donald Meek.	Shooting
"Piccadilly Jim"	Original story, P. G. Wodehouse. Director: Robert Z. Leonard.	Robert Montgomery, Madge Evans, Billie Burke, Frank Morgan, Reginald Owen, Phyllis Clare, Aileen Pringle, Grant Mitchell, Eric Blore, Ralph Forbes.	Shooting
"His Brother's Wife"	Director: W. S. Van Dyke.	Robert Taylor, Barbara Stanwyck, Jean Hersholt, Edgar Edwards, Phyllis Clare, John Eldredge, Joseph Calleia, Samuel Hinds.	Shooting
PARAMOUNT			
"Hollywood Boulevard"	Screen play, Marguerite Roberts. Director: Robert Florey.	John Halliday, C. Henry Gordon, Robert Cummings, Albert Conti, Marsha Hunt, Esther Ralston, Frieda Inescourt, Esther Dale, Betty Compson, Maurice Costello, Bryant Washburn, Roy D'Arcy, Francis X. Bushman, Herbert Rawlinson, Purnell Pratt.	Shooting
"Johnny Gets His Gun"	Story, Lucien Carey. Screen play, Madeleine Ruthven. Director: Stuart Heisler.	Ralph Bellamy, Katherine Locke, David Holt, Purnell Pratt, Onslow Stevens, Chick Chandler.	Shooting
"Lady Be Careful"	Original, Kenyon Nicholson, Charles Robinson. Screen play, Dorothy Parker, Alan Campbell, Harry Ruskin. Director: J. T. Reed.	Benny Baker, Larry Crabbe, Lew Ayres, Mary Carlisle, Grant Withers, Jack Chapin.	Shooting
"Valiant Is the Word for Carrie"	Screen play, Claude Binyon. Director: Wesley Ruggles.	Gladys George, Arline Judge, Dudley Digges, Isabel Jewell, Harry Carey, Hattie McDaniels, William Collier, Sr., John Wray.	Shooting
RKO RADIO			
"Grand Jury"	Story, Tom Lennon, James Edward Grant. Screen play, James Edward Grant, Joseph Fields. Director: Albert Rogell.	John Arledge, Harry Jans, Louise Latimer, Fred Stone, Owen Davis, Jr., Frank M. Thomas.	Shooting
REPUBLIC			
"Follow Your Heart"	Story, Dan Burnett. Director: Aubrey Scotto.	Marion Talley, Michael Bartlett, Alison Skipworth, Margaret Irving, Mickey Rentschler, Eunice Healy, Ben Blue.	Shooting
TWENTIETH CENTURY-FOX			
"The Bowery Princess"	Screen play, Arthur Sheekman, Nat Perrin. Director: William Seiter.	Shirley Temple, Helen Westley, Berton Churchill, Frank Morgan, Robert Kent, Astrid Allwyn, Stepin Fetchit, Paul Stanton, Julius Tannen, Hall Johnson Choir.	Editing
"Ramona"	From the novel by Helen Hunt Jackson. Screen play, Lamar Trotti. Director: Henry King.	Loretta Young, Don Ameche, Kent Taylor, Pauline Frederick, Katherine DeMille, Jane Darwell, Pedro de Cordoba, Paul Stanton, J. Carroll Naish, Donald Reed, Russell Simpson, Chief Thundercloud, Dell Campo.	Shooting
"The Holy Lie"	Based on a stage play by Karin Michaelis Strangeland. Screen play, Frances Hyland, Saul Elkins. Director: Lewis Siler.	Jane Darwell, Claire Trevor, Arline Judge, Evelyn Venable, Dean Jagger, J. Edward Bromberg, Astrid Allwyn, Joyce Compton, Susan Fleming, Adrienne Marden, Frank Reicher, Paul Stanton, Doris Brenwald, Wally Albright, Moyer Bupp.	Shooting
UNITED ARTISTS			
"The Garden of Allah"	Novel, Robert Hitchens. Adaptation, Willis Goldbeck. Screen play, W. P. Lipscomb, Dialogue, Lynn Riggs. Director: Richard Boleslawski.	Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinbach, John Caradine, Frank Pugli, Adrian Rosley, C. Aubrey Smith.	Shooting
"The World Is Mine"	Original, Leo Birinski. Screen play, Wallace Smith. Director: Rouben Mamoulian.	Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber, Mischa Auer, Adrian Rosley, Alan Garcia, Chris Martin.	Shooting
"Dodsworth"	From the novel by Sinclair Lewis. Screen play, Sidney Howard. Director: William Wyler.	Walter Huston, Ruth Chatterton. Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Odette Myrtil, Kathryn Marlowe, John Payne, Spring Byington, Harlan Briggs, Charles Halton.	Shooting
UNIVERSAL			
"Postal Inspector"	Story, Robert Presnell, Horace McCoy. Screen play, Horace McCoy. Director: Otto Brower.	Ricardo Cortez, Patricia Ellis. David Oliver, Bela Lugosi, Michael Loring, Wallis Clark, Guy Usher, Hattie McDaniel.	Shooting
"The Boss Rider of Gun Creek"	Story, E. B. Mann. Screen play, Francis Guihan. Director: Les Selander.	Buck Jones, Muriel Evans, Harvey Clark, Alphonz Ethier, Josef Swickard, Tom Hilliard, Mahlon Hamilton, Lee Phelps.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Charge of the Light Brigade"	Screen play, Rowland Leigh, Abe Jacoby. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Patric Knowles, Donald Crisp, C. Henry Gordon, J. Carroll Naish, Scotty Beckett, Nigel Bruce, Spring Byington, E. E. Clive, Lumsden Hare, G. P. Huntley, Jr., David Niven, Robert Barrat, George Regas. Henry Stephenson.	Shooting
"Cave In"	Screen play, Anthony Coldeway. Director: Louis King.	Jean Muir, Barton MacLane, Henry O'Neill, Dick Purcell, Helen MacKellar.	Shooting
"Three in Eden"	Director: Frank McDonald.	Donald Woods, Margaret Lindsay, Ian Hunter, Paul Graetz, E. E. Clive, George Regas, Micki Morita, Tetsu Komai.	Shooting
"Pony Express Rider"	Screen play, Roy Chanslor, Harold Buckley. Director: Noel Smith.	Dick Foran, Marjorie Weaver.	Shooting

Taxes and Permits Engage Trade in Czechoslovakia

by HARRY KNOPF
in Prague

Koruna Films are representing Columbia here, and they are going to produce a new picture called "Father Kondelik."

Francis Lederer has been made an honorary member of the Czechoslovak Film Union.

In April the Czechoslovak censor saw 270,000 feet of film.

The Film Advisory Board, the Ministry of Commerce and the Ministry of Finance are conducting negotiations on a familiar problem—the possibility of getting a reduction in entertainment tax for cinemas.

Ant. Vaverka, Czechoslovak actor, has been offered the role of Emperor Francis Joseph in "Attentat" (Assassination). The player has had Hollywood experience, where he was invariably cast as the Austrian Emperor.

The new Bata Studio, intended chiefly for cultural and propaganda films, is nearly completed and will open in July. Built in the vicinity of Zlin, home of the Bata shoe factories, the studio has three big floors, together with its own laboratories, offices and dressing rooms. Recording equipment is on the way from America, where a group of technicians have been studying film conditions.

The Czechoslovak censor will be on vacation from July 27 to August 18, during which period no films other than newsreels will be censored.

Shooting is completed on Binovec's "Cavalry Patrol" at Barrandov, the picture moving to the cutting room. Karl Lamac has finished exteriors of "On a Green Meadow." The scenario is ready for Slavia's "Street Girl," which Vladimir Slavinsky will direct.

Final details of the decision of the CSR Film Advisory Board and Ministry of Commerce on registration of film importers show that 26 were registered, 7 will receive occasional permits, 5 have to wait for a final decision, and 13 others will be unlucky.

A surprise hit of the season here is "The Whole Town's Talking," which has been booked, so far, for 26 weeks.

New plans for organizing credits for home production and the question of film taxation are major problems before the Czechoslovak Film Advisory Board, temporarily pushing the trade show exchange scheme and discussion on block and blind booking into the background. The plan now being considered is for the Ministry of Finance to guarantee credits of ten million kroner (£1,000) for home production, in order to encourage domestic enterprise.

New York Minors Law Ready for Enactment

Mayor F. H. LaGuardia of New York this week is expected to sign the local law permitting unescorted minors to attend motion picture shows at certain hours under specified conditions.

The board of aldermen and the board of estimate branch of the municipal assembly have approved the bill, which received the support of exhibitors and organizations interested in child welfare.

In conformance with a recently enacted state law, the New York ordinance provides that children between the ages of eight and 16 may attend film shows without an escort provided they are seated in a segregated section where no adults are permitted. It also provides that matrons licensed by the health department be stationed in each theatre.

Eastman Gain Seen

The report of Eastman Kodak Company, Rochester, for the first 24 weeks of its current fiscal year, to be issued in August, is expected to show the highest net income for any comparable period since semi-annual reports began.

Jensen-Von Herberg In Union Agreement

After several years of non-union operation, in Seattle, during which their theatres have been picketed and otherwise attacked, Jensen-Von Herberg have come to terms with the Seattle projectionists' union.

Effective this week, the circuit will employ all union operators and other employes in the Liberty, Bagdad, Venetian and Roxy. The signing of the agreement means that all Seattle circuits are now completely unionized, Danz's Sterling group and Hamrick-Evergreen having used union men for several seasons.

Montana Theatre Remodeled

The Oasis theatre, Columbus, Mont., enlarged and modernized, reopened last Thursday with the showing of "The Trail of the Lonesome Pine." Ted Stump is the owner and manager.

Milder in New York

Max Milder, managing director of Warner Brothers Pictures, Ltd., of England, arrived in New York this week on the *Queen Mary* to confer with home office executives.

Tax on U.S. Actors Abroad Explained

The taxable position of American actors who accept motion picture contracts or stage engagements abroad has been explained to Actors Equity Associaiton by the United States treasury department. The request for the information was at the behest of the British Actors Equity. The treasury department wrote Frank Gillmore, president of Equity, as follows:

"Your attention is directed to Article 11-2 of Regulations 86, pertaining to the income tax under the Revenue Act of 1934, which reads in part:

"Citizens or residents of the United States liable to tax. . . . In general, citizens of the United States, wherever resident, are liable to the tax, and it makes no difference that they may own no assets within the United States and may receive no income from sources within the United States. * * *"

"One of the exceptions to this general rule of liability to tax is provided by section 116 of the Act which provides in part:

"In addition to the items specified in section 22 (b), the following items shall not be included in gross income and shall be exempt from taxation under this title:

"(a) Earned Income from Sources Without United States.—In the cases of an individual citizen of the United States, a bona fide non resident of the United States for more than six months during the taxable year, amounts received from sources without the United States (except amounts paid by the United States or any agency thereof) if such amounts would constitute earned income as defined in Section 25 (a) if received from sources within the United States; but such individual shall not be allowed as a deduction from his gross income any deductions properly allocable to or chargeable against amounts excluded from gross income under this subsection.

"The place where the services are rendered is the source of the income. Consequently the compensation for services rendered abroad is earned income from sources without the United States. Under the above quoted provision of law, a citizen of the United States who is an actor, and who is away from the United States for more than six months of the taxable year is not required to include in his gross income the salary or other compensation he receives for his services rendered without the United States. If, however, an actor is away from the United States, for less than six months of the taxable year, he is taxable upon the salary he received for the services rendered abroad in the same manner as if he had remained in the United States.

"It is assumed that by the phrase 'American actor who goes abroad' you do not mean an American actor who goes to a possession of the United States, as Puerto Rico, the Philippine Islands, etc. There are special provisions of the income tax law which are applicable to citizens of the United States working in a possession of the United States."

"Adverse" Run Set

"Anthony Adverse" opens at the Carthay Circle theatre in Hollywood July 8 on a two-a-day basis at advanced prices. "Green Pastures" follows its run on the same policy.

J. C. JENKINS--HIS COLYUM

Independence, Kansas

Dear Herald:

On our way down here from Abilene we stopped to visit Ole Bratton and his father, who operate the Stella theatre at Council Grove. Mr. Bratton has commenced to remodel his theatre and we judge from the plans that the Stella will be one of the up-to-date theatres of the state.

We presume that few people know of the early history of Council Grove. At one time Council Grove was located at the point "where the west begins." It was here the first white child was born in Kansas. The first school for white children in Kansas was built here and it was here that the famous Santa Fe trail began, and in a little park at the east end of Mainstreet the daughters of the G. A. R. erected a monument of a woman and a child and christened it "The Madonna of The Trail."

At the south side of the town stands a large oak tree which is called the Council Oak, and it was under this tree that the United States commissioners met the chiefs of the Osage Indian tribe and "smoked the pipe of peace."

It was at this point that General Custer gathered his cavalry the night before they started to go and fight Sitting Bull and his warring tribe of Indians on the bank of the Big Horn river in Wyoming, and it was in this battle with Sitting Bull that the General and his entire cavalry were wiped out, and the place is known as Custer's Battle Feld. We have seen this battle field and noted the dozens of crosses erected there to show where each soldier fell and the cluster of crosses around the spot where Custer was killed.

Some people writing of this battle criticise the General for having been drawn into ambush, but General Custer was a brave man and he made a gallant fight and we honor him and say, "Three cheers for General Custer."

During the civil war Kansas was a buffer state between slavery and freedom, and it was here that many a bloody battle was fought and that is why she is called "Bleeding Kansas," and don't forget this, Kansas has furnished this nation with many prominent people who do things. Medicine Lodge was the home of Carrie Nation, and she, with her hatchet, made a fight against the liquor traffic, and, whether you like it or not, she placed Medicine Lodge on the map and Kansas in the forefront against the evils of the effects of rum. But let's get away from that.

▽

Neodesha is the home of ex-Governor Woodring, and Neodesha is also the town wherein Mr. Klock operates the Klock theatre. We called on him today and found him busy remodeling the Gem theatre into a swell cafe. This will make Neodesha a place to see a good show and also to get a good meal at reasonable prices.

▽

Today we drove through mile after mile of wheat fields that we are convinced will yield fifty bushels of wheat per acre and next week the harvest will begin, and that will make it tough on the relief boys around the pool halls. And don't forget this also, that Kansas furnishes this nation with a large part of its bread. If not, then we don't know Kansas, and we don't know the nation's appetite for biscuits.

▽

This town of Independence has something like 15,000 Jayhawkers, and if it has a jail we didn't see it. She does have a beautiful park and a lot of lovely homes and some very fine business buildings. Not only that, she has four theatres, all of them doing a good business. The Baldorf is a very fine theatre operated by W. H. Wagner, Jr., and we had a very delightful visit with him. Mr. Wagner was recently assistant casting director for one of the film companies in Hollywood but he gave up the job to come back to Independence and operate the Baldorf. Here we met Reed Porter, publicity man for the Baldorf and other theatres. Mr. Porter is also a colyumnist on one of the papers and a general reporter of important events for other papers. We were very glad to meet him, and, like ourself, he probably likes the smell of printers' ink and our guess is that that boy will make a success at anything he undertakes.

▽

The Best theatre is operated by John Tar, Jr., with whom we passed a very delightful hour. The Best at one time was known as the Snark and the Snark was the famous playhouse for the big companies playing Kansas. Henrietta Crossman and her company played there, Eddie Foy, Lou Dockstader and many other famous theatrical stars played there, but since then the name Snark has been changed to Best. Here we met M. S. Boner, a reporter for the *Daily Independent Reporter,* and Lawrence Kelly, assistant manager of the Best. These boys all agreed to furnish us bail if we needed it, but we slipped through without having to furnish any.

SHORT PRODUCT PLAYING BROADWAY

Week of June 20

CAPITOL		
	Polo	MGM
	On the Wrong Trek	MGM
MUSIC HALL		
	Golfing Rhythm	Columbia
	Thru the Mirror	United Artists
PARAMOUNT		
	More Pep	Paramount
	Wonderland of the Gaspe	Dynamic
	Paramount Pictorial, No. 12	Paramount
RIALTO		
	What, No Spinach?	Paramount
	Schmeling-Louis Fight Film	Super Sports
RIVOLI		
	Three Little Wolves	United Artists
	Normandy and Mount St. Michael	Harold Auten
ROXY		
	Not Now	Paramount
	Half Shot Shooters	Columbia
	Going Places, No. 23	Universal
STRAND		
	Changing of the Guard	Vitaphone
	Fish Tales	Vitaphone
	Irons in the Fire	Vitaphone

This is the former home of Martin Johnson, the man who gets us pictures of elephants, tigers, snakes, lions, alligators, natives and other fauna in South Africa and along the Elkhorn river in Nebraska, but somehow he always missed getting ours, although we are a native of those jungles. Independence is also the home of former Governor Pawlen and of Governor Alf Landon, and you have heard of Alf Landon, haven't you? Well, you will, or else we are going to lose some money. Maybe we like Independence because it was in Independence and the Snark theatre where our son-in-law, Walt Bradly, learned the theatre business on the Snark stage while he was wearing breech-clouts and a dirty face and ears and selling popcorn and running errands for the stars, and he hasn't washed his face or run any since, but he does operate a theatre in our home town.

▽

Should the editor of the *Emporia Gazette* say again "What's the Matter With Kansas?" you can reply and say, "Nothing, Not a Damthing." And as you gaze at the setting sun over these vast wheat fields you can repeat Opie Reade, "Shades of evening twilights, gathered from the slopes of long ago." That's Kansas.

▽

Have any of you boys got a remedy for removing corns? We've tried Old Dutch Cleanser, stove polish, Bon-Ami and Lydia E. Pinkham's Vegetable Compound with very poor results and if we don't get rid of 'em pretty soon we are going to take the matter up with Jim Farley. Jim's remedy for removing postmasters ought to remove corns.

▽

Union, Missouri

We don't very often get sore unless we've got something to get sore about, but we are pertty doggone sore right now and it's nobody's fault but our own, therefore we can't kick. We have been driving the Ozark hills in southern Missouri for two days trying to find a theatre and have been able to find only two. We found a lot of towns, but the most of them were like some Nebraska towns—a post office, a filling station, a garage, a hot dog emporium and what else have you.

This would be a beautiful country to drive if you were out for pleasure only. These hills are simply gorgeous and especially so when the foliage starts to turn in the fall, but if you go out looking for

(Continued on following page)

J. C. JENKINS AND HIS COLYUM

(Continued from preceding page)

towns we would advise you to travel north of the Missouri river, although if you want to meet mighty fine people that will treat you royally you can find them in the Ozarks. We have been traveling the Ozarks now for two days and are still in 'em.

▽

Over at Chaney, Kansas, we met the manager of the Liberty theatre and had a short but very pleasant visit with him, but we failed to set his name down. Chaney, Kansas, is within about a mile of the Oklahoma line and just over in Oklahoma is Claremore and Claremore was the home town of the late beloved Will Rogers.

▽

At Osage, Kansas, is where H. H. Daniels operates the Nu Era theatre. There may be some of you who don't know about the Nu Era theatre, but we doubt if there are any of you who don't know about H. H. He's a Kansas Jayhawker who knows how to operate a theatre and most of the folks have come to understand where to go to see a good show. We met our old friend Jerome J. McCarty at the Nu Era and had a very pleasant visit with him. J. J. used to sell film out of Kansas City but is now engaged in another line, but he's the same J. J. of old.

▽

Charles Lancaster operates the Uptown at Strong City and Strong City seems to be mighty proud of its theatre and the manager.

A. W. Pugh gives the people of Fredonia the best there is to be had in pictures at the Whiteway theatre, and the Whiteway seems to be the rallying place of Fredonia, which is particularly due to the convenience of the theatre but largely to the popularity of A. W. Kansas has got a lot of good ones.

▽

You should go to Columbus and meet H. W. Huston of the Liberty theatre. H. W. was showing "The Country Doctor" when we called and it was quite evident, the way they turned out, that the whole town is strong for babies. Slim Summerville, who played the part of the marshal, reminded me very much of the marshal in our own town. He made an awful good marshal but he wouldn't arrest anybody, neither would ours. What the samhill does a town want with a marshal, anyhow?

A fellow came diving in from a side-road today and we slammed on the brakes in time to miss him. He stopped and said to us, "Say, Old Man, don't you know how to drive a car yet? If you wasn't an old man and would get out of that car I'd mop up the road with you." We opened the door of the car and stepped out and said, "Say, you lousy hillbilly, we have a very obliging disposition and if you are serious in what you say and will get out of that car we will proceed to work you over and, when we get through with you, we will promise you that you will look like something the cat drug in." Then we got back in the car and hurried away, for fear that guy would get out. We had the satisfaction of telling that hammerhead something, anyhow.

▽

When you go down to Baxter Springs you will see great mounds of sand and gravel everywhere you look and as far as you can see. These are not anthills, but they are mountains of earth taken out of the lead and zinc mines, for, listen Abner, around Baxter Springs is mined something like 65% of all the lead and zinc in this country, and Baxter Springs is located right in the heart of the whole works.

J. W. Granthum, who operates the Baxter theatre, lives in Galena, a few miles from Baxter Springs, and we drove over there to meet him, but he had gone back to his theatre, but we did meet Mrs. Granthum and had a very lovely visit with her and her relatives. They have a lovely home, situated in a large grove of timber on the bank of the river, and there is probably where J. W. does the most of his fishing. He can walk down to the bank of the river at the lower end of his flower garden and pull out catfish as long as a sled tongue. That's just the kind of a place we'd like to live. We drove back to Baxter to see J. W. and he tried to hold us over and said he'd show us through the mines and mills, but we couldn't stop, because if there is anything we hate to do is to stop working, but maybe we'll go back there some time. Who knows?

▽

S. L. George of the Mountain Home theatre, Mountain Home, Idaho; Fred Erickson of the Gem theatre at Filler, Idaho; John Cosner of the Sun theatre, Sargent, Nebraska; Joe Lucas of the State at Central City, Nebraska, and Ray Hingst of the Emmerson at Emmerson, Nebraska, all sent us checks and requested that we renew their subscriptions to the HERALD.

All right, boys, and thanks. We have already sent your checks to Denny Shea of the HERALD and Denny will take care of the matter for you. That's just the way it is with these theatre boys; none of them want to be without the HERALD, for it covers the field like an April shower.

▽

If April Shower is able to travel in the morning we are going to get out of these hills.

▽

Down at Neosho Missouri, we met our old friend Hugh Gardner of the Gardner theatre. We wouldn't miss Hugh unless we thought he'd want us to play golf with him. But Hugh says he doesn't play golf any more. They have two lovely babies, one seventeen months old and the other one about two weeks, and Hugh puts in his spare time looking after these babies. You betcha, we would too. Hugh was having a standout business when we called and we understand that it is a common thing. Neosho is a lovely place and Hugh's theatre is the pride of the town. There is one thing about the theatre that Hugh ought to correct, but then he knows that already.

▽

Over at Carthage, Missouri, we met Mr. Williams, Jr., of the Delphos theatre. We would have liked to have met his father, Pet Williams, but didn't do so. "Pet" Williams, as he is called, is probably the best known theatrical man in Missouri. It seems like everybody knows Pet Williams, about the same as everybody knows Bert Silver of Greenville, Michigan. Bert and Pet ought to be harnessed up together; they would make a great team. Young Mr. Williams isn't so slow either.

▽

We drove all day to get down to Willow Springs to meet Mr. and Mrs. A. J. Sass, who operate the Star theatre, and we were glad we went because we met two delightful folks. They said they wondered if we would ever get down there to see them. If they will move up north-west about six hundred miles we will go and see them often.

▽

The time we were in Missouri before, we stopped at a town to stay over night and that evening the colored girls of the Methodist church were giving a chicken pie supper, so we went up to the church to have some chicken pie and when the colored girl brought us our supper she stood behind us until the head waitress came around and said to her, "Come 'long here Mandy and tend to business and don't stan' thar and watch that genneman eat that chicken, for he haint going to leave nuthin' but the bones nohow."

Well, anyhow, if you should read this be sure to leave the bones.

Foreign Theatre Business Reported as Excellent

The motion picture industry is enjoying better business than any other field in the Orient, the Near East, North Africa, the British Isles and continental Europe, George Barnett, president of Modern Film Sales Corporation, reported this week on his return from an eight months' business trip around the world. Foreign countries, particularly in the Far East are working hard on native productions, he declared. "Good American pictures will always get big grosses but the weaker ones will be supplanted by the native product," he predicted.

H. W. Chotiner Dies

Harry W. Chotiner, 50, prominent exhibitor of Los Angeles and past president of the Independent Theatre Owners there, died last weekend. At the time of his death he was operating three Los Angeles theatres. Several of his former houses are now Fox West Coast properties.

New Theatre for Cuba

Construction has begun on a new motion picture theatre at Marianao, to be known as the Cine Roxy. The house will be the largest in Cuba outside of Havana.

WHAT THE PICTURE DID FOR ME

Columbia

GRAND EXIT: Edmund Lowe, Ann Sothern—Very good. Above average program picture. The title somewhat misleading.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HELL SHIP MORGAN: George Bancroft, Ann Sothern—The title certainly will not find favor with the ladies. Business below average. Rough and tough mediocre program stuff. Too bad when we remember Bancroft as he was in the big Paramount productions. Played May 22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—Good average entertainment that gave me the poorest Friday-Saturday I have had in the past four months. I advertised this plenty but couldn't create any interest in the box office. It looks like Columbia hasn't come through this year with the possible exception of "Deeds," which I haven't played yet.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

WESTERN COURAGE: Ken Maynard, Geneva Mitchell—Fine western. Pleased everyone and did nice business. Running time, 60 minutes. Played June 14-16.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Empire

LONE BANDIT, THE: Lane Chandler, Doris Brook—Just fair. Ordinary western. Ordinary business. Running time, 60 minutes. Played June 12-13.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

First National

CAPTAIN BLOOD: Erroll Flynn, Olivia De Havilland—From the standpoint of blood and thunder adventure drama plus romance, this is tops. This did not draw for us, in fact business was below average. I believer the trailer on this hurt business. A few disjointed scenes of battles, duels, pirate ships in action, the branding iron, etc., instead of attracting, repels business. Scenes of cruelty as a rule repel women customers who are the mainstay of the motion picture business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CEILING ZERO: James Cagney, Pat O'Brien—As a rule James Cagney draws well at his theatre. "Ceiling Zero" drew decidedly below average. Low business usually makes us a little more critical. At best, this is cheerless fare. The death of Stuart Erwin is about as long a drawn out a death scene as I can recall. Usually when the hero is in peril of his life the audience hopes against hope that he will cheat death. In this case he crashes in flames, then the hope is raised that he may recover in the hospital, but after more suspense the report comes of his death. To add to that, there is the death of James Cagney, also. It is all well done but they did not come to see it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—This lady may be an Academy Award winner, or what have you, but to my box office she is an aching void to the money drawer. Played June 4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

ROAD GANG: Donald Woods, Kay Linaker—Not very pleasant entertainment dealing with the road gangs and the whipping that goes with them. It was a little too realistic for some of our audience. They don't like that sort of thing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni—An exceedingly good picture that should be seen by everyone but—and a big but, too—the cash customers just didn't seem to go for this one. Most of the prospective patrons would walk up and take one look at the posters, then turn around and walk out. This is one of those artistic successes but box office flops. Played May 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—A wonderful picture, interesting story, excellent cast, in fact everything a picture needs but box office appeal. Paul Muni gives the best performance in this one, Josephine Hutchinson is very good but they just will not go for this kind of a show. It seems to me they couldn't have selected a worse title for the box office. Then, the trailer didn't help sell the show. Think most of the very few who came were pleased with the show, although I had a few walkouts. Unless the producers get over the idea that people want to be educated, I will be the poorest dressed woman in the bread line. 95 per cent of the cash customers come to a show to be amused and for no other reason. A mighty good show that took a nose dive. Running time, 87 minutes. Played May 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

GB Pictures

MISTER HOBO: George Arliss—Our house is patronized by people who like action and western pictures. Yet we had more comment (all good) on this picture than any picture played in months. No draw, but glad we played it. Running time, 84 minutes. Played June 10-11.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—A very good British production which did below average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Mascot

YOUNG AND BEAUTIFUL: William Haines, Judith Allen—Played on Bargain Night and it satisfied.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Just a picture. Drew 15 per cent below average business.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—For those who like Laurel and Hardy this picture is a wow. For those who don't, well it's not so good. Did better than average business here. Played June 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans, Stuart Erwin—A swell picture. One of the best gangster pictures I have run. Franchot Tone, Madge Evans and Stuart Erwin is a trio that is hard to beat for real down-to-earth entertainment. A number of patrons remarked that Stuart Erwin reminded them of Will Rogers. He is becoming very popular. Running time, 73 minutes. Played June 3-4.—Gladys E. McArdle, Owl Theatre, Lehanon, Kansas. Small town patronage.

KIND LADY: Aline MacMahon, Basil Rathbone—I have played worse but I can't remember when. There is absolutely nothing to say about this except that it is Metro's error for releasing such a vehicle. 90 per cent of the audience had thumbs down on it. Second day no business at all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LAST OF THE PAGANS: Mala, Lotus Long—This picture was a great surprise to me. Business pretty good and picture certainly pleased. Would be good even for Saturday night. See that Republic is planning on putting Mala in "Robinson Crusoe." He will be plenty good is my bet.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—This did not do a thing for me. Did not draw or please as well as "Captain Blood."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MUTINY ON THE BOUNTY: Clarke Gable, Charles Laughton, Franchot Tone—An outstanding cast and great story. Reports that the picture was brutal may have kept some of the weaker sex away, but it still drew far better than the average. Running time, 133 minutes. Played May 24-25.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Good picture. No business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Two excellent marquee names and a drawing title, but business below average. No doubt the advance word of mouth advertising preceded it. Several walkouts, and I was among them. Played June 2-3.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—A light, frothy comedy that went over fair here and seemed to satisfy the cash customers. Played June 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Newcomer Rosalind Russell and old timer William Powell produce an entertainment from very little at all which is something that the film industry has perfected. Good six day booking for industrial center who like William Powell (and who doesn't?). Played six days.—Wilfred G. Brown, Regal Theatre, Barrow-in-Furness, Lancashire, England. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Good picture, but they didn't come to see it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THREE GODFATHERS: Chester Morris, Irene Hervey——A stupid, no-account effort, top-heavy with gruesome desert suffering that patrons detest looking at. Business below average and nobody pleased. Played June 4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

THREE GODFATHERS: Lewis Stone, Chester Morris, Irene Hervey—This is the old "Three Bad Men" again under a different title. As I remember it, it is identically the same, the three men bad clear through and the baby that they found and died for. The picture is well produced and acted as it was in the former version. It will hold interest. But seeing it the second time it did seem that the crossing of the desert scenes could have been speeded up and helped the picture. My records show that this same picture has been produced three times, once silent and now twice in sound. That's enough.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—A dried out, hackneyed English story with an extra heavy sprinkling of that so-called English dialect. Business poor. Played May 26-27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—This picture was well attended and gave satisfaction. However, the sound was poor and at times my equipment was taxed to its utmost. Why don't you fellows yell about this experimenting with low recording! At times MGM has put out A and B prints in experimenting. My RCA equipment is large enough for twice the seating capacity, and is serviced monthly and with all this the dialogue of most MGM pictures takes all that I have while their noise such as shouting, shooting, etc., is deafening. This does not build up patronage. Played May 28.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—Very good program picture that did a fair midweek business. Played May 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—A highly overrated and oversold picture. A million dollars worth of star names and an exceedingly poor story. However, the stars brought them in so we did a fair business on this one. Played May 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—With this cast a big box-office picture should have been made but it wasn't made. I doubt whether it has as much entertainment value as the average program picture. Running time, 90 minutes. Played June 12-13.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Monogram

TEXAS TERROR: John Wayne—Good western. Wayne does not draw like he used to.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

ANYTHING GOES: Bing Crosby, Ethel Merman—A fine picture. Good singing and comedy. Drew 40 per cent over average Wednesday-Thursday business. Played June 3-4.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Rather weak story for Colbert. However, did 25 per cent over average business. Played May 16-17.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

FOUR HOURS TO KILL: Richard Barthelmess, Helen Mack—Very good picture of its kind. Can't see why some producer doesn't sign Barthelmess for some more pictures. We would like to see more of him.—Sammie Jackson, Jacskon Theatre, Flomaton, Ala. General patronage.

GIVE US THIS NIGHT: Gladys Swarthout, Jan Kiepura—This is a perfect production and these two opera singers do a wonderful job as well as everyone connected with this excellent picture. It is as poor at the box office as it is a good picture. I will not sign up for any opera stars this coming season.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen—A washout for us financially and otherwise. Folks only yawned. Paramount should forget Mae for awhile or else give her something worth doing, since we hear they have her back under their wing. Played June 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields, Mary Brian—I picked this old one up as a sub for a current release. A bad mistake on my part as this is by far the poorest thing Fields ever played in. Had many complaints and am afraid it will hurt W. C.'s drawing in the future. Although it drew above midweek average, I am very sorry I didn't let this one lay.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

MILKY WAY, THE: Harold Lloyd—Was very much disappointed in this. Drew the smallest Saturday-Sunday business since the big blizzard. Played May 23-24.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

NOW AND FOREVER: Gary Cooper, Shirley Temple, Carole Lombard—Played this return engagement. Business only fair. Picture is still good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TIMOTHY'S QUEST: Eleanore Whitney, Dickie Moore—Positively made to order for the small town house. We made the mistake of playing on Bargain Nights. Is plenty good for preferred playing time. One of the few pictures that come along in the course of a season that no one will kick about. I used this, "Prisoner of Shark Island" and "Magnificent Obsession" all in the same week. Easily the finest trio of pictures I ever gave my patrons in a single week.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—A widely read Zane Grey story that pleased and drew slightly above the average. Running time, 66 minutes. Played May 22-23.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

Republic

LEATHERNECKS HAVE LANDED, THE: Lew Ayres, Isabel Jewell—This one makes good entertainment and turns in a good account at the box office. Ranks better than average picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RKO Radio

ARIZONIAN, THE: Richard Dix, Margot Grahame—Best western in a long time. Dix very popular here in westerns.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—Fair progam picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—This pair are the tops in screen teams and my patrons like them even when we cannot show this picture to them until this late date. Business better than average.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Bought RKO just recently so this was more than six months old when I used it. Business was exceptionally good and I made a nice net, as the picture was in the lowest price classification. These boys have always gone to bat for me and are drawing better now than ever before. The closing scene where the rain turns to snow is bad, but after first run I cut out the snow and ended with the rain.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

SILLY BILLIES: Wheeler and Woolsey—Lost plenty on this picture. Too much opposition. Plays at three schools in nearby towns and local school. The picture is fine fare for those who like Wheeler and Woolsey. Wish RKO has left the name "Wild West" stick instead of "Silly Billies." This picture would be fine for Saturday night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Although we ran this with "Drift Fence" as a double feature, failed to draw above average business. Played May 20-21.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

TOP HAT: Fred Astaire, Gingers Rogers—Played old and did not do satisfactory business. This grand combination has not hit for me on any of their productions. Can't quite figure it out. I am playing "Follow the Fleet" this week and trust it does a lot more than "Top Hat." In listing my 100 highest grosses for a period of five years, "Top Hat" took 95th place.—L. V. Bergtold, Kasson, Minn. Rural and small town patronage.

TWO IN REVOLT: Louise Latimer, John Arledge—A very good animal story. Used this on a double feature. I was surprised at the number of people it pleased. It was the most popular of the two features. Played June 6-7.—P. E. Braun, Cairo, Theatre, Cairo, Neb. Village and rural patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—Fine program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—An average program picture. Running time, 70 minutes. Played June 5-6.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—What would we do without Shirley? Nuf sed! Played June 10-11.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee, Slim Summerville—Due to the excellent comedy of Kibbee and Summerville would say that there was more real entertainment in "Captain January" than in Temple pictures for some time. Played to good business for three days. Running time, 75 minutes. Played June 7-9.—Roy C. Irvine, Ritz Theatre. Ritzville, Wash. General patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Biggest box office gross in ten years, in fact, it broke the house record. Nuff sed. Played May 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Quintuplets—This one rang the bell, for after all, Quintuplets—This one rang the bill, for after all, people are far more interested in a human interest story than in much of the sophisticated froth that goes on the screen today. Running time, 94 minutes. Played May 31-June2.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

DANTE'S INFERNO: Claire Trevor. Spencer Tracy—While this picture seemed to satisfy those who saw it, it was a bust at the box office; poorest business of the year. Running time, 88 minutes. Played June 5-6.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

EVERYBODY'S OLD MAN: Irving S. Cobb, Rochelle Hudson—Was agreeably surprised in this picture and especially in Cobb's characterization. While this is a programmer and we played it on a week-end it is good enough for most Sunday spots. Business above average, for which we are giving Cobb the credit. Running time. 84 minutes. Played June 5-6.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GENTLE JULIA: Jane Withers—A nice little program picture played on double bill to small audience due to a free dance given by a local politician, that is really tough competition. Played June 6-7.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

HERE COMES TROUBLE: Paul Kelly, Arline Judge—A nice program picture with a lot of comedy. Arline Judge is a good bet and easy on the eyes. All she needs is a chance at a real production and she will be one of the most popular stars. Played May 21.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—I used this at Easter time as it seemed that was the appropriate period to use Rogers' last play. The roads were extremely bad; the worst in years, and I did not look for the usual Rogers turnout. I am extremely happy to report that in spite of adverse conditions the people around here attended in large numbers to pay tribute to Rogers in his final story. The attendance was the greatest that ever witnessed any picture in this town and that dates back to 1909. What a tribute to Rogers; the all time house record in his last stand!—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

IT HAD TO HAPPEN: George Rait, Rosalind Russell—This is good entertainment, but nothing so out of the ordinary as to justify the price asked. We have run plenty of programmers just as good. Played to only average business. Running time, 79 minutes. Played May 29-30.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—Personally, I didn't see anything about this one to get excited over but the horse race, but it seemed to please. Raft and Rosalind Russell are very good. Running time, 79 minutes. Played June 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—It is hardly necessary to report on "Temples" as all exhibitors seem to have the same marvelous experience with them. This one is certainly no exception as it gave me my third highest gross in five years. Am pleased to be signed up for another year with this little mortgage lifter.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—Compares favorably with her earlier releases and a fine box office tonic. Bill Robinson and Shirley do some classy dancing and Shirley sings. A story of the Civil War. Running time, 73 minutes. Played May 29-30.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—An excellent production and Beery was never better cast. Business not up to expectations, but the picture pleased those who saw it. Played June 7-9.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MESSAGE TO GARCIA, A: Wallace Beery, Barbara Stanwyck, John Boles—If Wally Beery had not been in this picture, there wouldn't have been any. If ever a man steals the show he does in this one. It's calibre is just an ordinary program picture. We found no enthusiasm over it with the single exception of Beery's work. That was great and all credit must go to him for saving a mediocre picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—As usual. George O'Brien turns out a fine performance. Pleasant, clear recording and everybody pleased. Too bad Fox is short-sighted enough to lose this best of western actors. Well, George, we'll be seein' ya wherever you go. Played May 29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

O'MALLEY OF THE MOUNTED: George O'Brien—About the usual mounted police story. However, they go over good here and George O'Brien is well liked. so it did a nice business. Played May 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—Exceptionally fine production on important historical event. Should rate as one of the 10 best of 1936. Because of several brutal scenes necessary in this sort of story, it may not prove popular with the timid souls. Business not exceptional, but above average.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—Very good action picture to about average business.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

SHOW THEM NO MERCY: Rochelle Hudson—Nice program picture to about average business or slightly over. Played May 27-28.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

THANKS A MILLION: Dick Powell. Ann Dvorak—The best musical since "42d Street" and a fine draw. Not as much on the chorus and music as most musicals. which was in its favor. Comments were exceptionally fine. Just added proof that Twentieth Century-Fox has box office hits besides the Temples. Fits in perfectly during this "election" year.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—The only "A" Fox picture I have played that didn't draw up to expectations. Nothing wrong with the show, however, as it is fine entertainment and will prove popular in any small situation. All comments were very favorable. Pretty old now but well worth a date if you haven't used it.—L. V. Bergtold. Opera House, Kasson, Minn. Rural and small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—This was double billed with "Transatlantic Tunnel" and drew more comments. A real fine light comedy, railroad outdoor picture. O'Brien O. K. with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—I paid top money for this, but did not regret it as it drew O. K. and is just about the perfect Friday-Saturday show for any spot. Some reports did not give this much, but they are all wet as it is many, many laps ahead of the average run of action pictures. Compares favorably with "The Call of the Wild." A man's picture that the majority of the women will also enjoy.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—Fine cast and swell production. Average business. Played June 12.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—A fine class production that will naturally play on your Sunday change. The "rough-necks" may not care for it, but the better class of patrons will praise you for running it.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—Good picture, but I did not gross enough to pay for feature.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce—I used this as a sub for "The Melody Lingers On," and although it did a nice business it was the poorest picture I have had from United Artists. Not as good as the current "G Men" pictures. I played "Show Them No Mercy" about a month earlier and this one suffered by comparison. I would say, far below the usual class of productions coming from the United Artists.—L. V. Bergtold, Opera House, Kasson, Minn. Small town and rural patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—Fair picture. No special. Houston not liked here. Hutchinson very popular.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—A drama that pulls at the heartstrings. While there is an absence of Boy and Girl romance, the mother love angle makes up for it. Josephine Hutchinson was ideally suited for the part, the rest of the cast each fitted their parts to perfection. Drawing power a good fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MODERN TIMES: Charles Chaplin, Paulette Goddard—The keynote to this production is written therein; actions speaks louder than words! A grand breakup of the monotonous dialogue and still more dialogue (mostly at the expense of action) that we get pushed down our throats as the daily film fare. Business average and comments divided, but just the same it is something different for which we are duly grateful. One of these annually should be welcomed by the trade even if it does only answer the call for something different and gives a breathing spell from that monotonous blab blab. Ye gods and little fishes, it's a wonder the public is not fed up long ago!—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small small town patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—Good. Joel McCrea and Miriam Hopkins are very good in this one and Helen Westley gives an excellent performance. Interesting story but title is not so good. Running time, 77 minutes. Played May 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman—Drew beyond expectations, although some thought it overdone on a number of the comedy situations. This gave me eighth highest gross in five years. First Cantor we have played, too.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman—Plenty good, at least that is what the patrons said. Think everyone liked this, but me and my opinion does not count. Cantor is the whole show, but think I can say this one pleased 100%. Running time, 100 minutes. Played May 29-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

DON'T GET PERSONAL: James Dunn, Sally Eilers—A lot of horseing around that tire folks out before it is half over. Business poor during the run. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—Fine comedy. Played on Monday night and it went over perfect.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—Several good cash patrons paused at the box office to inquire where we got this picture. However, in all fairness, there is a high-light to the picture and that is its excellent recording of sound. If you want to hear good recording, this picture has it. Business far below average. Played May 23-25.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Universal's finest picture in years. Many said the best picture they had ever seen. The best performance Dunne ever gave.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—Not so good. Business off every time we show Jones.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Warner Bros.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—An extra fine program picture. Better than some company's specials. Thank you, Warner, you have been delivering some wonderful pictures this year. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—Good western. Business off. This is not as good a picture as I had expected, although it is O. K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TREACHERY RIDES THE RANGE: Dick Foran, Paula Stone—Better than the average. It has a couple of good chorus numbers and the action that goes with a western. A little care was taken on the scenario in this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Miscellaneous

WILDCAT SAUNDERS: Jack Perrin—A fine western. Business off on this, but Perin is not known here. The picture is extra good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Short Features

Celebrity

SIMPLE SIMON: Comicolor Cartoons—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Columbia

PARDON MY SCOTCH: 3 Stooges—Average comedy. Running time, 18 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Educational

DAME SHY: Tuxedo Comedies—Good for plenty of laughs. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HE'S A PRINCE: Tom Howard, George Shelton—If your people like the stars, this is real comedy. If you like them on the radio, you will like them on the screen.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

KISS THE BRIDE: Tuxedo Comedies—Good for plenty of laughs. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: Crime Doesn't Pay Series—This is a very interesting two reeler of the "Crime Doesn't Pay" series. Running time, 2 reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

AUDIOSCOPIKS: Special—The crowd got a thrill out of this, but do not make the mistake we did in ordering short on the glasses. There is not much salvage. Once soiled they are useless for the next customer and the entire effect is lost. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TWO HEARTS IN WAX TIME: Musical Revue—Color musical. Pretty good. Running time, 2 reels.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Paramount

CAVALCADE OF MUSIC, THE: Headliners—A Paramount Headliner that is better than the average one reeler. Running time, 1 reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

VIM, VIGOR AND VITALIKY: Popeye the Sailor—A good Popeye cartoon. Popeye is sure fire here.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

YANKEE DOODLE RHAPSODY: Headliners—Booked this one for Memorial Day. Has several appropriate songs for that occasion. An excellent subject and don't let any tell otherwise. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RKO Radio

LITTLE NEW NEW YORK: Easy Aces—Generally this series does not go over so well, but this one is extra good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOVE ON A LADDER: Edgar Kennedy—A below par comedy.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

WINGED PAGEANTRY: Struggle to Live Series—Another excellent nature reel. Pleases and educates. Those reels help the movies with the public.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

ELMER THE ELEPHANT: Silly Symphonies—Another excellent Silly from Disney. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SILLY SYMPHONIES and MICKEY MOUSE (Second Run): These go over very well second run in a town of 2,000.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

CARNIVAL TIME: Jean Sargent, Jack Fulton—Pretty fair two reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FUN HOUSE, THE: Oswald Cartoons—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HARLEM BOUND: Mentone Musical Comedy No. 4—This was the worst two reeler that I have ever played from Universal. More complaints on this than any feature I have ever run. Perhaps it was a little too "dark."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Vitaphone

OFF THE RECORD: Melody Masters—Another pleasing Melody Master. This series is always good. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PLAYGROUNDS: Our Own United States—Very interesting number but recording is spotty. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VITAPHONE HEADLINERS: Nick Lucas, Four Mullen Sisters—Fine one reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WASH YOUR STEP: Hal LeRoy—The tops in snappy entertainment. The O'Brien portraits are the high light of this number. Hal LeRoy does his usual high class dancing and there is variety enough to please everyone. Running time, 21 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Serials

Mascot

BURN 'EM UP BARNES: Jack Mulhall, Frankie Darro, Lola Lane—One of the best, if not the best, serials that I have ever played. Extra good print on this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FIGHTING MARINES, THE: Grant Withers, George Lewis—Just finished the last chapter and it sure pleased the kiddies. Rather better than most serials.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

FLASH GORDON: Buster Crabbe. Jean Rogers—Something different in serials, produced on a lavish scale. I am on the fourth chapter and I believe this has drawing power, especially among the children. I show serials with my Sunday and Monday program, have done so for years, and the last four Sunday's business has held up good, considering the season, the weather being moderate has helped. At the end of each chapter the hero is as usual in a tight spot, and the next chapter he is saved in a logical manner, that is logical for this type of a serial. This is a welcome change in serials. It is all impossible adventures, but Flash Gordon is popular in the comic strips, why not in serials. So far, I consider "Flash Gordon" a good investment.—J. E. Stocker, Myrtle Theare, Detroit, Mich. Neighborhood patronage.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 29.—(A) What common constituent of oil or grease must be avoided in ball bearing lubrication? (B) What must be done in selecting grease for ball bearings? (C) Describe three methods of coupling the sound pickup to the system amplifier. (D) Why does water encounter resistance in flowing through a pipe?

Answers to Question No. 22

Bluebook School Question No. 22 was: (A) Describe an electric condenser and explain its action in an a.c. circuit. (B) What care do projector motors require? (C) Why may good soldering for a power circuit be poor soldering in a sound circuit?

The following made acceptable answers: C. Rau and S. Evans; D. Danielson; G. E. Doe; W. C. Brown; B. DeVietti; W. Limmroth; A. L. Cooper; F. Simms and O. L. Daris; J. R. Prater; R. A. Hooker; E. H. Toedte; H. and T. Edwards; W. H. Edmonds; C. Jones, F. Gumbel and L. Strieck; C. Champney; H. B. Columbare; H. B. Smith; C. L. Loft; C. Lonie; P. and L. Felt; Nic Granby; G. Johnson and L. R. Spooner; W. Burns and T. R. Fanning; C. Hawkens; H. K. Abernathy and R. Tomkins; D. Pollock; H. D. Lally; D. Emmerson; L. A. Keller; T. T. Harper; M. Liptiz; R. and K. Wells; L. Nathan, S. D. Singer, E. N. Quinn and H. T. Bell; B. L. Shaw; L. T. Hunt; F. L. and L. Savlor; S. Myers and O. L. Harris; A. Garlock and J. B. Roth; C. J. McCabe and R. Holmes; H. V. Nathan and J. McGuire; R. L. Norton; R. Morris; F. C. and H. Winkle; M. Wentworth; J. W. Holmes; J. Lansing and R. D. Oberleigh; J. Jacobs; M. L. Lawrence and J. W. Ruther; J. Farraro; H. Martin; W. D. Samuels; J. W. Larcher and L. H. Morgan; L. B. Hardy; P. Redman and N. G. Kilgen; R. Hubbell; G. D. Jones; S. E. and C. Gay; H. T. Todd and L. A. Dodson; F. K. Monroe; N. R. Tomlinson; G. W. Scott; M. and J. Devoy; O. E. Parker and L. L. Lewis; T. N. Powell and N. T. Brown; F. S. King; R. J. Mayhew; F. L. Rice; J. S. Knight and F. T. Hamilton; W. D. Roberts; D. D. Orr; T. H. Morton, L. and F. H. Klarr; H. H. Langtry; R. Mills and J. R. Perkins.

(A) There were many answers to this one that I could not wholly approve or condemn. I therefore decided to have it answered by the Erpi engineering department, which very generously consented to do so. Here is their statement:

"An electric condenser is an arrangement of conductors and insulators which serve to store electro-static energy. The action is somewhat similar to the storage of gas in a tank; the higher the pressure (voltage), the greater the amount of gas (charge) which will be forced into the tank (condenser). If the applied pressure (voltage) is released and an opening (short circuit) is made in the tank, the pressure is relieved (the condenser is discharged). This action may take place quickly if the opening is large enough (short circuit resistance low enough), or if the opening is small (short circuit resistance high), the pressure will be relieved slowly (the condenser will be discharged slowly).

"When a voltage is applied to a condenser a small current flow takes place, the current being known as the 'displacement current.' This current flow then ceases unless the applied voltage is changed. If the voltage reverses itself periodically, as in an alternating current, there is a flow of alternating current in and out of the plates of the condenser, so that a current may be said to flow through the condenser. This ability of the condenser to pass alternating current, but to stop direct current is invaluable in radio work where this principle is used to isolate radio currents from direct currents."

(B) H. K. Abernathy and R. Tomkins say, "Because of special service requirements projector motors require careful, detailed attention. They must be in perfect alignment and properly mounted, to the end that vibration and belt slippage or binding be reduced to a minimum. Lubrication recommendations of the manufacturer should be carried out exactly. Commutators, slip-rings, centrifugal switches and all moving parts should be kept scrupulously clean. All deposits of dirt, carbon or copper dust or just plain dust must be kept from all parts, but especially from between commutator bars. Examine bearings as to their condition once each week in all-day theatres where the service is heavy, and once a month where the service is light. Examine brushes at intervals, to be sure they are making proper contact with the commutator, with neither too little nor too much pressure, and that they fit their holder properly and that all their parts are clean."

F. H. Richardson's
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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

E. H. Toedte says, "Projector motors must run with steady speed and with the least possible vibration. Their starting torque should be such as will pick up the speed in time for a smooth changeover, but not sufficiently abrupt to cause unnecessary strain either on the projector mechanical parts or the film. The motor should be kept scrupulously clean in all its parts, and manufacturers recommendations followed as to lubrication, including the kind (grade) of oil and frequency of lubrication."

Which is excellent as far as it goes, Brother Toedte, but had you studied the matter a bit more you would doubtless have spoken of brush contact and pressure. Not a criticism, but a caution to you and other Bluebook School "students" that each proposition presented in a question deserves intensive study, which must be given if you are to get the most out of it.

(C) Rau and Evans say, "What might be considered as good soldering in a power circuit might, with cause, be deemed poor soldering in a sound circuit. This is for the reason that soldering that will serve in a power circuit where large voltages and high currents are used, may not suffice in sound circuits where very small voltages and currents are employed, as is often the case. Such voltages and currents must encounter the least possible amount of resistance if they are to accomplish their purpose. It then follows that if there be any looseness or corrosion at a soldered splice, noise will probably be introduced in the sound, or it may weaken the sound even to the point where it will be non-existent. The electrical connections in sound circuits must therefore be well warmed at the start of soldering, and well cleaned. A non-corrosive soldering flux (resin, for example), must be used. The tightness of the soldered joints should be well tested after completion. Moreover, unless one be well experienced in soldering, one cannot be sure of the test if the wires be twisted together before soldering, this for the reason that whereas the wires may seem to be held securely, still the solder may not be solidly attached to each part. This possible fault must therefore be carefully guarded against."

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 20, 1936, from 97 theatres in 17 major cities of the country was $922,500, a decrease of $24,250 from the total for the preceding week ended June 13, 1936, when 103 theatres in 18 large cities aggregated $946,750.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)**	
Boston								
Boston	3,246	35c-65c	"Show Boat" (Univ.) and "Two in Revolt" (Radio) (25c-50c)	8,000	"The Harvester" (Republic) and "Abdul the Damned" (Assoc. British) (25c-55c)	4,000	**High 9-7 "Hot Tip" (plus stage show "Folies Bergere")** Low 6-13-36 "The Harvester" and "Abdul the Damned	**35,000** 4,000
Fenway	1,382	30c-50c	"Bullets or Ballots" (F.N.) and "Sky Parade" (Para.) (8 days—2nd week)	8,000	Bullets or Ballots" (F.N.) and "Sky Parade" (Para.) (1st week)	6,000	**High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"** **Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"**	**8,000** **2,500**
Keith's Memorial	2,907	25c-65c	"Bunker Bean" (Radio) and "Let's Sing Again" (Radio)	8,000	"Show Boat" (Univ.) (3rd week)	7,000	**High 2-29-36 "Follow the Fleet"** **Low 8-17 "Jalna"**	**37,000** **5,500**
Loew's Orpheum	2,970	25c-55c	"Fury" (MGM) and "Speed" (MGM)	11,000	"Trouble for Two" (MGM) and "Devil's Squadron" (Col.)	9,000	**High 11-16 "Mutiny on the Bounty"** Low 6-13-36 "Trouble for Two" and "Devil's Squadron"	**25,000** 9,000
Loew's State	3,537	25c-55c	"Fury" (MGM) and "Speed" (MGM)	10,000	"Trouble for Two" (MGM) and "Devil's Squadron" (Col.)	8,000	**High 11-16 "Mutiny on the Bounty"** **Low 7-6 "Sanders of the River" and "Unknown Woman"**	**24,500** **7,500**
Metropolitan	4,332	35c-65c	"Private Number" (20th Cent.-Fox) (on stage: Pickens Sisters and revue)	28,000	"The Case Against Mrs. Ames" (Para.) (on stage: Ted Lewis and band)	23,000	**High 4-6 "Private Worlds" (plus stage show)** **Low 7-20 "Men Without Names"**	**56,000** **14,000**
Paramount	1,793	25c-50c	"Bullets or Ballotts" (F.N.) and "Sky Parade" (Para.) (8 days—2nd week)	6,500	"Bullets or Ballots" (F.N.) and "Sky Parade" (Para.) (1st week)	9,000	**High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"** **Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"**	**15,000** **4,000**
Chicago								
Apollo	1,400	30c-60c	"Under Two Flags" (20th Cent.-Fox) (10 days)	7,200	"Half Angel" (20th Cent.-Fox) (3 days)	1,500	**High 3-21-36 "The Story of Louis Pasteur"** **Low 5-25 "The Devil is a Woman"**	**11,800** **1,000**
Chicago	4,000	35c-68c	"Hearts Divided" (F.N.) (plus stage show) (5 days)	13,900	"The King Steps Out" (Col.) (on stage: Harriet Hoctor and revue)	30,000	**High 1-18-36 "The Bride Comes Home"** **Low 4-27 "Living on Velvet"**	**56,600** **24,000**
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM) (10th week)	9,400	"The Great Ziegfeld" (MGM) (9th week)	9,000	....	
Garrick	900	30c-60c	"Bullets or Ballots" (F.N.)	6,300	"Sons O' Guns" (W.B.)	6,000	**High 1-4-36 The Man Who Broke the Bank at Monte Carlo"** **Low 5-4 "One New York Night"**	**9,700** **3,000**
Oriental	3,490	25c-40c	"Exclusive Story" (MGM) (plus stage show)	15,200	"And So They Were Married" (Col.) (on stage: Major Bowes' Amateurs, Unit No. 3)	15,000	**High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs)** **Low 9-21 "Man on the Flying Trapeze"**	**25,500** **13,400**
Palace	2,509	25c-50c	"Show Boat" (Univ.) (on stage: Paul Haakon and revue) (2nd week)	19,200	"Show Boat" (Univ.) (on stage: Paul Haakon and revue) (9 days—1st week)	25,700	**High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show)** **Low 4-11-36 "Love Before Breakfast"**	**35,200** **6,000**
Roosevelt	1,591	30c-60c	"Private Number" (20th Cent.-Fox)	11,300	"Bullets or Ballots" (F.N.) (2nd week)	12,500	**High 1-5 "Forsaking All Others"** **Low 11-23 "O'Shaughnessy's Boy"**	**27,000** **7,000**
State-Lake	2,776	20c-35c	"Pride of the Marines" (Col.) (plus stage show)	14,000	"The Garden Murder Case" (MGM) (plus stage show)	13,200	**High 3-23 "The Little Minister"** **Low 7-20 "Alias Mary Dow"**	**17,000** **8,000**
United Artists	1,700	30c-60c	"Trouble for Two" (MGM) (2nd week)	9,500	"Trouble for Two" (MGM) (1st week)	14,000	**High 2-29-36 "Modern Times"** **Low 4-13 "Vanessa: Her Love Story"**	**35,500** **10,000**
Cleveland								
Allen	3,300	30c-42c	"Dracula's Daughter" (Univ.)	5,200	Gentle Julia" (20th Cent.-Fox) (4 days) "The Farmer in the Dell" (Radio) (3 days)	3,000	**High 1-12 "Bright Eyes"** **Low 6-22 "The Daring Young Man"**	**9,000** **1,300**
Hippodrome	3,800	30c-42c	"The King Steps Out" (Col.)	11,000	"Bullets or Ballots" (F.N.) (2nd week)	7,500	**High 9-21 "Top Hat"** **Low 8-24 "Dante's Inferno"**	**27,500** **5,250**
RKO Palace	3,100	30c-60c	"Times Square Playboy" (W.B.) (on stage: Louis Armstrong and Orch.)	13,000	"And So They Were Married" (Col.) (on stage: N.T.G. and revue)	15,500	**High 4-6 "Transient Lady"** **Low 6-8 "Break of Hearts"**	**39,000** **5,500**
State	3,400	30c-42c	"The Princes Comes Across" (Para.)	13,000	"Sins of Man" (20th Cent.-Fox)	8,000	**High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston)** **Low 3-16 "Folies Bergere"**	**40,500** **6,000**
Stillman	1,900	25c-35c	"The Case Against Mrs. Ames" (Para.)	3,500	"Fatal Lady" (Para.)	3,000	**High 2-9 "David Copperfield"** **Low 5-9-36 "Too Many Parents"**	**11,000** **2,000**
Denver								
Aladdin	1,500	25c-50c	"Private Number" (20th Cent.-Fox)	4,000	"And So They Were Married" (Col.)	3,500	**High 3-28-36 "Little Lord Fauntleroy"** Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	**5,000** 600
Broadway	1,500	25c-40c	"Things to Come" (U.A.)	1,500	"The King Steps Out" (Col.)	2,500	**High 5-16-36 "The Great Ziegfeld" (50c-$1.36)** **Low 12-28 "Unfinished Symphony"**	**8,000** **300**
Denham	1,500	25c-40c	"Palm Springs" (Para.) and "Forgotten Faces" (Para.)	4,000	"Early to Bed" (Para.)	4,000	**High 2-29-36 "Klondike Annie"** **Low 8-24 "Without Regret"**	**13,000** **1,750**
Denver	2,500	25c-50c	"The Golden Arrow" (F.N.) (plus stage band)	8,500	"Private Number" (20th Cent.-Fox)	8,500	**High 11-16 "Mutiny on the Bounty"** **Low 12-28 "Here Comes the Band"**	**15,000** **1,500**
Orpheum	2,600	25c-40c	"The Garden Murder Case" (MGM) and "Bunker Bean" (Radio)	5,000	"Fury" (MGM) and "Let's Sing Again" (Radio)	5,500	**High 5-18 "Romance in Manhattan"** **Low 12-28 "The Perfect Gentleman"**	**16,000** **2,000**
Paramount	2,000	25c-40c	"Snowed Under" (F.N.) and "Brides Are Like That" (F.N.)	2,500	"Things to Come" (U.A.) (Para.)	5,500	**High 5-11 "Bride of Frankenstein** **Low 11-30 "Bad Boy"**	**7,000** **800**
Hollywood								
Chinese	2,500	30c-55c	"Fury" (MGM) and "The First Baby" (20th Cent.-Fox)	11,200	"The Unguarded Hour" (MGM) and "The Country Beyond" (20th Cent.-Fox)	8,100	**High 2-22-36 "Modern Times"** **Low 5-4 "West Point of the Air"**	**26,000** **4,900**
Pantages	3,000	25c-40c	"Let's Sing Again" (Radio) and "Nobody's Fool" (Univ.)	6,200	"Dancing Pirate" (Radio) and "Dracula's Daughter" (Univ.)	5,700	**High 9-7 "Top Hat"** **Low 4-13 "Mister Dynamite" and "Great God Gold"**	**19,000** **2,500**
W. B. Hollywood	3,000	25c-40c	"Hearts Divided" (F.N.)	5,800	"Bullets or Ballots" (F.N.) (2nd week)	8,800	**High 9-7 "Page Miss Glory"** **Low 4-3 "Laddie"**	**15,300** **5,700**

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Indianapolis							
Apollo	1,100	25c-40c	"Private Number" (20th Cent.-Fox) (2nd week)	3,700	"Private Number" (20th Cent.-Fox) (1st week)	5,500	High 3-14-36 "The Country Doctor"...... 8,000 Low 5-4 "Thunder in the East".......... 1,600
Circle	2,800	25c-40c	"It's Love Again" (GB) and........ "Dracula's Daughter" (Univ.)	5,500	"Early to Bed" (Para.) and........ "Special Investigator" (Radio)	4,500	High 4-25-36 "The Moon's Our Home.. and "Silly Billies" 9,700 (in place of "Silly Billies," on stage: Lum 'n' Abner for Saturday and Sunday Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Fury" (MGM) and............... "Absolute Quiet" (MGM)	6,000	"Trouble for Two" (MGM) and.... "Devil's Squadron" (Col.)	7,000	High 2-15-36 "Exclusive Story" .... 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case".......... 2,750
Lyric	2,000	25c-40c	"Little Miss Nobody" (20th Cent.-Fox) (on stage: Ina Ray Hutton and her Band)	11,000	"Half Angel" (20th Cent.-Fox) .... (plus vaudeville)	6,800	High 3-28-36 "The Leathernecks Have Landed" .... 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan".... 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Bullets or Ballots (F.N.)........ (9 days) (plus special one-night showing of Academy's "Revolt of the Zombies" and El Wyn's Spook Party on stage)	10,100	"Brides Are Like That" (F.N.).... (plus stage show) (25c-50c)	10,800	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Fury" (MGM)	9,900	"Sins of Man" (20th Cent.-Fox)....	6,800	High 8-24 "China Seas" .... 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Case Against Mrs. Ames".. (Para.)	5,600	"The Harvester" (Republic)	4,900	High 5-25 "Goin' to Town" .... 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"Times Square Playboy" (W.B.).. (plus stage show)	6,300	"The King Steps Out" (Col.)...... (plus stage show) (2nd week)	7,000	High 1-18-36 "Magnificent Obsession".... 14,500 Low 3-14-36 "Lady of Secrets".......... 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Private Number" (20th Cent.-Fox) (2nd week)	4,600	"Private Number" (20th Cent.-Fox) (9 days—1st week)	8,900	High 9-7 "Steamhoat Round the Bend".. 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM)...... (9th week)	14,200	"The Great Ziegfeld" (MGM)...... (8th week)	11,700	....
Four Star	900	30c-55c	"Sins of Man" (20th Cent.-Fox)....	3,700	"One Rainy Afternoon" (U.A.).... (3rd week)	2,600	High 5-18 "Les Miserables" .... 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Hillstreet	2,700	25c-40c	"Let's Sing Again" (Radio) and "Nobody's Fool" (Univ.)	6,700	"Dancing Pirate" (Radio) and..... "Dracula's Daughter" (Univ.)	5,700	High 9-7 "Top Hat" .... 17,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State	2,500	30c-55c	"Fury" (MGM) and .... "The First Baby" (20th Cent.-Fox)	10,500	"The Unguarded Hour" (MGM).... and "The Country Beyond" (20th Cent.-Fox)	9,900	High 12-7 "Mutiny on the Bounty"...... 24,500 Low 10-26 "Way Down East".......... 6,200
Paramount	3,596	30c-55c	"The King Steps Out" (Para.)...... (plus F. and M. stage show) (2nd week)	10,500	"The King Steps Out" (Col.)....... (plus stage show) (plus stage show) (1st week)	18,500	High 8-10 "Paris in Spring"........... 32,000 Low 5-16-36 "Big Brown Eyes" and "Sky Parade" 10,800 (on stage: Jimmie Allen)
W. B. Downtown	3,400	25c-40c	"Hearts Divided" (F.N.)...........	7,000	"Bullets or Ballots" (F.N.)........ (2nd week)	7,700	High 1-11-36 "Captain Blood" .... 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Minnesota	4,000	25c-55c	"Early to Bed" (Para.)............. (Plus stage show)	10,000	"Private Number" (20th Cent.-Fox)	9,000	High 1-4-36 "The Bride Comes Home"... 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Show Boat" (Univ.)................	6,000	"The Golden Arrow" (F.N.)........	3,000	High 9-21 "Top Hat" .... 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Trouble for Two" (MGM)..........	5,500	"I Married a Doctor" (W.B.).....	6,000	High 11-2 "Broadway Melody of 1936".. 7,000 Low 5-30-36 "The Unguarded Hour"...... 5,000
World	400	25c-35c	"Things to Come" (U.A.).......... (3rd week)	3,000	"Things to Come" (U.A.).......... (2nd week)	2,500	High 6-8 "Thunder in the East" .... 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"The Princess Comes Across" (Para.) and "Forgotten Faces" (Para.)	8,500	"The Ex-Mrs. Bradford" (Radio).. and "Times Square Playboy" (W.B.)	11,500	High 2-9 "Lives of a Bengal Lancer".... 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-50c	"The Robin Hood of El Dorado".. (MGM) and "Doughnuts and Society" (Mascot) (on stage: Ripley's "Believe It or Not) (25c-60c)	10,500	"Little Miss Nobody" .... (20th Cent.-Fox) and "The Country Beyond" (20th Cent.-Fox) (plus stage show)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Things To Come" (U.A.)..........	9,500	"Show Boat" (Univ.) .... (2nd week)	7,500	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"One Rainy Afternoon" (U.A.) and "Road Gang" (F. N.)	6,500	"The King Steps Out" (Col.) and.. "Dangerous Intrigue" (Col.) (2nd week)	6,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM)...... (11th week)	17,400	"The Great Ziegfeld" (MGM)...... (10th week)	16,900	....
Capitol	4,700	85c-85c	"Fury" (MGM) .... (2nd week)	27,000	"Fury" (MGM) .... (1st week)	30,000	High 1-5 "Forsaking All Otbers"........ 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"Murder by an Aristocrat" (F.N.).. and "Nobody's Fool" (Univ.)	7,000	"Sons O' Guns" (W.B.) and........ "The Law in Her Hands" (F.N.)	5,500	High 10-5 "Top Hat" .... 15,000 Low 5-23-36 "Champagne Charlie" and "Human Cargo".......... 5,000
Paramount	3,700	35c-99c	"The Princes Comes Across" (Para.) (On stage: Russ Morgan and Orch.) (2nd week)	24,000	"The Princess Comes Across" ..... (Para.) (on stage: Russ Morgan and Orch.) (1st week)	32,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air"........ 10,000
Rialto	594	25c-65c	"The Last Outlaw" (Radio)........	8,500	"The Revolt of the Zombies" ...... (Academy)	7,000	....
Rivoli	2,200	40c-99c	"The Ex-Mrs. Bradford (Radio).... (3rd week)	11,000	"The Ex-Mrs. Bradford" (Radio).. (2nd week)	17,000	High 2-15-36 "Modern Times"......... 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Private Number" (20th Cent.-Fox) (plus stage show)	79,000	"The King Steps Out" (Col.)...... (plus stage show) (2nd week)	67,000	High 9-7 "Top Hat" ....131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Secret Agent" (GB)................ (plus stage show)	37,500	"Little Miss Nobody" .... (20th Cent.-Fox) (plus stage show)	25,000	High 1-4-36 "If You Could Only Cook... 62,000 (plus stage show) Low 4-20 "My Heart Is Calling"....... 17,500 (plus stage show)
Strand	3,000	25c-55c	"Hearts Divided" (F.N.)...........	20,000	"Bullets or Ballots" (F.N.)........ (2nd week)	20,500	High 5-11 "The G Men" .... 60,138 Low 4-4-36 "Snowed Under"........... 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	“Three Wise Guys” (MGM)	2,300	“A Connecticut Yankee” (20th Cent.-Fox) (8 days)	3,300	High 3-9 “Wings in the Dark” 3,700 Low 5-9-36 “Big Brown Eyes” 1,300
Criterion	1,700	10c-55c	“One Rainy Afternoon” (U.A.) (on stage: Cab Calloway and Orch—3 days—25c-75c; Don Richards—4 days)	7,000	“The Unguarded Hour” (MGM) (plus stage show)	6,100	High 9-14 “Steamboat Round the Bend” 1,300 Low 11-2 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-36c	“O'Malley of the Mounted” (20th Cent.-Fox) (4 days) “Two in Revolt” (Radio) (3 days)	1,300 2,500	“Special Investigator” (Radio) (4 days) “Here Comes Trouble” (20th Cent.-Fox) (3 days)	1,600 450	High 1-19 “Gentlemen Are Born” and “Crime Doctor” 4,200 Low 10-26 “Little Big Shot” and “I Live for Love” 1,500
Midwest	1,500	10c-55c	“Bullets or Ballots” (F.N.)	4,000	“Fury” (MGM) (5 days)	2,000	High 11-16 “Mutiny on the Bounty” 8,800 Low 8-24 “The Farmer Takes a Wife” 1,800
Omaha							
Brandeis	1,200	25c-40c	“Devil's Squadron” (Col.) and “Let's Sing Again” (Radio)	4,700	“The King Steps Out” (Col.) (10 days)	6,200	High 9-14 “Top Hat” 9,500 Low 6-6-36 “Dancing Pirate” and “Murder on the Bridle Path” 2,600
Omaha	2,200	25c-40c	“The Robin Hood of El Dorado” (MGM) and “Palm Springs” (Para.)	5,500	“Professional Soldier” (20th Cent.-Fox) and “A Connecticut Yankee” (20th Cent.-Fox)	6,100	High 3-28-36 “The Trail of the Lonesome Pine” and “Every Saturday Night” 10,600 Low 10-5 “Dante's Inferno” and “She Gets Her Man” 3,600
Orpheum	3,000	25c-40c	“Private Number” (20th Cent.-Fox) and “Woman Trap” (Para.) (8 days)	7,800	“Trouble for Two” (MGM) and “Three Godfathers” (MGM) (6 days)	5,800	High 2-29-36 “Exclusive Story” (on stage: Ted Lewis) 21,150 Low 12-28 “Mister Hobo” and “Three Kids and a Kueen” 5,800
Philadelphia							
Aldine	1,200	40c-65c	“I Stand Condemned” (U.A.) (11 days)	6,000	“The Witness Chair” (Radio)	4,200	High 4-18-36 “These Three” 18,000 Low 1-26 “The Runaway Queen” 2,200
Boyd	2,400	40c-55c	“The Case Against Mrs. Ames” (Para.)	9,500	“The King Steps Out” (Col.) (5 days-2nd week)	7,000	High 1-4-36 “A Tale of Two Cities” 30,000 Low 8-17 “Jalna” 6,000
Earle	2,000	25c-55c	“Speed” (MGM) (plus stage show) (6 days)	12,000	“Sons O' Guns” (W.B.) (on stage: Roger Wolfe Kahn and Orch.)	11,000	High 1-4-36 “Miss Pacific Fleet” 22,000 Low 10-5 “I Live for Love” 9,500
Fox	3,000	40c-65c	“Private Number” (20th Cent.-Fox) (on stage: Vincent Lopez and Orch. (3rd week)	18,000	“Private Number” (20th Cent.-Fox) (on stage: Vincent Lopez and Orch.) (2nd week)	17,500	High 5-9-36 “Under Two Flags” (plus stage show) 31,000 Low 9-28 “Redheads on Parade” 7,500
Karlton	1,066	25c-40c	“Bullets or Ballots” (F.N.)	3,000	“The Princess Comes Across” (Para.) (8 days)	3,600	High 10-5 “Toy Hat” 6,300 Low 6-1 “Dinky” 1,200
Keith's	2,000	30c-50c	“The King Steps Out” (Col.)	2,400	“Show Boat” (Univ.) (5 days - 2nd week)	2,100	High 4-13 “Roberta” 5,800 Low 1-2 “The Right to Live” 900
Stanley	3,700	40c-55c	“Fury” (MGM)	14,500	“Trouble for Two” (MGM)	11,000	High 2-29-36 “Follow the Fleet” 27,000 Low 5-11 “Stolen Harmony” 4,000
Stanton	1,700	30c-50c	“Devil's Squadron” (Col.)	5,500	“Bullets or Ballots” (F.N.)	8,500	High 1-11-36 “Riffraff” 10,000 Low 3-23 “Captain Hurricane” 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	“Mr. Deeds Goes to Town” (Col.) and “Till We Meet Again” (Para.) (5th week)	2,000	“Mr. Deeds Goes to Town” (Col.) and “Till We Meet Again” (Para.) (4th week)	2,000	High 8-17 “Life Begins at Forty” 2,700 Low 6-22 “My Heart Is Calling” 1,400
Broadway	1,912	30c-40c	“Hearts Divided” (F.N.) and “The Law in Her Hands” (F.N.)	6,000	“Speed” (MGM) and “Dracula's Daughter” (Univ.)	5,000	High 5-16-36 “The Singing Kid” 8,500 Low 7-27 “Calm Yourself” and “Chinatown Squad” 4,000
Mayfair	1,700	30c-40c	“Show Boat” (Univ.) (2nd week)	5,000	“Show Boat” (Univ.) (1st week)	4,000	High 1-25-36 “A Midsummer Night's Dream” 12,000 Low 1-19 “Behold My Wife” and “Defense Rests” 1,600
Orpheum	1,700	30c-40c	“The Princess Comes Across” (Para.) and “The Country Beyond” (20th Cent.-Fox)	6,000	“Dancing Pirate” (Radio) and “The Case Against Mrs. Ames” (Para.)	6,000	High 9-28 “She Married Her Boss” 9,500 Low 11-23 “To Beat the Band” and “Wanderer of the Wasteland” 4,000
Paramount	3,008	30c-40c	“The King Steps Out” (Col.) and “Too Many Parents” (Para.) (2nd week)	8,000	“The King Steps Out” (Col.) and “Too Many Parents” (Para.) (1st week)	8,500	High 4-20 “Private Worlds” 11,500 Low 5-2-36 “The Witness Chair” and “Big Brown Eyes” 5,000
United Artists	945	30c-40c	“Road Gang” (F.N.)	6,000	“Bullets or Ballots” (F.N.) (2nd week)	5,000	High 5-4 “Cardinal Richelieu” 9,000 Low 6-8 “Age of Indiscretion” 4,000
San Francisco							
Embassy	1,400	15c-35c	“The Ex-Mrs. Bradford” (Radio) and “Spy 77” (Grand National) (5 days—2nd week)	2,500	“The Ex-Mrs. Bradford” (Radio) and “Spy 77” (Grand National)	2,700	High 4-11-36 “Penitente Murder Case” 6,500 Low 12-7 “Two Sinners” and “$1,000 a Minute” 2,000
Fox	5,651	10c-35c	“Speed” (MGM) and “Little Red Schoolhouse” (Chesterfield)	5,000	“Nobody's Fool” (Univ.) and Forgotten Faces” (Para.)	5,000	High 8-3 “Champagne for Breakfast” 14,800 Low 11-30 “To Beat the Band” and “Freckles” 4,000
Golden Gate	2,800	15c-40c	“Let's Sing Again” (Radio) (plus stage band)	14,900	“The Farmer in the Dell” (Radio) (on stage: Major Bowes' Amateurs)	14,900	High 3-28-36 “The Leathernecks Have Landed” (on stage: Burns and Allen) 29,000 Low 5-23-36 “Dancing Pirate” (plus stage band) 9,000
Orpheum	2,440	15c-40c	“Dracula's Daughter” (Univ.) and “Trapped by Television” (Col.)	7,000	“Show Boat” (Univ.) (4th week)	5,000	High 7-20 “Love Me Forever” 16,780 Low 10-26 “King Solomon of Broadway” and “Fighting Youth” 4,800
Paramount	2,670	15c-40c	“Fury” (MGM) and “Early to Bed” (Para.)	14,000	“The Princess Comes Across” (Para.) and “Three Wise Guys” (MGM)	12,000	High 6-8 “Our Little Girl” and “Alibi Ike” 23,000 Low 3-2 “Living on Velvet” and “All the King's Horses” 8,500
St. Francis	1,430	15c-40c	“Bullets or Ballots” (F.N.) and “Palm Springs” (Para.) (2nd week)	6,000	“Bullets or Ballots” (F.N.) and “Palm Springs” (Para.) (1st week)	8,000	High 1-19 “The County Chairman” 11,000 Low 6-29 “No More Ladies” 5,000
United Artists	1,400	15c-55c	“Things to Come” (U.A.) (2nd week)	8,000	“Things to Come” (U.A.) (1st week)	10,000	High 10-26 “Barbary Coast” 15,000 Low 12-28 “Mimi” 2,500
Warfield	2,700	15c-40c	“Private Number (20th Cent.-Fox) “Human Cargo” (20th Cent.-Fox)	14,000	“Trouble for Two” (MGM) and “The Case Against Mrs. Ames” (Para.)	14,000	High 10-5 “I Live My Life” (plus stage show) 35,000 Low 3-28-36 “Colleen” and “Too Many Parents” 13,000
Seattle							
Blue Mouse	950	25c-55c	“Private Number” (20th Cent.-Fox)	3,100	“The Princess Comes Across” (Para.) and “Hold That River” (S.R.)	3,100	High 11-30 “Mutiny on the Bounty” 6,100 Low 2-16 “Million Dollar Baby” and “Notorious Gentleman” 2,900
Fifth Avenue	2,500	25c-55c	“Fury” (MGM) (6 days)	5,300	“Private Number” (20th Cent.-Fox)	7,200	High 5-11 “Naughty Marietta” 10,200 Low 4-25-36 “The Trail of the Lonesome Pine” 2,600
Liberty	1,800	15c-55c	“Mr. Deeds Goes to Town” (Col.) (10th week)	4,200	“Mr. Deeds Goes to Town” (Col.) (9th week)	4,450	High 9-28 “She Married Her Boss” 7,900 Low 4-13 “White Lies” and “Happy Landing” 2,700
Music Hall	950	25c-55c	“Show Boat” (Univ.) (3rd week)	3,350	“Show Boat” (Univ.) (2nd week)	3,650	High 3-16 “Roberta” 6,100 Low 1-26 “The Man Who Reclaimed His Head” 2,850
Orpheum	2,450	25c-40c	“Trouble for Two” (MGM) and “Florida Special” (Para.) (25c-55c)	5,850	“The Golden Arrow” (F.N.) and “Special Investigator” (Radio)	7,100	High 9-21 “Top Hat” 10,400 Low 8-31 “Dante's Inferno” and “Lady Tubbs” 4,800
Paramount	3,050	20c-30c	“Three Wise Guys” (MGM) and “The Law in Her Hands” (F.N.) (15c-30c)	4,200	“Speed” (MGM) and “Champagne Charlie” (20th Cent.-Fox)	4,600	High 12-14 “Annie Oakley” 9,200 Low 6-6-36 “Till We Meet Again” and “Times Square Playboy” 3,250

THE WEEK IN CHICAGO

Morris Leonard, successor to Jack Miller as head of the Chicago Exhibitors Association, will move into new offices in the Standard Oil building July 1, it was learned. Mr. Leonard will have as his assistant in the association's office Miss Myrtle Collins, who served in the same capacity with Mr. Miller.

As the new offices adjoin those now occupied by Mr. Miller it is understood that Mr. Miller's connection with the organization will not be entirely severed. Although out of town on other business a great deal of the time, it is probable that Miller will be available for situations concerning the association that demand his help.

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More than 10,000 tickets to "White Angel," which opened at the Chicago theatre Friday, have been sold by the First District of the Illinois State Nurses Association. This group gets a percentage on all tickets they sell. They guaranteed the theatre a sale of 5,000 tickets prior to the sales campaign, which is arousing a great deal of added interest in the film. Groups of nurses are organized in the drive.

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George Weinberg, for four years city salesman for Warners here, has been made assistant to Tom Gilliam, newly appointed branch manager. Leo Blank announced the appointment this week. Blank was recently made district manager of the Warner exchanges in this territory.

▽

Allan Usher, branch manager for Paramount, left this week for Hollywood for a short vacation trip. While on the coast Usher will visit the Paramount studios and confer with production executives.

▽

The National Conference on Visual Education was held this week by the DeVry Foundation at the Francis W. Parker school. More than 300 attended the sessions, which featured talks on visual education and film exhibitions. Speakers from all over the United States were present at the sessions, which lasted from Monday until Thursday.

▽

Labor restrictions regarding motion picture studio employees is hurting British film production seriously, according to John W. Considine, Jr., MGM producer, who stopped over in Chicago this week en route to the coast after a four weeks' stay in England.

Considine says that British studios, especially the New London Films studios of Alexander Korda, are as modern or more so than American film studios. The British have used the best ideas from American film plants and profited by them. Where they lack strength, the producer stated, is in manpower. Not that the executives in charge are not skilled in picture making, but the men who carry out their orders have not had the experience Americans have had. Labor regulations for this type of help have made it impossible for the British to hire men from this country to come over and work in the English studios.

The producer left for Hollywood via the Santa Fe Chief to start work on the Eleanor Powell production, "Hats in the Air," which, incidentally, has a London setting. While abroad he took options on several stories.

▽

Alex Yokel, who produced the stage play, "Three Men on a Horse," stopped over in Chicago last week for a few hours before leaving on the Chief for Hollywood. Yokel plans to get talent in Hollywood for a play he will produce in New York this fall.

CROUCH.

Plans for New Circuit Denied by Leserman

Reports that financial interests backing Grand National are interested in building a national circuit with seven New York and New England houses operated by Edward Peskay as a nucleus, have been vehemently denied by Mr. Peskay and by Carl Leserman, general sales manager for the company.

Proposed Fire Codes Worry Theatre Owners

Exhibitors in two cities face the prospect of more stringent regulations under fire prevention laws. In San Francisco, a proposed code which would allow theatre patrons waiting for seats to stand in lobbies and foyers providing a ten-foot aisle is maintained, has been rejected by the city fire department as not sufficiently restrictive. The present ordinance, not enforced until recently, requires those waiting for seats to stand in the street.

The Boston House of Representatives has shelved a bill calling for a new building code with drastic provisions for fire-resistant materials in theatre construction.

Peskay To Take Over Two Stamford Houses

Edward Peskay, who has announced his forthcoming resignation from Skouras Theatres, will take over the Strand and Palace at Stamford from Mrs. Mary Vuno on July 1. William Vuno will continue as manager. It is not known whether Mr. Peskay will continue to operate these two houses and his other theatre interests after his resignation takes effect. Last year he acquired the Pickwick, Greenwich, Conn., and he has been operating this house, together with the Capitol, Peekskill, N. Y., and theatres in Cornwall, N. Y.

Engineers Join Staff of Equipment Company

Robert R. French and Rudolph Miehling have been appointed to the engineering staff of Theatre Equipment and Sound Company, New York. Mr. French has resigned his position with Service-on-Sound Corporation and will have full charge of the engineering staff. Mr. Miehling is the author of "Sound Projection" and other books, a member of the Projection Theatre Practice Committee of the Society of Motion Picture Engineers and has been associated with Paramount Publix, Western Electric and others.

Federal ASCAP Suit Is Delayed

Little possibility is seen by Department of Justice officials at Washington for further action in the ASCAP suit before fall.

The recent death of Nathan Burkan, attorney for ASCAP, it was said, threw the case into confusion.

At the present time, another effort is being made to arrive at a stipulation of facts so as to shorten the trial, but as in the past this appears to be moving slowly.

Officials of the Department exhibited little optimism as to the chances of obtaining further action in the case in the near future, and gave the impression that they did not believe anything would transpire before fall unless sudden success attends the efforts to get a stipulation.

Sunday Show Problem Aired in Test Cases

Managers of two theatres in Petersburg, Va., have been arrested on charges of operating their houses on Sunday in violation of State laws and a similar test case in Missouri has been concluded successfully for exhibitors.

The circuit court at Brookfield, Mo., has granted a permanent injunction restraining the City Council of Brookfield from interfering with Sunday shows there. The City Council of Marceline, Mo., also will abide by the decision. Steve Souttar, manager of the Fox DeGraw in Brookfield, was arrested this spring under the Sunday law. The De Graw obtained a temporary injunction which was confirmed by the recent decision.

S. M. Northing and H. Reuben, managers of the two Virginia theatres, have started a test case along similar lines because of many requests for Sunday shows. They were booked by police this week.

Mundus Closes Sales In American Market

Mundus Pictures, a United Artists subsidiary organized to distribute British-made pictures in this country, will not function next year. The company's distribution deal with British and Dominions under which it was to distribute seven of that company's pictures in America, has expired, it was pointed out by United Artists officials as the reason for the dissolution of Mundus.

Facilities Increased

March of Time, using Western Electric's newsreel sound system for its field work, now has a total of four such channels obtained through 20th Century-Fox Film Corporation.

Theatres Pooled

Joint operation as well as combined buying and booking is now in effect for the Paramount, State and Stratton in Middletown, N. Y., under a contract signed by Si Fabian and Paramount.

Warner in Hollywood

Harry M. Warner, president of Warner Brothers Pictures, left this week for Hollywood, where he is expected to pass the summer.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHRISTINE KNOWS HER BALLY

Many pages of recent issues of this journal have been occupied with announcements as have to do with the new season product, and right mouth-watering they are, too. Top stars in good stories thickly studded with boxoffice angles are sufficient reason for optimism—an optimism, however, not shared always in that quarter occupied by the manager.

The reason for this regrettable lack of enthusiasm is not hard to find, for in too many spots the theatreman is forced to regard the new season announcements with the same despair that overcomes a miner who sees before him a mountain of pay-dirt but has no equipment to dig it out.

In other words, folks, the coming product will not get the break it deserves at the boxoffice unless managers rarin' to go and who know how to go are allowed sufficient latitude to bring in the extra grosses that can be had.

* * *

A young resident in nearby suburban Westchester County lost her pet, an English setter, and under the head "Christine, 14, Finds Her Dog; Ballyhoo Wins", the New York *Herald-Tribune* recounts the showmanship employed by the broken-hearted school girl to recover her pooch.

Advertising in the local weekly brought many calls but no dog. So, after lots of thought, the determined girl, deciding on a larger-scale campaign, dipped into her lunch money, designed a poster for general distribution with picture of the dog and reward copy below. Posters were mailed to every police station in the county, three went to each nearby newspaper and all schools covered. Christine then set out on foot, tacked a poster to every available post and fence in town—and, sure 'nuff, a few days later the purp was found and returned.

* * *

The beating on the drum, the sock showmanship, the spirited exploitation and advertising dividend-payers are still ignored by exhibitors too occupied with other matters to properly evaluate the necessity of high-power plugging.

They might talk it over with Christine.

▽ ▽ ▽

Out in Topeka, Kansas, says Manager Carl Kruger, of the Grand Theatre, high school students were given actual scholastic credits for attendance at the showing of "Little Lord Fauntleroy". Well, if they're going to expand the idea to other attractions, it won't be long before a lot of picture-minded pupils will wind up their high school careers by graduating with the highest of honors.

AFTER EIGHT YEARS

During the past weeks, three long-time and able Round Tablers informed this desk of the termination of their jobs. Coincidently, each of the boys had put in eight years in the same situation.

What happened?

One reports being turned loose for economic reasons, the second was given no satisfactory account, he says, for his ousting and the third turned in his time because of too much relation trouble. Thus, three sound showmen who have evidently proven their worth over long stretches are forced to let go for reasons hard to fathom.

If a man does not do a good job it should certainly take a whole lot less than eight years to uncover his weaknesses and in justice to tell him where he failed. And it should not take the same period of time to discover that a man who has delivered consistently has suddenly become a luxury on the payroll or that he is undesirable because some in-law does not like the shape of his ears.

Allowing for outside conditions that may affect any layout, the fact remains that dropping good men for personal or less than the most imperative of business reasons will not only hurt grosses but hasten the day when the manager is afforded the same protection given other and no more important classifications of theatre personnel.

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SUMMER THEATRES AND SUCHLIKE

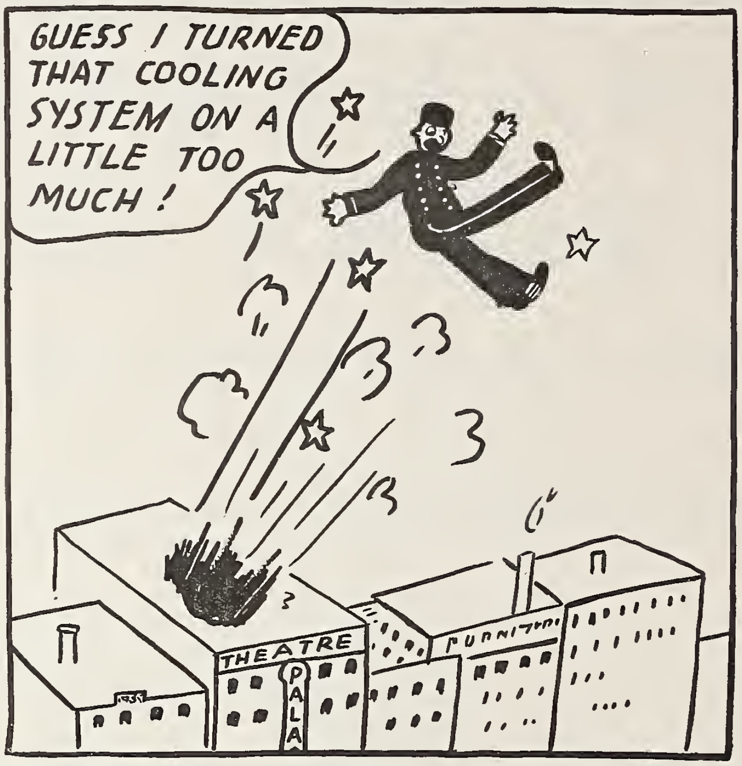
In those localities where the summer theatres are operating, managers may have cause to regard this periodic invasion as still another entertainment to lure business away from picture houses. And in spots where little is done to cope with these summer shows, no doubt there will be reason for weeping.

However, the manager who takes such oppositions in his stride, who keeps himself on his toes, his house in tip-top shape and stays right behind the shows without giving the other fellow much chance to get set, has little to worry over.

And without changing the subject too abruptly, the laddie who answers in the affirmative to the above has also very little to worry over at any time of the year in the face of opposition, seasonal or otherwise, that appears upon the horizon.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!


GUESS I TURNED THAT COOLING SYSTEM ON A LITTLE TOO MUCH!
THEATRE
PALA

This cartoon was created by L. J. Schneider, Atlas Theatre, Adams, Mass.

Audience Reactions Broadcast from Theatre

Vancouver audiences had a new stunt pulled on them when Maynard Joiner and Larry New, assistant, Capitol Theatre, devised a broadcast and house stunt.

Taking a microphone through the audience, New asked aisle-seat patrons what they thought of "Show Boat." Some asked were plants, and answers were broadcast over p. a. system and radio station.

Joiner reports there was one little slip when a lady asked how she liked the picture, said "I don't know, I haven't seen it yet."

"Have You Contributed Lately?"

GIANT BLOWUP. Measuring thirty feet high, this reproduction of preview report on "Fury" was placed in lobby of the Chinese Theatre in Los Angeles three weeks ahead of date.

Small Town Girl Picked by Audience

Main stunt in Francis Deering's "Small Town Girl" campaign at Loew's State, Houston, Texas, was a promotion stunt with the *Houston Post* in which six small town girls, chosen from their photographs, were brought to Houston and entertained by the theatre and newspaper. Cash prize and several gifts from cooperating merchants were presented to the young lady selected by the Saturday night theatre audience.

Special story was carried in papers on the appearance of a silhouette artist in lobby during opening two days. Artist clipped silhouettes of young ladies and pasted them on card along with that of Robert Taylor.

Serialization was planted in paper, spot radio announcement secured and small folders signed by Robert Taylor and reading: "You may be a small town girl but I would like to have a date with you at Loew's," etc., were distributed by Western Union boys at office buildings. Roses for presentation to first 200 ladies attending opening matinee were promoted from florist and calling cards left in a house to house distribution. Homer McCallon, publicist, aided in putting on the campaign.

"Have You Contributed Lately?"

Guttman Broadcasts On "Lonesome Pine"

Week ahead of opening of "Lonesome Pine," Mike Guttman, Colonial Theatre, Watertown, S. D., planted spot announcements on radio, stressing the all color angle. Opening day Mike conducted a 15-minute personal recommendation broadcast.

Newspapers were generous with stories and art work, bally truck covered city and specially constructed lobby display was planted week ahead with real pines, shrubs, and all the trimmings.

Tablet Is Dedicated To 'Mohicans' Author

The dedication of a tablet to James Fenimore Cooper at the New York high school named after the famed author was arranged by Hal Horne's Blackstone Agency in conjunction with Monroe Greenthal's United Artists' exploitation department as a build-up for "The Last of the Mohicans," soon to be released.

Prominent educators, authors and school children joined in honoring the memory of Cooper at the exercises held in the school auditorium at which the tablet was unveiled. Special committee presented the bronze plaque bearing a portrait of the author and an inscription containing the outstanding features of his career. Dr. John H. Finley made the dedicatory address and was introduced by Dr. Henry Seidel Canby, editor, Saturday Review of Literature, and chairman of the committee. Further ceremonies took the form of a tableau wherein costumed school pupils depicted outstanding characters of the Cooper novels.

Accompanying photo shows Drs. Finley and Canby viewing the plaque with representatives of the Iroquois Indian tribe who participated in the exercises, which were publicised in the metropolitan press and carried by the wire services.

"Have You Contributed Lately?"

"Mr. Deeds" Goes to Town In Peoria for Fitzgibbon

Highlight of E. G. Fitzgibbon's "Deeds" campaign at the Palace in Peoria, Ill., was tieup with six cooperating merchants. Co-op page was planted in paper with catchline "Mr. Deeds Goes to Town With $30 in Cash for You." Each of the stores was allotted a certain time when Mr. Deeds appeared there and gave away dollar bills.

Stores announced in ads and window cards when the gentleman would appear. Each bill handed out had a slip attached to it reading: "Here is a dollar for you, I just inherited $20,000,000 and this is my idea of going to town. Some people think I'm pixilated for doing this. Do you?"

Local street car company permitted advertising cards on their fenders for a reported first time. Cards reading "Mr. Deeds goes to town on our weekly dollar Pass." Various stores gave picture nice break in their ads with copy tying into picture, and a classified personal campaign was planted in cooperating paper. City manager Worley cooperated on all exploitation.

"Have You Contributed Lately?"

Drs. Finley and Canby Viewing Plaque

Music Hall Tests New Hosiery Brand

It seems that those well-timbered showmen at Macy's department store in New York wanted to put over a new brand of women's hosiery and struck upon the smart idea of selling the sturdiness of the stockings through a tieup with Hazel Flynn, Radio City Music Hall publicity director, who utilized the services of the Hall's famed Rockettes in this wise:

The dancers were supplied with hosiery and requested to keep a careful record through a questionnaire as to when the stockings gave out, if at all, how many times they had been washed, etc., over a two-week period. The number of steps from dressing rooms to stage, from stage to dressing rooms, number of steps in the vigorous Can Can dance presented during the weeks of the stunt, were computed accurately by the Rockettes trainers, Gene Snyder and Emelia Sherman.

The store then tabulated these findings and incorporated them in a full page ad that ran in various New York papers, the flash topped with a giant photo of the dancers in the midst of the Can Can dance. In addition, a main window (see photo) was given over to publicising the tiein and also the theatre attraction.

Hazel Flynn reports the success of this co-operation as bringing calls from big stores in other parts of the country requesting similar tieups. Tiein was effective through Paul Hollister, store vice-president, and Bernard Waldman, of Modern Merchandizing Bureau.

"Have You Contributed Lately?"

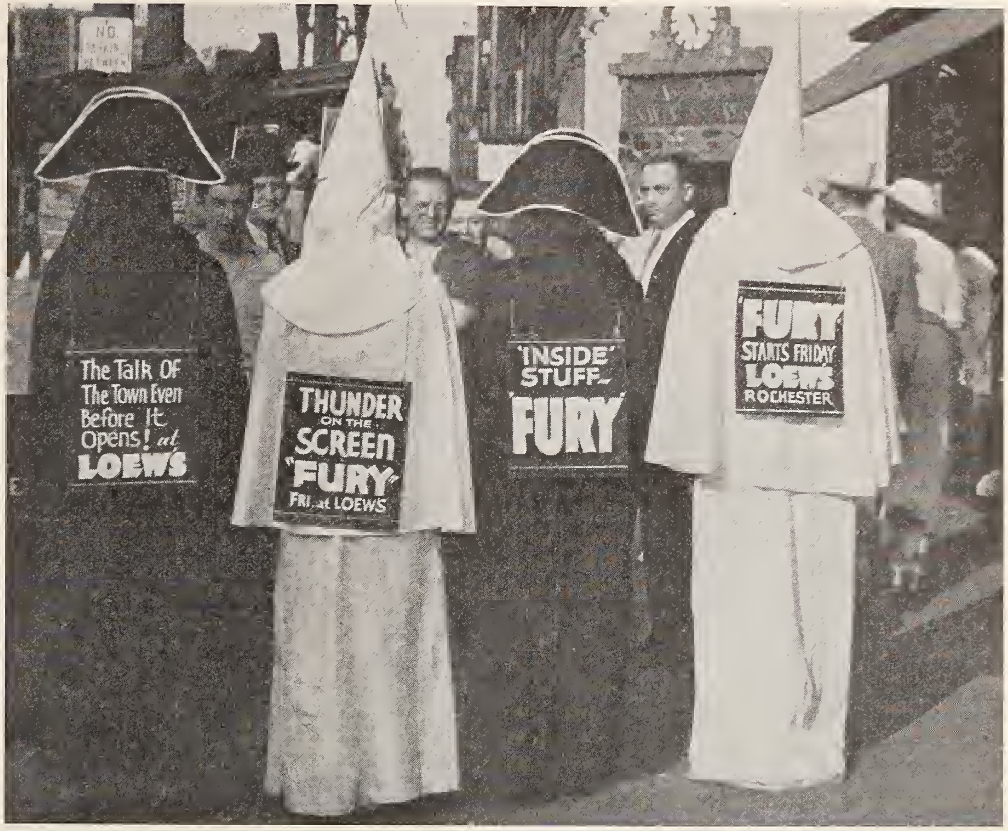
Barcroft Plants "Boat" Handicap

A "Show Boat" handicap was planted for that date by John L. Barcroft, publicity director, RKO Palace, Columbus, Ohio, as a feature race with Beulah Park track. A "Show Boat" queen was selected to present the trophy to winner on the judges stand, track was bannered at entrance and on judges stand and the race was broadcast with picture plug.

Columbus Red Birds were tied up whereby lucky score card holders were awarded tickets and stunt plugged over stadium's p.a. system. Another stunt which netted Barcroft some nice radio breaks was tieup with station WAIU featuring a star guessing contest in naming the stars in the picture. This went over the air three times.

"Have You Contributed Lately?"

Music Hall Rockettes' Window Display


The Talk Of The Town Even Before It Opens! at LOEWS
THUNDER ON THE SCREEN "FURY" FRI. at LOEWS
'INSIDE' STUFF– 'FURY'
'FURY' STARTS FRIDAY LOEWS ROCHESTER

BLACK LEGION STUFF. With the local papers still running stories on the activities of the Black Legion in Michigan at the time of the engagement of "Fury" at Loew's Theatre, Rochester, Manager Les Pollock planted a flock of "legionnaires" to parade the main street in advance of the opening.

"Mutiny" Exhibit Built For Barcelona Showing

Rodrigo Soler and Samuel S. Cornfeld of the Cine Femina in Barcelona, Spain, gave "Rebilion Abordo" (Mutiny on the Bounty) a bangup campaign. Through the cooperation of the MGM publicity forces, an exhibit was erected at the city's most central location, which included a branch boxoffice of the Femina.

Attendants dressed in the striped quasi-convict uniforms of the Bounty guided visitors through the exhibit. Through the cooperation of the Barcelona Naval Museum, material was promoted for the display, among which was a giant ship's model of the "Bounty" period originally made by a Spaniard who had been taken prisoner at the Battle of Trafalgar under Nelson. Beside this stood a model of a modern British liner which today makes the run over the same course from Portsmouth to Tahiti. Above this was suspended a miniature plane depicting a world-service which flies the same route in five days.

A continuous screen extending around entire triangular exhibition featured not only outstanding scenes from the picture in the form of stills, but those of forthcoming attractions at the Femina.

"Have You Contributed Lately?"

Harwood's Gag Booklets

To plug his "Magnificent Obsession" date at the Grand Theatre, Lenoir City, Tenn., Harwood Goddard distributed small two by four inch booklets front of which bore copy "What I know about women," inside contained blank pages and back cover carried picture and theatre ad.

Police Cooperate On "Dangerous"

Joe Wolfshol, Rialto Theatre, New Braunfels, Texas, secured the cooperation of local police for his "Dangerous" date. Week ahead small cards were distributed with police warning against reckless driving and picture plug.

Auto dealer placed wrecked car in front of theatre tying up picture title with careless driving. Druggist devoted window to displaying in "Dangerous" practice of having prescriptions filled by any but licensed pharmacists.

"Have You Contributed Lately?"

I AM PREPARED AND ON MY WAY TO SEE
with
7 FAMOUS STARS

STREET BALLY. Proven effective for Cecil Vogel, Loew's State, Memphis, on "Rainy Afternoon" was use of girls in bathing suits with back-bannered slickers and umbrellas covering traffic stop.

THE "FIRST MENTIONS" FOR MAY

Highlights of Campaigns from Blumenstock, Saunders, Reddin and Allender Voted May "Firsts"

The four theatremen winning the May "Firsts" gathered their honors with campaigns on pictures representing four producers, Warner Bros., Paramount, Metro-Goldwyn-Mayer, Twentieth Century-Fox and in this instance all entries were put over in first-run houses in their various locations. The Governor of Connecticut, the ex-Lord Mayor of Liverpool, England, the Atlantic City Welfare Board and leading citizens of Bethlehem, Pa., were among the folks who cooperated with the managers in putting over their campaigns.

A bangup job was put on for the one day engagement of "Midsummer Night's Dream" at the Atlantic City Stanley Theatre by Warner Brothers' zone publicist, Sid Blumenstock, who secured the local Welfare Bureau to sponsor the engagement. Bureau circularized its mailing list, contacted schools, civic clubs and newspapers.

Through cooperation of Superintendent of Schools, every teacher was circularized, the Superintendent following this up personally with letter and information to teachers that special student's tickets were available. Representatives in each school were appointed to handle the tickets. Cards were placed on all bulletin boards, bookmarks distributed in addition to distributing to music teachers copies of the story on Mendelssohn's music taken from Motion Picture Herald.

Libraries were supplied with special stills prominently displayed with Shakespeare's works. Large department store utilized window display tying in with June bride's sale copy reading "When you march to Mendelssohn," etc., etc. Radio campaign was highlighted by interview on the picture with president of the Business Women's Club.

The outside territory was also well covered with Sid arranging with leading merchants in nearby towns to handle sales of reservations, stores soliciting orders from any customers.

A "ticket selling duel" was inaugurated in the zone, with various Warner managers running contests among employees offering prizes for high sale of tickets. Telephone campaign in which ushers delivered tickets direct to home was another feature that added to the word of mouth advertising.

"Have You Contributed Lately?"

Ex-Lord Mayor Opens Reddin's "Milky Way" Bar

With assistance of the ex-Lord Mayor of Liverpool, England, Tony Reddin, Paramount Theatre, for "Milky Way" opened a new milk cocktail bar with due ceremonies, Hizzoner having the first drink. Photos and stories ran in newspapers and accompanying photo shows lobby with entire staff dressed in costume standing beside oversized milk bottle.

THE MILKY WAY
HANSON'S MODEL DAIRIES
Milky Way to Health

Reddin's Staff Dressed for "Milky Way"

Newsboys all carried large cards with copy telling of the special colored "Milky Way" supplement of the Liverpool *Evening Express.*

Special trailer calling attention to the bar was run, milk bottle caps were imprinted with picture and playdates and stores and dealers carried window displays. Free milk was distributed at schools, Harold Lloyd favors were given at dance hall and a series of teaser ads were inserted between all theatre ads in local newspapers.

As was done on this side, Reddin made every possible tiein with local milk companies, the dairies bannering over 200 delivery trucks with theatre copy.

"Have You Contributed Lately?"

Governor Cross Tied In To "Ziegfeld" Opening

Local exposition celebrating the State Centennial with Governor Cross of Connecticut in town as honor guest gave Matt Saunders, pinch hitting for vacationing Morris Rosenthal at the Majestic in Bridgeport, an opportunity to utilize the visit of the executive for exploitation on "Ziegfeld."

Saunders gathered a flock of local beauties, dressed them in especial "Ziegfeld" costumes and had them pose with the Governor for newspaper breaks. Also present was Ned Wayburn, long identified with Ziegfeld productions, who spoke from the stage relating some stories of the great producer.

The costumed girls were used in many ways to publicize the date. They attended the exposition, distributing heralds and also posed before the Sears Roebuck booth, the photo published the following day as part of a large store co-op ad. Girls also rode in especially decorated truck, the feature of a street parade which included sound truck and fleet of new model bannered cars all promoted for the occasion. Girls also distributed heralds at night clubs and Matt had one of them pose out front (see photo) as further buildup.

Of further aid were a number of excellent windows topped by a Lillian Russell costume in one of the main windows of the largest local department store. Newspaper advertising included three pages of co-op ads and publicity covering art, special features, etc., distinctly out of the ordinary.

A typical Hollywood opening with all the accessories proved to be a traffic-stopper and Saunders reports the cooperation of leading local society women who helped dress the theatre with fresh flowers, the entire orchestra pit being covered with lilacs. Roses were given to all women at the opening.

"Have You Contributed Lately?"

Temple Resemblance Contest Tops "January" Store Tiein

With the local department store handling the various Shirley Temple merchandise, manager Paul Allender, Boyd Theatre, Bethlehem, Penna., effected a community-wide campaign to make the entire area Temple-conscious for the date on "Captain January."

Highlight was a resemblance contest started twelve days before the opening with this angle publicized by the store also in a number of towns in the drawing area. For the contest, which drew over 600 entries, numbered blanks were distributed at the store only and with the name and address of each child was also filed the age, height and general description necessary.

The store further built up the tiein with many co-op ads and radio also used extensively and in each department featuring the Temple marchandise were placed price tickets, together with pictures of the starlet. In addition 250 window-size display cards were scattered through the entire store, and important windows also given over to display. Further progress was made through the mailing by the store of postcards to over 1,000 children whose parents had purchased Temple dresses.

Newspaper publicity on the contest was generous, insured by the participating on the judging committee of representatives from the various dailies who acted in conjunction with Allender and other locals.

"Have You Contributed Lately?"

MYRNA LOY
WILLIAM POWELL
LUISE RAINER
the GREAT ZIEGFELD
NOW

"Ziegfeld Girl" at Saunders' Opening

Seattle Theatre Setup Changes in Past Decade

Puget Sound Metropolis Called Example of Unmolested Chain Operation

by W. A. PRAGER
Seattle Correspondent

Once the center of the Pacific Coast's most competitive theatrical area, with three nationally-known operating groups and a score of independents constantly fighting for control of patronage, today Seattle is a key center of motion picture exhibition where harmony and serenity prevails.

The change has been a gradual process over a period of ten years or more. During this time, however, the Seattle public has never suffered for lack of good entertainment at moderate prices, and today enjoys topnotch operation which is well patronized by a discerning group of showgoers.

The city of Seattle, itself, is a seaport town where millions of dollars annually pass through the Port of Seattle registry. It is the closest American port to the Orient with its great silk trade. Five transcontinental railway lines have their terminus in Seattle. Two transcontinental airlines have division headquarters here.

Industry and manufacturing, likewise, are contributing factors to Seattle's success. A wealth of lumber operation is conducted almost at Seattle's doorway, and the fishing industry of Alaska and the North Pacific ocean bring millions of dollars worth of transactions into this port annually. Nearby are small produce farms that contribute to Seattle's reputation of fine food products at minimum prices. The city truly enjoys a diversified list of activities, interests and industries.

Labor Groups Outnumber White Collars

Seattle's population, 365,000 by the most recent U. S. official census, is boosted approximately another 100,000 by the "trading area" surrounding the city proper. Thus there are close to one-half million people that can be classed as patrons of Seattle's business firms and places of amusement. A majority of these people are Americans, with labor groups probably outnumbering the white collar workers to a decided degree. Lumber operations, shingle mills, etc., enlist a large percentage of Scandinavians, so that the state of Washington and city of Seattle probably can claim second position in this classification of nationality, ranking next to Minnesota.

Oriental races are well represented in Seattle, with both Chinese and Japanese living together in a distinct section of the city with their own business houses and theatres. The city also has a high percentage of Filipino male residents, hundreds of whom spend the four summer months in Alaskan fishing and cannery operations and the balance of the year in Seattle. A distinct Negro district houses several thousand persons.

The various groups of theatremen working in harmony control the situation in Seattle, thus, according to our informant, minimizing the usual competition between operator and operator. However, the principal opposition to the Northwest houses arises strongly in the summertime and from Dame Nature herself. Seattle residents susceptible to the influences of the great outdoors especially in the period of the warm months, find these activities "more important than theatre-going from June to October."

The laborers are employed in such industries as lumber and fishing, mentioned above, and also shipping, flour mill operation, farming, automobile body plants, poultry raising, railroad operation and maintenance, packing plants for the meat industry, a small amount of mining of coal, etc., and other small manufacturing enterprises. The city of Seattle and surrounding area is strongly unionized, principally in affiliation with the American Federation of Labor, and wage scales are as high, if not higher, in proportion to living costs, as in any important center of the nation.

Accordingly, there is no real "slum" element in Seattle and its laboring class is a big factor in the patronage of places of amusement. The theatre industry is strongly affiliated with labor; in fact, operating policies have in some instances been definitely based upon labor conditions, and major stage units do not play in Seattle, for one reason, because of unreasonable demands of musicians and stage employees unions.

The average admission rates among the first run theatres are 25 cents for matinees and 40 cents at night. A two percent state admission tax prevails on all tickets over 10 cents. Neighborhood and suburban theatre admissions average 20 cents. Matinees are given at neighborhood houses on Saturdays and Sundays only, and the average charge is 15 cents. Downtown admission prices are sometimes boosted for special stage attractions such as Cab Calloway's Band, the Parisian Follies, etc., which played here during the past season. Top prices then are 50 cents, plus tax.

"Have You Contributed Lately?"

Dionne
QUINTUPLETS
COUNTRY DOCTOR

5 STAR PICTURE. That's how Duncan Campbell, Capitol Theatre, Midland, Ont., advertised "Country Doctor." Above lobby display shows the five cutout misses strutting their stuff.

Seattle is not a good "road show" picture town. Films such as "Midsummer Night's Dream," "The Great Ziegfeld" and others in past seasons have been booked into local theatres for two-a-day runs at $1.50 top but invariably fail to register at the box office. Returned later, at popular prices, they are highly successful.

Seattle's transportation problem is not involved. The city owns and operates the municipal street car system, with fast and efficient service to all residential districts. As adjuncts to the street cars, the city operates motor busses to more remote districts. Street car fares are high—eight and one-third cents—but transfer privileges are liberal and the fares have been maintained at the same level for so many years that the public has become accustomed to the high rate.

Transportation Situation No Problem

Also, Seattle has a great percentage of its population owning and driving private automobiles. Parking restrictions downtown in the evenings are very liberal. In addition, there are scores of garages adjacent to theatres, and many open air parking lots where the rate is only 15 cents. Two of the city's first run theatres furnish free parking to patrons in nearby building garages after 6:00 p.m. The transportation and parking problem does not decrease downtown theatre patronage in the least.

As mentioned at the beginning of this article, Seattle at present is pretty much an example of unmolested chain ownership and operation, both in downtown and suburban theatres. Five of the seven first run houses are Hamrick-Evergreen theatres, and the same circuit controls the two major suburban houses in the University district.

Another of the first runs is owned by Jensen-VonHerberg, who also control three leading suburban houses. The seventh first run house is a John Danz enterprise; the latter operator also having almost exclusive control of the city's second run business in the downtown area with five theatres under his ownership and management.

Under these conditions, individual managers have very little latitude in the matter of policies or operation of their theatres. In reality, they are "house managers" whose principal duties consist of maintaining ef-

(*Continued on next page*)

MORE ON SEATTLE THEATRES

(Continued from preceding page)

ficiency of operation and personnel in their house. For the most part they take no part in outside activities, club memberships, etc. In this respect, the managers of suburban and neighborhood houses are perhaps more active than their downtown brothers—they at least take part in district and neighborhood affairs.

Executives headquarters of the various circuits represented in the Seattle territory handle all theatre operating details. Film contracts are signed by company heads, bookings for all theatres are handled through the central booking office maintained apart from the theatres, advertising is laid out and scheduled by the advertising departments, often without having been seen by the theatre managers. In fact, local managers in one circuit do not even see their pictures at previews—their first knowledge of the film which they are presenting is gained from trade paper or fan magazine reviews and they see the picture as a member of the audience at the opening matinee!

Managers Remain on Background

Under these conditions, it is only logical that the theatre service is 100 percent perfect, and the condition of the house is as fine as the "main office" budget will permit. Managers have very little to do other than supervise the smooth physical operation and maintenance of the theatre. Very efficient staffs of usherettes handle patrons with the utmost courtesy and politeness. Projection and sound equipment is maintained at a high peak of perfection under the guidance of expert projectionists, especially among the first run houses. Most of the city's theatres are fairly modern and thus have excellent ventilation facilities, comfortable and clean public rooms, etc. Managers of the downtown theatres are all men experienced in theatre operation from all standpoints, and they maintain the city's houses at a high point of efficiency in all respects. They seldom contact the public in an official capacity, however, choosing to remain unobtrusively in the background.

Since the Seattle sector is controlled by three or four operating units, advertising and publicity expense has been reduced to a minimum. Mediums of advertising cannot "play" one theatre against another to increase patronage. Newspapers receive fair size ads for the opening of pictures each Thursday and Friday, but week-day space other than that is kept down to a minimum. Likewise, there is not a great amount of ballyhoo or exploitation used. Advertising managers of the leading circuits are somewhat conservative in their style, and with little or no competition except among their own houses they do not feel the need for extensive promotions of any kind.

Newspaper tieups consist principally of serialized publication of film stories such as "Small Town Girl," etc., and cooperation with classified advertising promotions by giving free theatre tickets to ad contest winners in exchange for publicity in the paper other than on the theatre pages. The Seattle *Post-Intelligencer,* Hearst morning daily, naturally gives widespread publicity to all theatres showing Cosmopolitan productions. Radio stations are used frequently for spot announcements and broadcasting of electrical transcriptions of various musical pictures from time to time. Merchants are usually responsive to conservative window tieups because they are not continually bothered by the theatre people seeking far-fetched cooperation. Tieups with Shirley Temple dresses, dolls, etc., book departments on pictures such as "Little Lord Fauntleroy," etc., are easily arranged because they are mutually beneficial. Street ballyhoos are seldom used by the leading theatres. Straightforward advertising and publicity, as prepared by the circuits' advertising departments, is generally used. Art work is maintained on a high plane, and considerable expense is involved in the preparation of larger ads, from the standpoint of layout and engraving costs.

Seattle's three daily newspapers are all very friendly in their attitude toward the theatres. The *Times,* independent evening paper, carries a majority of all theatre space, including regular listings of suburban and neighborhood houses. Richard E. Hays, motion picture editor, is given featured position on his paper's theatre page with by-line reviews of the first run pictures which he usually sees at company previews the week prior to their public showings, then printing his reviews the day the picture opens. His Sunday page features articles on various phases of the film industry and its personnel. The *Times* does not use syndicated Hollywood columns, but Hays does run a daily column of Hollywood news which he writes, or rewrites, from articles in the trade press.

The *Post-Intelligencer,* Hearst morning daily, features the columns of Louella Parsons and other Hearst syndicate writers. Everhardt Armstrong, local editor, also personally reviews the first run films that open weekly. The Sunday film section goes in extensively for art work of the leading film players and theatre attractions. Both of these papers are cooperative on tieups of a conservative nature. Mediocre pictures are seldom given a "bad" review, unless readers can read between the lines. None of the local papers use the "star" system of rating pictures, or attempt in any way to classify attractions.

"Have You Contributed Lately?"

"13 HOURS BY AIR"
Thrill A Second Action
10,000 Feet Above The World
Action Adventure Mystery And Romance
Fred MacMURRAY
Joan BENNETT
Zasu Pitts
Grace Bradley

FOYER DISPLAY. This attractive setpiece was constructed by Rodny Collier, Stanley, Baltimore, for "13 Hours by Air." Note stills surrounding cutouts of Bennett and MacMurray.

The *Star,* third paper, is a Scripps publication. Formerly it featured a very newsy and complete theatre page by Harry Mills, local editor, but this was discontinued recently when Mills resigned. This paper receives the least amount of theatre advertising, and consequently publishes only the most brief reviews of films. A syndicated Hollywood column is used about three times weekly. The former Saturday double-page spread of theatre advertising and news features is now reduced to about three columns total.

As far as competition goes, it might be said that the principal competition to theatres occurs in the summertime, and comes from nature itself. Seattle is so closely adjacent to fine summer resorts, week-end vacation spots and neighboring sports centers that many people find outdoor activities more important than theatre-going from June to October. Boating, fishing, swimming, mountain sports, golf and other kindred sports are enjoyed nightly during the summer months.

Night Baseball Only Competition

A three-month horse race season each summer is slightly competitive to matinees at the theatres. Nightly dog racing which cut into theatre business two summers ago has been banned by state legislation. Legitimate shows are practically a forgotten factor, except for a few "repertory theatre" efforts which play to audiences of a few hundred people weekly at the two or three small amateur playhouses in the city. Night baseball for about twelve weeks each summer is the only professional sport that regularly competes with theatres for attendance. Such infrequent professional sports as boxing, wrestling, ice hockey, etc., naturally get their share of patronage, but they are held only once weekly or even less frequently during the summer season.

Each winter the Seattle Symphony orchestra gives a series of subscription and popular concerts, only fairly well patronized by a limited group of art patrons. Road show attractions have been booked only once or twice a season. The city's two stage shows are both operated by John Danz as part of his picture theatre circuit, and these are in conjunction with film programs; one is a vaudeville-film house and the other a burlesque house with third run films. Infrequent concert attractions are well patronized. Radio is not considered a strong competitor to good motion picture programs.

In general, Seattle is considered a fairly good show town—not strong. It is distinctly a "star" town, with few exceptions. Good average pictures, without star names in the cast, usually fail to click as well as less meritorious films that have featured performers' names listed. There are very few pictures that enjoy good patronage for more than two weeks. After that period, attend-

(Continued on page 86)

"Milky Way" Bar Used by Armstrong

Before leaving his post at the Carlton Theatre in London for his present assignment as publicity director for RKO, John Armstrong on "Milky Way" opened what is reported to be the first milk bar in a place of entertainment. Entire cost was financed by the Milk Marketing Board and accompanying photo shows John, second from the left, imbibing a bit of cow juice. Stunt broke in dailies and dairy magazines with cut of Chairman of the Milk Board at the bar.

Front of the theatre was embellished by giant neon sign, oversized cutout of Harold Lloyd surrounded by "smiling" cutout cows. Entire staff during engagement was dressed in uniforms promoted from dairy, dozens of sandwichmen paraded streets and several merchants came through with excellent window displays.

"Have You Contributed Lately?"

Sobler Sponsors "Sutter's Gold" Ball

San Diego's largest and finest ballroom staged a "Sutter's Gold" ball opening night of the picture at Abe Sobler's Spreckles Theatre. Orchestra was dressed up with miner hats with imprinted hat bands and their doorman was dressed in old style with sash pistol, large brimmed hat, etc. Passes were given in dance contests and announcements made over p.a. plugging the picture.

Attractive lobby display was constructed foreground of which was covered with imitation grass, tiny covered wagons, bleached bones and old time props to give atmosphere. One of the ushers in miner costume was stationed beside the display. For street bally, Abe used a covered wagon with picture plug on its canvas top, special matinee was held for school children and cooperating merchant offered passes to those presenting best snapshots to be developed.

"Have You Contributed Lately?"

Family Album Used For Forthcoming Pictures

Count on Walt Davis, Capitol Theatre, Regina, Saskatchewan for trick lobby gadgets, latest of which is large album (see photo) marked "coming attractions—Capitol Theatre." Inside contains stills of forthcoming pictures with cast, playdates, etc. Walt reports this stunt as an instantaneous hit with his "foyer shoppers."

"Have You Contributed Lately?"

Grocers Aid Newton For "Milky Way"

Starting his advertising for "Milky Way" a week ahead of opening, Brewster Newton, Colonial, Belfast, Maine, tied up four of the largest grocery stores to distribute imprinted lucky number bags for which passes were given holders.

Every day at noon boy dressed as a milkman paraded streets carrying sign and decorated milk can. Inside can were numbered cards and stopping folks at random, boy asked them to draw cards. Lucky numbers were posted daily in lobby and tickets given winners.

Brewster promoted local high school for tieup offering tickets to students in domestic science classes turning in best recipes with milk as principal ingredient. Judging committee composed of teachers, students and townsfolk. Opening day uniformed milkmen went through main streets giving away pint bottles of milk appropriately labeled which were promoted from cooperating dairy.

Armstrong's "Milky Way" Bar

Coming Attractions
Capitol Theatre

Davis' Coming Attractions Album

FROM
Robert L. Moore Garage & Tire Co.
VERNON, TEXAS
TO
Major Bowes,
N.B.C. STUDIOS,
RADIO CITY,
NEW YORK, N.Y.

Bray Sends Calf to Major Bowes

Hartnett's Anniversary Floral Lobby

Funny Face Contest Planted by Braunagel

Jack Braunagel, Roxy Theatre, Logan, Utah, topped his "Modern Times" campaign with a newspaper contest on funny faces of Cantor, guest tickets were offered winners. In still another paper serialization was planted with art work.

Entire staff of usherettes were dressed in pink uniforms for the occasion, pink gelatin was put over all lights in foyer and dance halls plugged tunes from picture. For his street bally Jack used man with back banner and head concealed carrying papier mache mask of Cantor, copy reading "I laughed my head off," etc. In his lobby Braunagel placed cage filled with pink balloons which were blown up and down by fan underneath, tickets were awarded those coming closest to guessing correct number of balloons.

"Are you prepared for summer?"

Moss Spots Contests On "Lonesome Pine"

Dick Moss, Fox Boulevard, Los Angeles, Cal., for "Trail of the Lonesome Pine" tied up with local druggist for a window display plugging a photography contest with entrants receiving prizes for best examples of outdoor photography. Local market paper ran a coloring contest and restaurants carried menu strips.

For his lobby Dick dressed it in atmospheric attire, special kid matinee was held and all girl scouts were admitted for special prize upon presentation of identification card.

"Are you prepared for summer?"

Reeths Offers Cash On "Show Boat" Contest

Fred Reeths, Sheboygan, Sheboygan, Wis., tied up distributors in his territory for "Show Boat." Cards were attached to cans of coffee with instructions to write Maxwell House Coffee as many times as possible, to person writing it the greatest number of times a $10 cash prize was awarded and presented on stage. All grocers used window cards announcing the contest.

"Have You Contributed Lately?"

Bray Sends Heifer To Major Bowes

When Lew Bray, Vernon Theatre, Vernon, Texas, recently played Major Bowes amateurs, show was plugged two weeks ahead with trailers and lobby displays, plus three sheets and heralds covering a four hundred mile radius.

The main feature of Lew's campaign was when he promoted a 660 lb. pure bred Hereford calf and had the animal shipped to Major Bowes. Bray, pictured in accompanying photo reports the entire stunt cost him $3, cost of veterinarian's inspection.

"Have You Contributed Lately?"

Hartnett's Anniversary Lobby

To celebrate his theatre's eighth anniversary, William Hartnett, Embassy, Walthan, Mass., promoted lobby floral display and birthday cake. Accompanying photo shows lobby with flowers and credit card. Special program was printed, carrying message from Bill together with photo of the entire staff.

ROBINSON
BULLETS or BALLOTS

Cocks' Gun and Knife Display

"Bullets" Campaigns From the Warner-ites

Soap-box orator was put to work by Sid Dannenberg of Warner's Cleveland zone to create interest in Hippodrome showing of "Bullets or Ballots." This stunt was staged for three days prior to picture's opening. Speaker, after denouncing rackets and racketeers, and seeing he had crowd interested, wound up by citing the picture, which he said he had seen in Chicago, and "which gave a forceful expose of this shameful racketeering conditions." Also, that he had learned, since having come to Cleveland, that the picture would be shown at the Hippodrome Theatre and the name of the picture was "Bullets or Ballots," etc., etc.

Sid also arranged a special screening for the Mayor and his official family. Cleveland News reporter covered the stunt which resulted in valuable front page publicity.

And in Akron

Harvey Cocks at the Strand through tie-up with Chief of Police promoted a gun and knife display for his lobby (see photo). Chief also issued instructions to every man on the force to see the picture and TO BUY HIS OWN TICKET; the caps are by the Chief as reported by Harvey.

While in Albany

Charlie Smakwitz and Andy Roy at the Strand Theatre received exceptional editorial mention in the Times Union. Paper stressed the current crusade against organized crime and urged that readers should see the picture for information as well as for entertainment.

"Have You Contributed Lately?"

STANLEY
EDW. G. ROBINSON
IN "BULLETS OR BALLOTS"
WITH JOAN BLONDELL
EDWARD G. ROBINSON
BULLETS OR BALLOTS

NEAT DISPLAY. Atlantic City officials are strict about displays on the Boardwalk, but Sid Blumenstock staged this attention-getter for the Stanley's run of "Bullets or Ballots".

Attractions Stand Or Fall on Merit

(Continued from page 84)

ance must be stimulated by extra promotion, advertising and exploitation. The absence of stage shows does not seem to worry local showgoers, although they do patronize stage fare when it is an attraction that is well known or preceded by strong reputation and national publicity.

It might be truthfully stated that the tendency during recent seasons has been somewhat away from downtown theatres and into the neighborhood houses. This, however, is due to a great extent to the operators themselves. Downtown, for instance, Hamrick-Evergreen circuit controls five first run theatres. Each week two of these houses offer "extended runs" of pictures moved over after one-week first run engagements at other houses. Of the other three houses, one is a dual-run house that is poorly located and shows the "B" type films. Thus, Hamrick-Evergreen offers only two outstanding new pictures weekly.

Jensen-VonHerberg's Liberty theatre, with occasional exceptions, also offers "B" type pictures on dual bills, and Danz's Rex theatre is primarily a vaudeville house with the film a secondary attraction.

In the neighborhoods, such attractive theatres as Evergreen's Egyptian and Neptune, Jensen-VonHerberg's Bagdad, Venetian and Roxy, and Bruen's Arabian give patrons two outstanding pictures on every program, at lower admission prices, and with the same courteous service and comfortable accommodations as downtown. It is only natural that residents of the various sections patronize their suburban houses. This is particularly true when it is realized that the city of Seattle itself is physically spread out over a territory as large as some cities with twice the population. In addition to the de luxe neighborhood houses listed above, there are many others of small size that still offer good dual-bill programs and attract generous patronage.

Attractions Stand on Own Merit

Bank nights and other artificial means to stimulate theatre attendance are not used by either the first runs or subsequent run houses. Most attractions stand or fall on their own merits as entertainment. With the field strictly limited as to the number of operators, there is not the cut-throat competition that formerly prevailed here, and now prevails in other cities. This may be to the detriment of the theatre patrons generally, but it is certainly less expensive and less nerve-wracking for the theatre owners.

The dominating factor in the Seattle area, of course, is Hamrick-Evergreen, a subsidiary of National Theatres, with their first run and second-run holdings. Also strong, however, is Danz's exclusive control of the downtown second run situation and his interest in Bruen's neighborhood circuit. Jensen-VonHerberg, always to be considered, have only one first runner but their three neighborhood houses are important. The balance of the operations in the field are independent, but not strong factors to any extent.

Perhaps with less circuit operation and more competition Seattle people would be stirred into becoming better showgoers—that, however, is a question that probably will not be decided for some time to come.

Flash Gordon GUN

Yacono's "Flash Gordon" Street Bally

Gun Gadget Sells Flash Gordon Serial

Assistant Angel Yacono at the Alvin Theatre, Guttenberg, N. J., forwards accompanying photo of gun street display used for his Flash Gordon serial. Outfit was constructed by H. Waldman of the theatre staff and was made from parts of a tea pot, bell transformer, old Christmas tree bulb, glass tube insulators and other stuff lying around the theatre.

Angel reports that both adults as well as kids stopped to press the button which caused the gun to flash and crackle with rapid pulsing action. Ten volt transformer connected to regular house current and small bulb concealed within the red gelatin in the glass barrel provided the action.

"Have You Contributed Lately?"

Windows Highlight Spencer's "Modern Times" Campaign

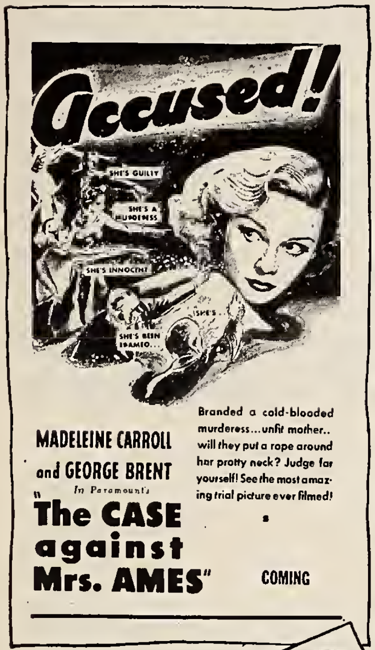
C. T. Spencer, Capitol, Hamilton, Ontario, for "Modern Times" secured cooperation of all stores in town handling certain brand of overalls, each of which devoted windows to display with photos and picture copy. Gas company cooperated, devoting window display tying in modern ranges with picture, and men's haberdasher window in-pictures.

Atop his marquee Spencer planted a 42-foot cut out of Chaplin, which was illuminated at night and discernible from some distance. Stories with art were planted in papers plus serialization.

TYPE ADS USED TO SEE DATES

Included in the spread of newspaper ads reproduced on the next page are type ads reported as working out effectively for the members who created them. Two-column ad headed "A Message to Picture Goers" is offered by Manager Tom Olsen, Warner's Aberdeen, Aberdeen, Wash., and the two-column spread headed "I Apologize" is sent on by Charley Schlaifer, Omaha Tri-States Theatres ad head.

NEWSPAPER ADS HERE AND THERE


Accused!

SHE'S GUILTY

SHE'S A MURDERESS

SHE'S INNOCENT

SHE'S BEEN FRAMED...

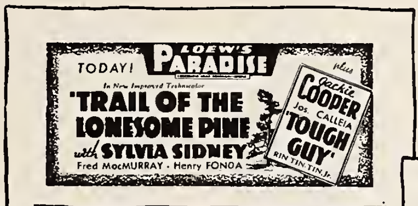
SHE'S...

MADELEINE CARROLL and GEORGE BRENT

In Paramount's "The CASE against Mrs. AMES"

Branded a cold-blooded murderess...unfit mother.. will they put a rope around her pretty neck? Judge for yourself! See the most amazing trial picture ever filmed!

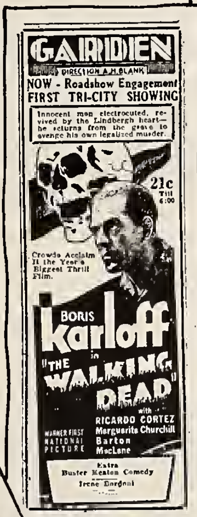
COMING


TODAY! LOEW'S PARADISE

In New Improved Technicolor 'TRAIL OF THE LONESOME PINE' with SYLVIA SIDNEY

Fred MacMURRAY · Henry FONDA

plus Jackie COOPER Jos. CALLEIA 'TOUGH GUY' RIN TIN TIN, Jr.


GARDEN

DIRECTION A. H. BLANK

NOW - Roadshow Engagement FIRST TRI-CITY SHOWING

Innocent man electrocuted, revived by the Lindbergh heart—he returns from the grave to avenge his own legalized murder.

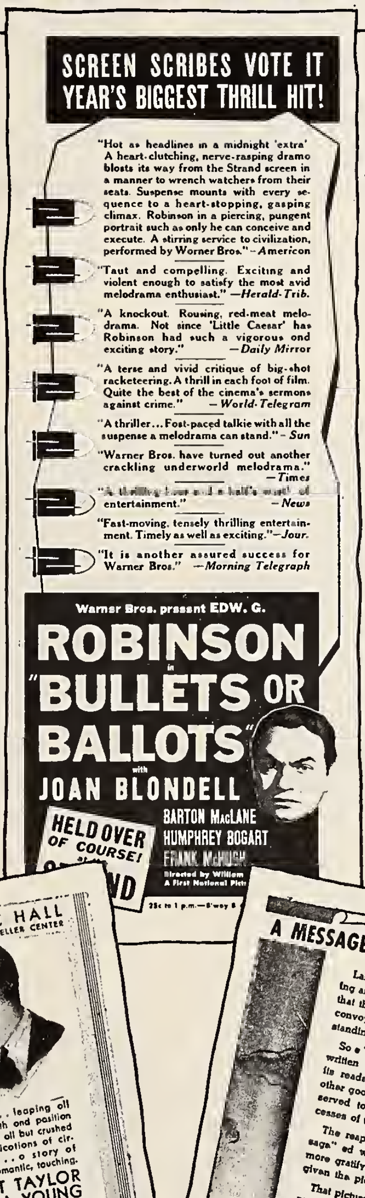
21c Till 6:00

Crowds Acclaim It the Year's Biggest Thrill Film.

BORIS karloff in "THE WALKING DEAD" with RICARDO CORTEZ Marguerite Churchill Barton MacLane

WARNER FIRST NATIONAL PICTURE

Extra Buster Keaton Comedy Irene Bordoni


SCREEN SCRIBES VOTE IT YEAR'S BIGGEST THRILL HIT!

"Hot as headlines in a midnight 'extra' A heart-clutching, nerve-rasping drama blasts its way from the Strand screen in a manner to wrench watchers from their seats. Suspense mounts with every sequence to a heart-stopping, gasping climax. Robinson in a piercing, pungent portrait such as only he can conceive and execute. A stirring service to civilization, performed by Warner Bros."—*American*

"Taut and compelling. Exciting and violent enough to satisfy the most avid melodrama enthusiast." —*Herald-Trib.*

"A knockout. Rousing, red-meat melodrama. Not since 'Little Caesar' has Robinson had such a vigorous and exciting story." —*Daily Mirror*

"A terse and vivid critique of big-shot racketeering. A thrill in each foot of film. Quite the best of the cinema's sermons against crime." —*World-Telegram*

"A thriller... Fast-paced talkie with all the suspense a melodrama can stand."—*Sun*

"Warner Bros. have turned out another crackling underworld melodrama." —*Times*

"A thrilling hour and a half's worth of entertainment." —*News*

"Fast-moving, tensely thrilling entertainment. Timely as well as exciting."—*Jour.*

"It is another assured success for Warner Bros." —*Morning Telegraph*

Warner Bros. present EDW. G. ROBINSON in "BULLETS OR BALLOTS" with JOAN BLONDELL

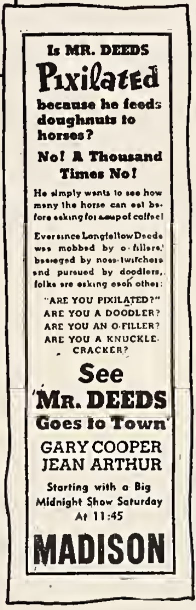
BARTON MacLANE HUMPHREY BOGART FRANK McHUGH

Directed by William

A First National Pict

HELD OVER OF COURSE!

25c to 1 p.m.—B'way


Is MR. DEEDS Pixilated because he feeds doughnuts to horses?

No! A Thousand Times No!

He simply wants to see how many the horse can eat before asking for a cup of coffee!

Ever since Longfellow Deeds was mobbed by o-fillers, besieged by nose-twitchers and pursued by doodlers, folks are asking each other:

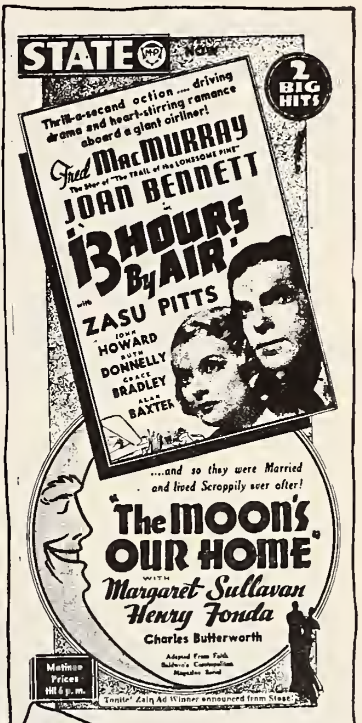
"ARE YOU PIXILATED?"
ARE YOU A DOODLER?
ARE YOU AN O-FILLER?
ARE YOU A KNUCKLE-CRACKER?

See 'MR. DEEDS Goes to Town'

GARY COOPER
JEAN ARTHUR

Starting with a Big Midnight Show Saturday At 11:45

MADISON


STATE

2 BIG HITS

Thrill-a-second action ... driving drama and heart-stirring romance aboard a giant airliner!

Fred MacMURRAY The Star of "The Trail of the Lonesome Pine"

JOAN BENNETT in 13 HOURS By AIR! with ZASU PITTS JOHN HOWARD RUTH DONNELLY GRACE BRADLEY ALAN BAXTER

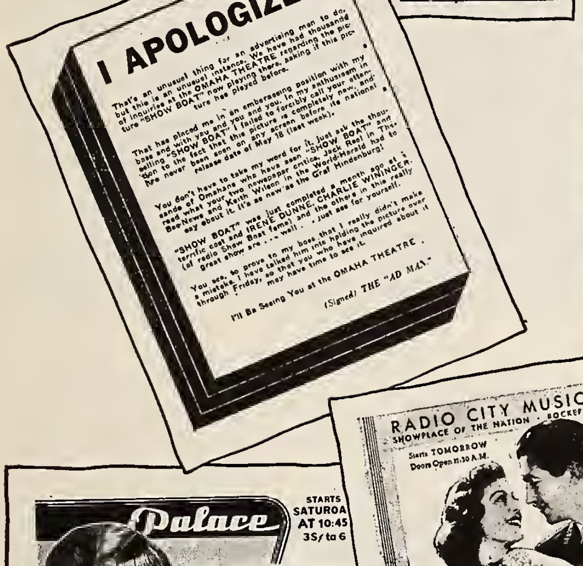
....and so they were Married and lived Scrappily ever after!

"The MOON'S OUR HOME" WITH Margaret Sullavan Henry Fonda Charles Butterworth

Adapted From Faith Baldwin's Cosmopolitan Magazine Novel

Matinee Prices till 6 p.m.

Tonite' Zain Ad Winner announced from Stage


I APOLOGIZE!!!

That's an unusual thing for an advertising man to do, but this is an unusual instance. We have had thousands of inquiries at the OMAHA THEATRE regarding the picture "SHOW BOAT" now playing there, asking if this picture has played before.

That has placed me in an embarrassing position with my boss and with you and you. In my enthusiasm in selling "SHOW BOAT" I failed to forcibly call your attention to the fact that this picture is completely new, and has never been seen on any screen before its national release date of May 18 (last week).

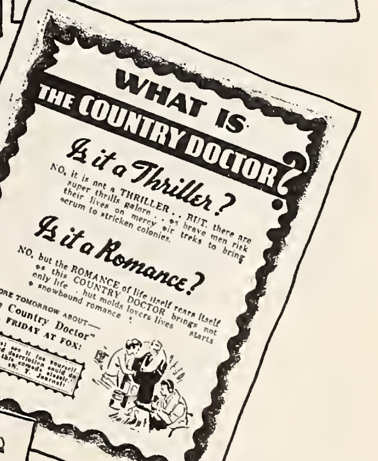
You don't have to take my word for it. Just ask the thousands of Omahans who have seen "SHOW BOAT" and read what your two newspaper critics, Jack Reel in The Bee-News and Keith Wilson in the World-Herald had to say about it. It's as new as the Graf Hindenburg!

"SHOW BOAT" was just completed a month ago at a terrific cost and IRENE DUNNE, CHARLIE WININGER (of radio Show Boat fame) and the others in this really great show are ... well ... just see for yourself.

You see, to prove to my boss that I really didn't make a mistake, I have talked him into holding the picture over through Friday, so that you who have inquired about it may have time to see it.

I'll Be Seeing You at the OMAHA THEATRE.

(Signed) THE "AD MAN."


WHAT IS THE COUNTRY DOCTOR?

Is it a Thriller?

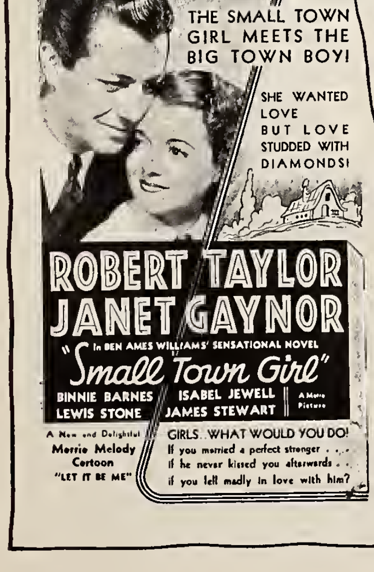
NO, it is not a THRILLER .. BUT, there are super thrills galore .. as brave men risk their lives on mercy air treks to bring serum to stricken colonies.

Is it a Romance?

NO, but the ROMANCE of life itself rears itself as this COUNTRY DOCTOR brings not only life .. but molds lovers lives .. starts a snowbound romance!

—MORE TOMORROW ABOUT— "The Country Doctor" BEG. FRIDAY AT FOX!

"You must see it for yourself. No detailed description could do justice to this comedy classic." —N. Y. Journal


Palace

STARTS SATURDAY AT 10:45 35¢ to 6

THE SMALL TOWN GIRL MEETS THE BIG TOWN BOY!

SHE WANTED LOVE BUT LOVE STUDDED WITH DIAMONDS!

ROBERT TAYLOR JANET GAYNOR

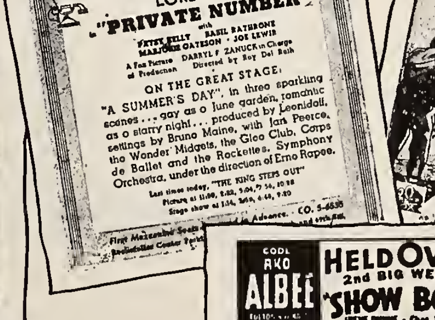
In BEN AMES WILLIAMS' SENSATIONAL NOVEL "Small Town Girl"

BINNIE BARNES ISABEL JEWELL LEWIS STONE JAMES STEWART

A Metro Picture

A New and Delightful Merrie Melody Cartoon "LET IT BE ME"

GIRLS.. WHAT WOULD YOU DO!
If you married a perfect stranger . . .
if he never kissed you afterwards . . .
if you fell madly in love with him?


RADIO CITY MUSIC HALL

SHOWPLACE OF THE NATION · ROCKEFELLER CENTER

Starts TOMORROW Doors Open 11:30 A.M.

Young love . . . leaping all barriers of birth and position . . . caught and all but crushed in the complications of circumstance . . . a story of today . . . romantic, touching.

ROBERT TAYLOR LORETTA YOUNG in "PRIVATE NUMBER"

with PATSY KELLY BASIL RATHBONE MARJORIE GATESON · JOE LEWIS

A Fox Picture of Production DARRYL F. ZANUCK in Charge Directed by Roy Del Ruth

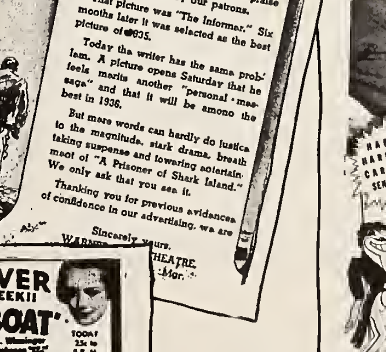
ON THE GREAT STAGE: "A SUMMER'S DAY", in three sparkling scenes . . . gay as a June garden, romantic as a starry night . . . produced by Leonidoff, settings by Bruno Maine, with Jan Peerce, the Wonder Midgets, the Glee Club, Corps de Ballet and the Rockettes. Symphony Orchestra, under the direction of Erno Rapee.

Last times today, "THE KING STEPS OUT"

Picture at 11:00, 2:02, 5:04, 7:56, 10:38

Stage show at 1:34, 3:56, 6:48, 9:20

First Mezzanine Seats Reserved in Advance. CO. 5-6535


A MESSAGE TO PICTURE-GOERS!

Last Summer the writer was preparing an ad on a picture. It was apparent that the regular ads would not properly convey to prospective patrons its outstanding merits.

So a "personal message" type ad was written with a sincere effort to inform its readers that this was not just another good production, but one that deserved to rank high among the successes of the year.

The response to this "personal message" ad was most gratifying, but far more gratifying was the sincere praise given the picture by our patrons.

That picture was "The Informer." Six months later it was selected as the best picture of 1935.

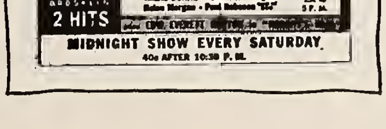
Today the writer has the same problem. A picture opens Saturday that he feels merits another "personal message" and that it will be among the best in 1936.

But mere words can hardly do justice to the magnitude, stark drama, breath taking suspense and towering entertainment of "A Prisoner of Shark Island." We only ask that you see it.

Thanking you for previous evidences of confidence in our advertising, we are

Sincerely yours,

WARNER THEATRE, Mgr.


COOL RKO ALBEE

2 HITS

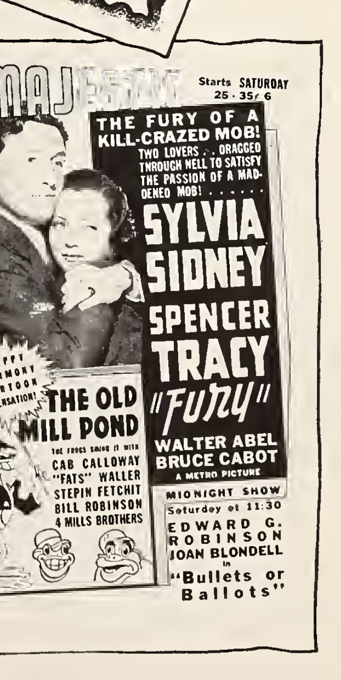
HELD OVER 2nd BIG WEEK!! "SHOW BOAT"

IRENE DUNNE · Chas. Winninger Helen Morgan · Paul Robeson

TODAY 25c to 5 P. M.

MIDNIGHT SHOW EVERY SATURDAY

40c AFTER 10:30 P. M.


MAJESTIC

Starts SATURDAY 25 · 35¢ 6

THE FURY OF A KILL-CRAZED MOB! TWO LOVERS .. DRAGGED THROUGH HELL TO SATISFY THE PASSION OF A MADDENED MOB! . . . . . .

SYLVIA SIDNEY SPENCER TRACY "FURY"

WALTER ABEL BRUCE CABOT

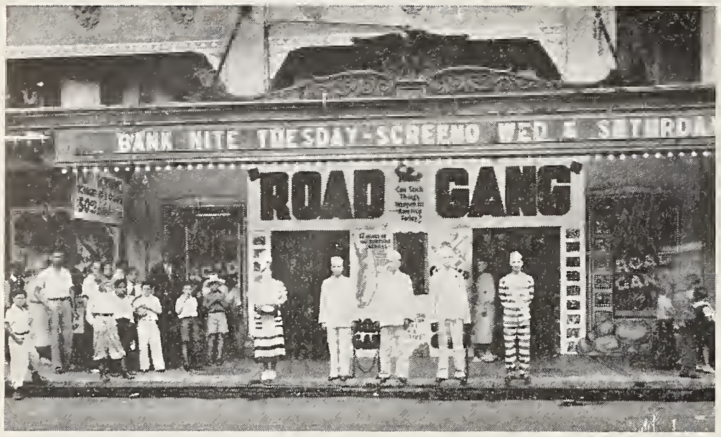
A METRO PICTURE

HAPPY HARMONY CARTOON SENSATION! THE OLD MILL POND

THE FROGS SWING IT WITH CAB CALLOWAY "FATS" WALLER STEPIN FETCHIT BILL ROBINSON 4 MILLS BROTHERS

MIDNIGHT SHOW Saturday at 11:30 EDWARD G. ROBINSON JOAN BLONDELL in "Bullets or Ballots"

VARIOUS SLANTS FROM THE FIELD


BANK NITE TUESDAY-SCREENO WED & SATURDAY
"ROAD GANG"

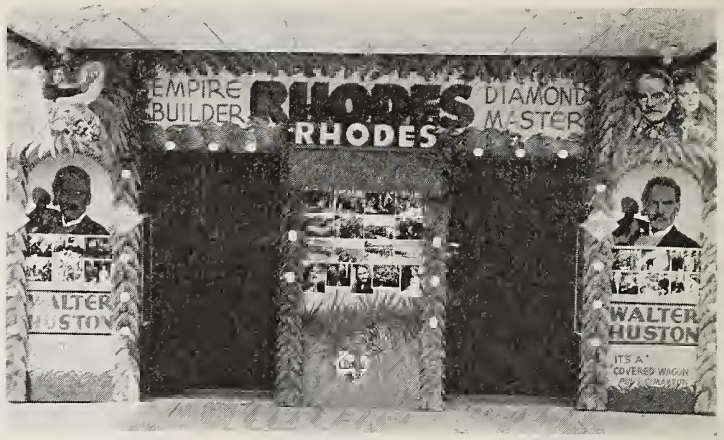
ROAD GANGSTERS. On opening day of "Road Gang" at the Empire, San Antonio, Texas, Manager J. T. Floore, rigged up some of the house staff in stripes for a bally on the date with chains and all the other accessories. That's Floore in the center of group in background.

Dog Shop
PALACE

DOG TIEUP. As result of publicity in Sporting Goods Dealer, trade paper with wide circulation, window tieup was effected with prominent New York dog equipment store timed to appear with the showing of "Two in Revolt" at the Palace, on Broadway. Manager Ray Connor arranged the tiein.

BEXLEY
SUTTER'S GOLD

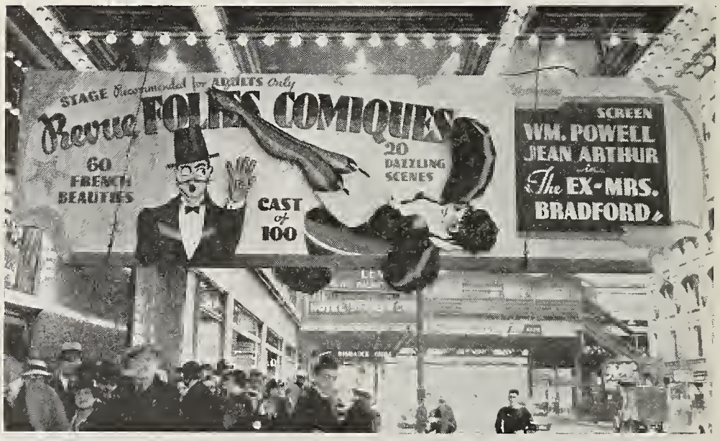
COVERED WAGON. The old-time covered wagon is being used vigorously on campaigns for "Sutter's Gold" with the latest instance coming from L. W. Hutcheon at the Bexley, Dover, Ohio. Drawn by double-team and bannered, the prairie schooner visited schools and other parts of town.


EMPIRE BUILDER
RHODES
DIAMOND MASTER
RHODES
WALTER HUSTON
WALTER HUSTON

TEXAS FRONT. Neat display on "Rhodes" at the Fair, Plainview, Texas, was the work of Manager Dennis Scalling, who stressed the African angle in his decorations and built up interest with numerous scene stills. Local popularity of Huston was also exploited.

These Three

THESE THREE COSTUMES. Neat tiein on the title for the advertising of new styles in clothing was put over in conjunction with "These Three" by Herman Cohen, United Artists' Theatre, San Francisco. Window was given over to showing of "threes" in clothes hooked neatly to the picture advertising.


STAGE Recommended for ADULTS Only
Revue FOLIES COMIQUES
60 FRENCH BEAUTIES
20 DAZZLING SCENES
CAST of 100
SCREEN
WM. POWELL
JEAN ARTHUR
The EX-MRS. BRADFORD

MECHANICAL GIRDER. For date on "Follies Comique" at the Palace, Chicago, RKO publicist John Joseph rigged up animation under marquee whereby girl's legs move from hips and man's hand moves across his shocked face. Flittered and highly-colored, it stopped the folks passing by.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variatitle denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are protions also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after duction numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36
Revolt of the Zombies	Dorothy Stone-Dean Jagger	May 20,'36†	60	June 13,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		July 15,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36†		
Robin Hood, Jr.		Aug. 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	June 15,'36†		
Tundra	Del Cambre	July 1,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		Aug. 1,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady In Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin D'Brien-Moore-Donald Cook	Dec. 15†	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Luck	Patricia Farr-Wm. Bakewell			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather In Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†		
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Denfender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86	May 23,'36
Lady of Secrets	Ruth Chatterton-Dtto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	77	Nov. 16
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
Too Tough to Kill	Victor Jory-Sally D'Neill	Nov. 23†	[illegible]	
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†	64	
(See "In the Cutting Room," May 23,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea			
Blackmailer	William Gargan-Florence Rice	July 10,'36†		
(See "In the Cutting Room," Mar. 28,'36.)				
Craig's Wife	John Boles-Rosalind Russell			
Fighter, The	James Dunn-June Clayworth			
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe	Edward Arnold-Joan Perry		72	
(See "Fer de Lance," "In the Cutting Room," May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Outlaws of Palouse				
Shakedown	Lew Ayres-Joan Perry	July 17,'36†		
Theodora Goes Wild	Irene Dunne			
There Goes the Bride	Chester Morris-Fay Wray			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lacri Deveny	Sept. 10,'36	80	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36	84	
Kliou, the Killer	Technicolor	Oct. 1,'36	60	June 1
L'Equippage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961 (Exploitation: June 13,'36, p. 123.)	Edw. G. Robinson-Joan Blondell	June 6,'36†	81	May 23,'36
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
Golden Arrow, The (G) 959 (Exploitation: May 16,'36, p. 85.)	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
Hearts Divided 955 (G)	Marion Davies-Dick Powell	June 20,'36†	70	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121.)	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
Shipmates Forever (G) 952 (Exploitation: Mar. 7,'36, p. 96.)	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Singing Kid, The (G) 954 (Exploitation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
White, Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91	June 6,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 1,'36†	63	May 23,'36
China Clipper 957	Pat O'Brien-Beverly Roberts	Aug. 15,'36		
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68	June 20,'36
God's Country and the Woman	Bette Davis-George Brent			
Let's Pretend	Ruby Keeler-James Melton			
Love Begins at Twenty (G) 962	Warren Hull-Patricia Ellis	Aug. 22,'36	72	May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe (See "In The Cutting Room," June 20,'36.)	Joe E. Brown-Carol Hughes			
Shrinking Violet	Ross Alexander-June Travis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck (See "In the Cutting Room," June 6,'36.)	Joan Blondell-Dick Powell			
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57	May 23,'36

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helon Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula '	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G) 3514 (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
His Majesty's Pyjamas (A) 3623 (Reviewed under the title, "Love in Exile.")	Clive Brook-Helen Vinson-Mary Carlisle		78	May 30,'36
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)	Nova Pilbeam-Cedric Hardwicke		80	May 16,'36
Paris Love Song	Jessie Matthews			
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre		83	May 23,'36
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon	Aug. 15,'36	66	
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64	Feb. 15,'36
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
Easy Money	Onslow Stevens-Kay Linaker	June 15,'36†	66½	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Lady Luck	Patricia Farr—Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20, 36†	61	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Riding Avenger	Hoot Gibson	June 15,'36†	57	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	57	Mar. 28,'36
She-Devil Island	C. Guerrero-J. J. Martinez Casado	June 1,'36†	63	
Southern Maid, A	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†	75	
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59½	
West of Nevada	Rex Bell	June 22,'36†	59	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36	63	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65	Oct. 14,'33
Song of the Scarlet Flower	Swedish	June 15,'36	80	
Voice of India	Hoefler Expedition	Aug. 1,'36	70	
Womanhood	Eve Gray-Esmond Knight		60	

(THE RELEASE CHART--CONT'D)

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Hat	Frank Luther-Dorothy Dare	June 1,'36		
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Rich Relations	Ralph Forbes-Frances Grant	May 15,'36	68	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Second Choice	Betty Burgess-Lloyd Hughes			

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A)	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
(Reviewed and released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Money	Onslow Stevens-Kay Linaker			
Murder Will Out				
Three of a Kind	Chick Chandler-Evalyn Knapp			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Ah, Wilderness! (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
(Exploitation: June 20,'36, p. 117.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,'36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36; p. 122.)				
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'38
(Exploitation: June 13,'36, p. 122.)				
Speed 852 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 8,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College 626	Walter Abel-Edith Atwater	June 19,'36†		
(See "In the Cutting Room," June 13,'36.)				
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil Doll, The	Lionel Barrymore-M. O'Sullivan	July 17,'36†		
(See "In the Cutting Room," June 6,'36.)				
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart	Aug. 21,'36		
Great Ziegfeld, The (G)	William Powell-Myrna Loy-Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)				
His Brother's Wife	Robt. Taylor-Barbara Stanwyck	Aug. 14,'36		
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Old Hutch	Wallace Beery-Cecilia Parker	Aug. 7,'36		
Our Relations	Laurel and Hardy			
Piccadilly Jim	Robt. Montgomery-Madge Evans	July 31,'36		
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 26,'36†	111	
(See "In the Cutting Room," Apr. 4,'36.)				
Suzy 518	Jean Harlow-Franchot Tone	July 10,'36†		
(See "In the Cutting Room," June 13,'36.)				
Sworn Enemy	Robert Young-Florence Rice			
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			
Woman Are Trouble (G)	Stuart Erwin-Florence Rice		*60	June 20,'38

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
(Exploitation: June 6,'36, p. 121.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Early to Bed 3560	Charles Ruggles-Mary Boland	June 5,'36†	73	
(See "In the Cutting Room," May 2,'36.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'38
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girls of the Ozarks, The (G) 3561	Virginia Weidler-G. Erickson	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76	May 16,'36
Return of Sophie Lang, the (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	*68	June 20,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118.)				
Three Cheers for Love	Eleanore Whitney-Robt. Cummings	June 26,'36†		
(See "In the Cutting Room," June 13,'36.)				
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36. p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
General Died at Dawn, The	Gary Cooper-Madeleine Carroll			
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 10,'36†		
Hollywood Boulevard	John Halliday-Robt. Cummings			
Johnny Gets His Gun	Ralph Bellamy-Katherine Locke			
Lady Be Careful	Lew Ayres-Mary Carlisle			
My American Wife	Francis Lederer-Ann Sothern			
Rhythm on the Range	Bing Crosby-Frances Farmer	July 31,'36†		
Son Comes Home, A	Mary Boland-Donald Woods	July 31,'36†		
Spendthrift (G)	Henry Fonda-Pat Paterson	July 17,'36†	*78	June 20',36
Texas Rangers, The	Fred MacMurray-Jean Parker			
Valiant Is the Word for Carrie	Gladys George-Arline Judge			
Yours for the Asking	George Raft - Dolores Costello Barrymore	July 24,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luna Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Crime of Doctor Crespi, The 3504	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525	Ben Lyon-Jean Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec. 2†	61	
(See "In the Cutting Room," Oct. 5.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36†	66	May 23,'36
(Exploitation: May 30,'36, p. 85.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars 3573	Gene Autry-Dorothy Dix	June 22,'36†		
(See "In the Cutting Room," May 16,'36.)				
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65	Apr. 25,'36
Hitch Hike Lady (G) 3509	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 18,'36, p .76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverel	Jan. 20,'36†	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36†		
(See "In the Cutting Room," May 2,'36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
Navy Born	William Gargan-Claire Dodd	June 15,'36†		
(See "In the Cutting Room," May 2,'36.)				
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Down to the Sea	Russell Hardie-Ann Rutherford			
(See "Beneath the Seas," "In the Cutting Room," May 30,'36.)				
Follow Your Heart	Marion Talley-Michael Bartlett			
Gentleman from Louisiana, The	Eddie Quillan-Charlotte Henry			
Hearts in Bondage (G)	James Dunn-Mae Clarke	Aug. 15,'36	*70	June 6,'36
Ticket to Paradise 3508	Roger Pryor-Wendy Barrie	July 10,'36†		
(See "In the Cutting Room," May 30,'36.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36†		
(See "In the Cutting Room," May 23,36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26,'36†		
(See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36†	85	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36†	81	May 2,'36
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96; June 13,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 129, 130.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 822	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 18	96	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36†	*73	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	68	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G). 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride Walks Out, The 631	Barbara Stanwyck-G. Raymond	July 10,'36†		
(See "Marry the Girl," "In the Cutting Room," May 30,'36.)				
Grand Jury	John Arledge-Louise Latimer			
I Won't Dance (tent. title)	Fred Astaire-Ginger Rogers			
(See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)				
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss 632	Anne Shirley-John Beal	July 17,'36†		
(See "In the Cutting Room," May 23,'36.)				
Mummy's Boys	Wheeler and Woolsey			
(See "In the Cutting Room," June 20,'36)				

STATE·RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele			
Everyman's Law	Johnny Mack Brown			
Last of the Warrens	Bob Steele			
Law Rides, The	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* 650	Geo. O'Brien-Polly Ann Young	July 3,'36†		
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee, (A)* 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets-Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,36, p. 86 June 6,'36, p. 124.)				
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74	Apr. 18,'36
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	June 17,'36†	*62	June 20,'36
Human Cargo* (G). 652	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody" (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72	May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29†	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 28
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Rrien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79	May 30,'36
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sins of Man (G) 648	Jean Hersholt-Done Ameche	June 19,'36†	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Aisle* 656	Brian Donlevy-Gloria Stuart	July 24,'36†		
As You Like It	Eliz. Bergner-Laurence Olivier			
(See production article, June 13,'36, p. 16.)				
Bowery Princess, The*	Shirley Temple-Frank Morgan			
Charlie Chan at the Race Track*	Warner Oland-Helen Wood			
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	July 17,'36†	*75	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36†	57	May 30,'36
(See "In the Cutting Room," May 23,36.)				
Girls' Dormitory	Ruth Chatterton-Herbert Marshall-Simone Simon			
(See "In the Cutting Room," June 13,'36.)				
Holy Lie, The	Jane Darwell-Claire Trevor			
Pepper*	Jane Withers-Irvin S. Cobb			
(See "In the Cutting Room," June 20,'36.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
Ramona	Loretta Young-Don Ameche			
Road to Glory, The (G)	Fredric March-Warner Baxter-Lionel Barrymore-June Lang		101	June 6,'36
Sing, Baby, Sing	Alice Faye-Adolphe Menjou			
To Mary—With Love	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," June 20,'36.)				
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room," May 2,'36.)				

[Asterisk (*) denotes Fox Pictures, Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Explitaotion: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36 p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 84; May 16,'36, p. 82; May 30,'36; pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
(Exploitation: June 13,'36, p. 122.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come and Get It	Edward Arnold-Frances Farmer			
Dodsworth	Walter Huston-Ruth Chatterton			
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
(See production article, June 6,'36, p. 14.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76	Nov. 30
Last of the Mohicans, The	Randolph Scott-Heather Angel. Bruce Cabot-Binnie Barnes			
Man Who Could Work Miracles, The	Roland Young			
World Is Mine, The	Nino Martini-Ida Lupino			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Dangerous Waters (G) 9032	Jack Holt-Robert Armstreng	Feb. 3,'36†	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	70	May 9,'36
(Exploitation: June 20,'36, p. 120.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marlon	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool 9033	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole! 9036	Ann Preston-Henry Hunter	June 14,'36†		
(See "In the Cutting Room," May 9,'36.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans			
Crash Donovan 9031	Jack Holt-Nan Gray	July 12,'36†		
(See "In the Cutting Room," May 30,'36.)				
My Man Godfrey (G)	William Powell-Carole Lombard	Aug. 30,'36†	*95	June 20,'36
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug. 9,'36		
Ride 'Em, Cowboy	Buck Jones-Luana Walters			
Two in a Crowd	Joel McCrea-Joan Bennett	Aug. 23,'36		
Yellowstone		July 26,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service				
Prison Shadows	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25.'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'38
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'38
(Exploitation: May 2,'36, p. 92.)				
Sons O'Guns (G) 911	Joe. E. Brown-Joan Blondell	May 30,'36†	79	May 2,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	*138	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Tiger, The	Barton MacLane-June Travis			
Blood Lines	Patricia Ellis-Dennis Moore			
(See "In the Cutting Room," May 30,'36.)				
Cain and Mabel	Marion Davies-Clark Gable			
Cave In	Jean Muir-Barton MacLane			
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Give Me Your Heart	Kay Francis-George Brent			
(See "I Give My Heart," "In the Cutting Room," June 13,'36.)				
Green Light	Errol Flynn-O. De Havilland			
Green Pastures, The (G)	Rex Ingram		93	May 30,'36
(See production article, May 2,'36, p. 16.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Hot Money 926	Ross Alexander-Beverly Roberts	July 18,'36†	68	
(See "In the Cutting Room, May 2,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sendergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 1,'36†	60	May 16,'36
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118.)				
Mistress of Fashion	Kay Francis-Claude Rains			
Pony Express Rider	Dick Foran-Marjorie Weaver			
Public Enemy's Wife 913	Pat O'Brien-Margaret Lindsay	July 25,'36†		
(See "In the Cutting Room," May 30,'36.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36†		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim	Pat O'Brien-Henry Fonda			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
Trailin' West	Dick Foran-Paula Stone			
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				
Way for a Pirate	Guy Kibbee-Sybil Jason			
(See "In the Cutting Room," June 20,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lillian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'38	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7
Little Boy Blue	July 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	6½
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)	June 20,'36†	
Disorder in the Court (3 Stooges)	May 30,'36†	17
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
It Always Happens Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)		
Peppery Salt, The Andy Clyde	May 15,'36†	18
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms	June 24,'36†	
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm	May 15,'36†	10
Hunters' Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Stop, Look and Guess	Mar. 9,'36†	10
Thrills with Daredevils	Mar. 19,'36†	10
Sport Magic	June 13,'36†	9½
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics	June 27,'36†	
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles	June 5,'36†	7
Scrappy's Pony	Mar. 16,'36†	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	10
No. 11—	June 26,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Bashful Buddies	Aug. 14,'36	2 rls.
It Happened All Right	May 15,'36†	19
Peaceful Relations	June 19,'36†	2 rls.
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36†	11
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Going Native	Aug. 28,'36	11
Hillbilly Love	Oct. 11†	11
Ring Goes 'Round, The	Aug. 21,'36	10
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Giv'Im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 2-,'36†	6
Barnyard Amateurs	Mar. 6,'36†	6
Busy Bee, The	May 29,'36†	6
Circus Days	Sept. 6†	6
Farmer Al Falfa in the Hot Spell	July 10,'36†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Kiko and the Honey Bears	Aug. 21,'36†	6
Kiko the Kangaroo	July 31,'36†	1 rl.
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Puddy the Pup and the Gypsies	July 24,'36†	1 rl.
Rolling Stones	May 1,'36†	6
Sailors' Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TOPNOTCH COMEDIES		
Happy Heels	Aug. 1,'36	2 rls.
Parked in Paree	Aug. 28,'36	2 rls.
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	9
Feminine Form	Aug. 7,'36	1 rl.
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Oct. 12†	1 rl.
No. 2	Nov. 26†	1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks	Nov. 15†	8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Sport of Flying	Aug. 1,'36	12
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
St. Helena and Its Man of Destiny	May 16,'36†	8
Victoria and Vancouver	Jan. 25,'36†	9

(THE RELEASE CHART--CONT'D)

HARMAN-IZING

(Happy Harmonies)

Title	Rel. Date	Min.
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
21—Two Little Pups	Apr. 4,'36†	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TODD-KELLY

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36†	20
Hill Tillies	Apr. 4,'36†	18
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29'36†	20
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan 31,'36†	7
Henry, The Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†	1 rl.
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9
Time for Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36†	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Fashions Ina Ray Hutton and her Melodears	July 3,'36†	1 rl.
Music in the Morgan Manner Russ Morgan and Orch.	June 12,'36†	
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10—Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—	June 19,'36†	
No. 13—	July 17,'36†	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions in Love	July 24,'36†	1 rl.
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†	1 rl.
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
No. 6	July 17,'36†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The The Westerners	July 24,'36†	1 rl.
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36†	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Junmping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5,	20½
Gasoloons	Jan. 3,'26†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me To Sleep	May 17	20
Will Power	Mar. 6,'36†	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'36†	9

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Wholesailing Along	May 29,'36†	17

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Quebec	Aug. 2	9½

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

AL BONDY

(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		8

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		18

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9
21. Through the Mirror	June 18,'36†	9
22. Moving Day		9
23. Mickey's Rival		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves	May 27,'36†	10

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	
No. 25	Aug. 3,'36	
No. 26	Aug. 17,'36	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36	
No. 25—Novelty	Aug. 10,'36	
No. 26—Novelty	Aug. 24,'36	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jene and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	2 rls.
Good Old Plumbertime, The Johnny Berkos	July 11,'36†	

BROADWAY BREVITIES

Title	Rel. Date	Min.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deene Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brandel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	1 rl.
No. 22—Porky's Pet	July 11,'36†	

MELODY MASTERS

Title	Rel. Date	Min.
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 14,'36†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 22—When I Yoo Hoo	June 27,'36†	
No. 23—I Love to Singa	July 18,'36†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.

PEPPER POT

Title	Rel. Date	Min.
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.

SERIALS

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Title	Rel. Date	Min.
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty (15 Episodes)		
Robinson Crusoe Mala		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The Robert Livingston-Kay Hughes		

STAGE and SCREEN
(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The (15 episodes)	Aug. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Phantom Rider Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams—Jean Rogers	Oct. 21†	20 (each)

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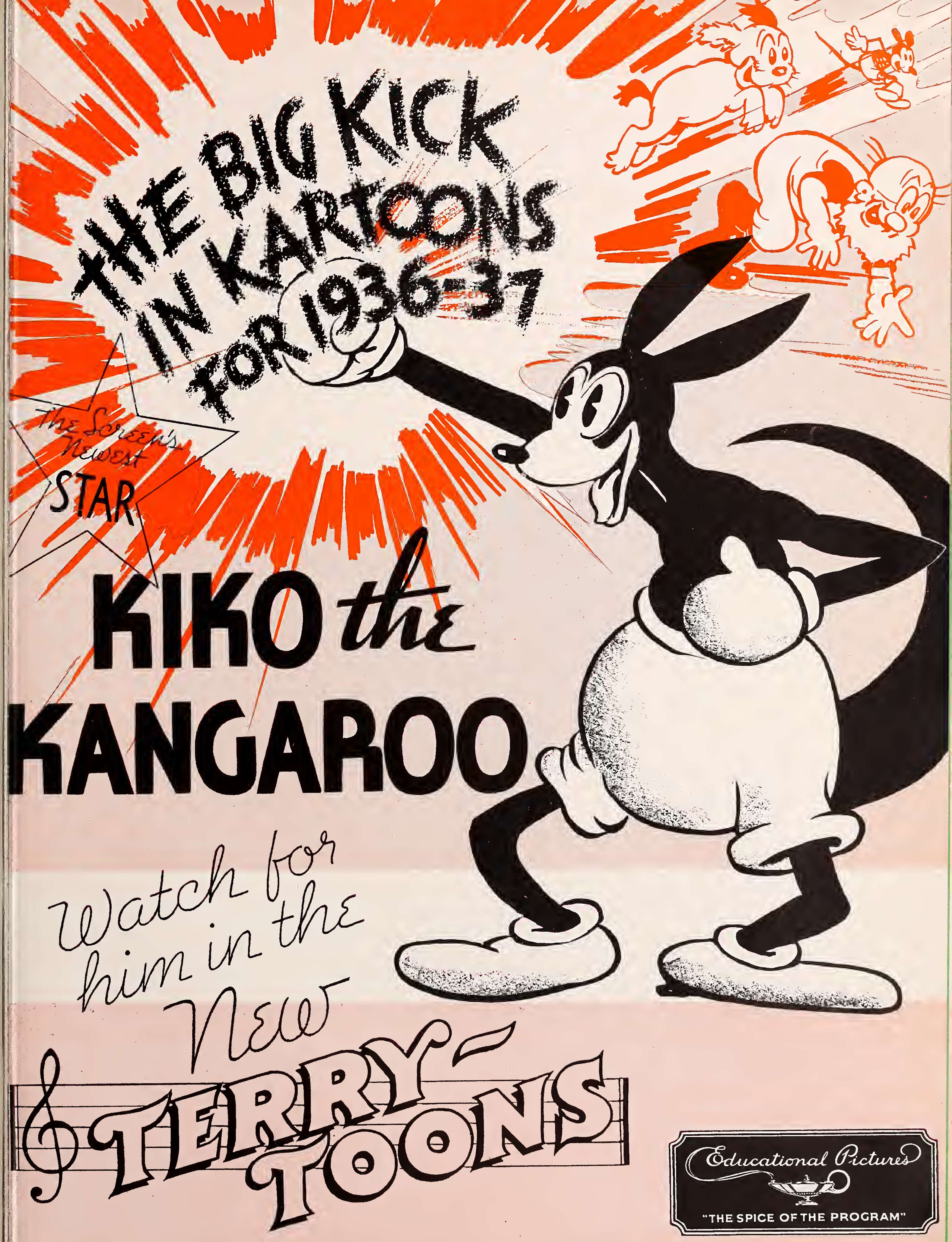
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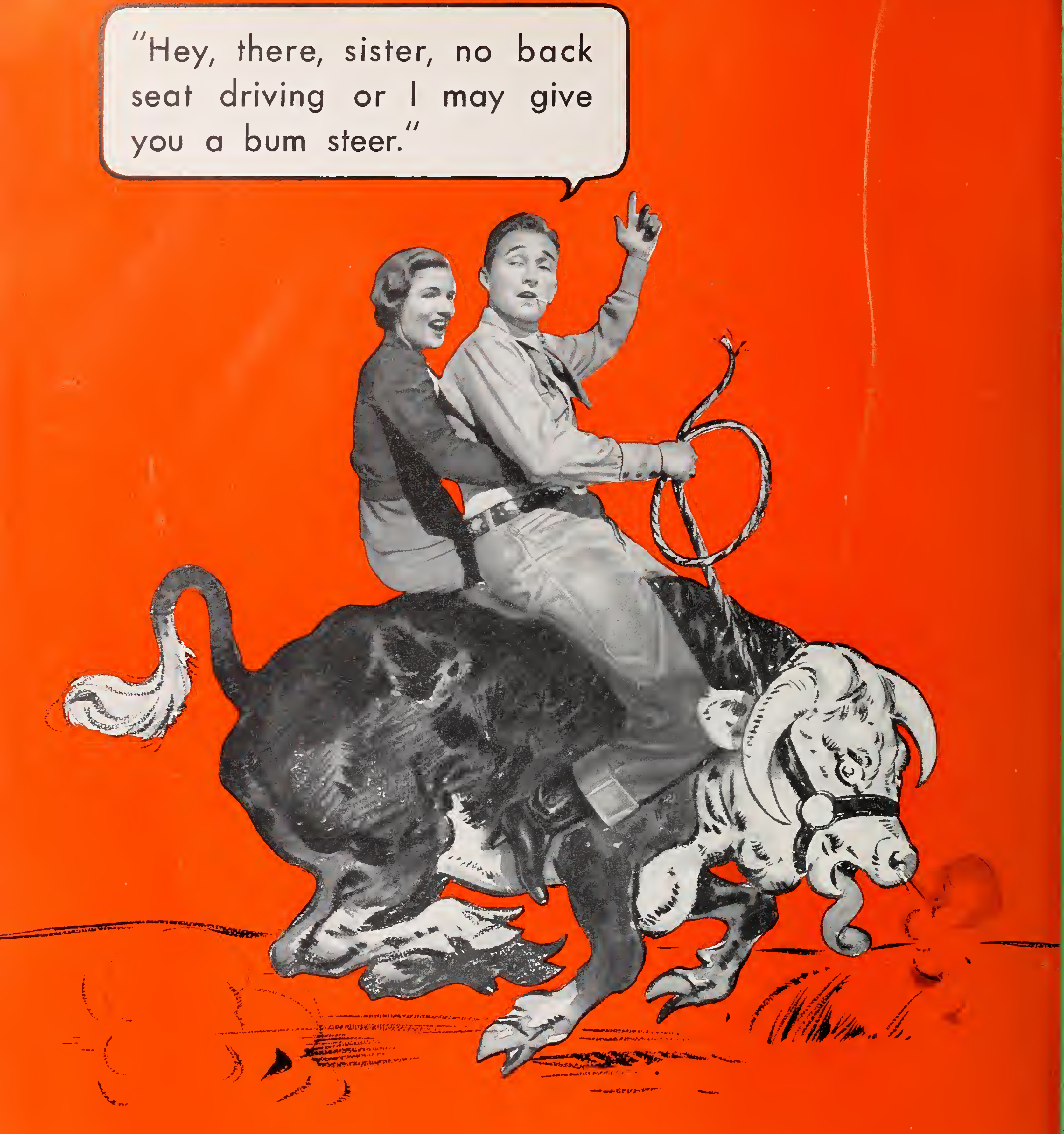

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A Paramount Picture

MOTION PICTURE HERALD

Better Theatres

IN THIS ISSUE: The latest of the drive-in theatres, with pertinent notes upon others of the species. . . Instruction from J. T. Knight, Jr., on the installation and maintenance of terrazzo flooring and interior marble. . . And Leo T. Parker examines the relative safety and convenience of individual, partnership and corporate ownership of theatre properties. . . Also, two new theatres of modern design but distinctive plans, described in word and picture. . . While J. K. Elderkin examines some peculiarities of the suprex arc which have puzzled many projectionists. . . these features in addition to news and departments.

JUNE 27, 1936

In Two Sections — Section 2

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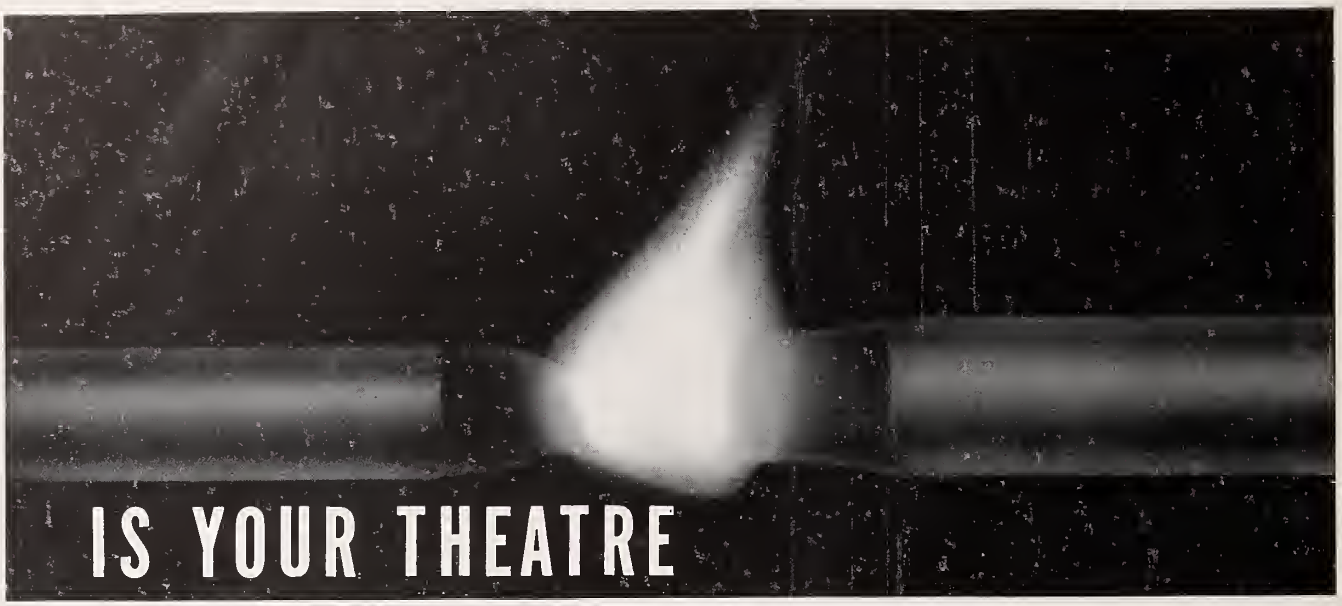

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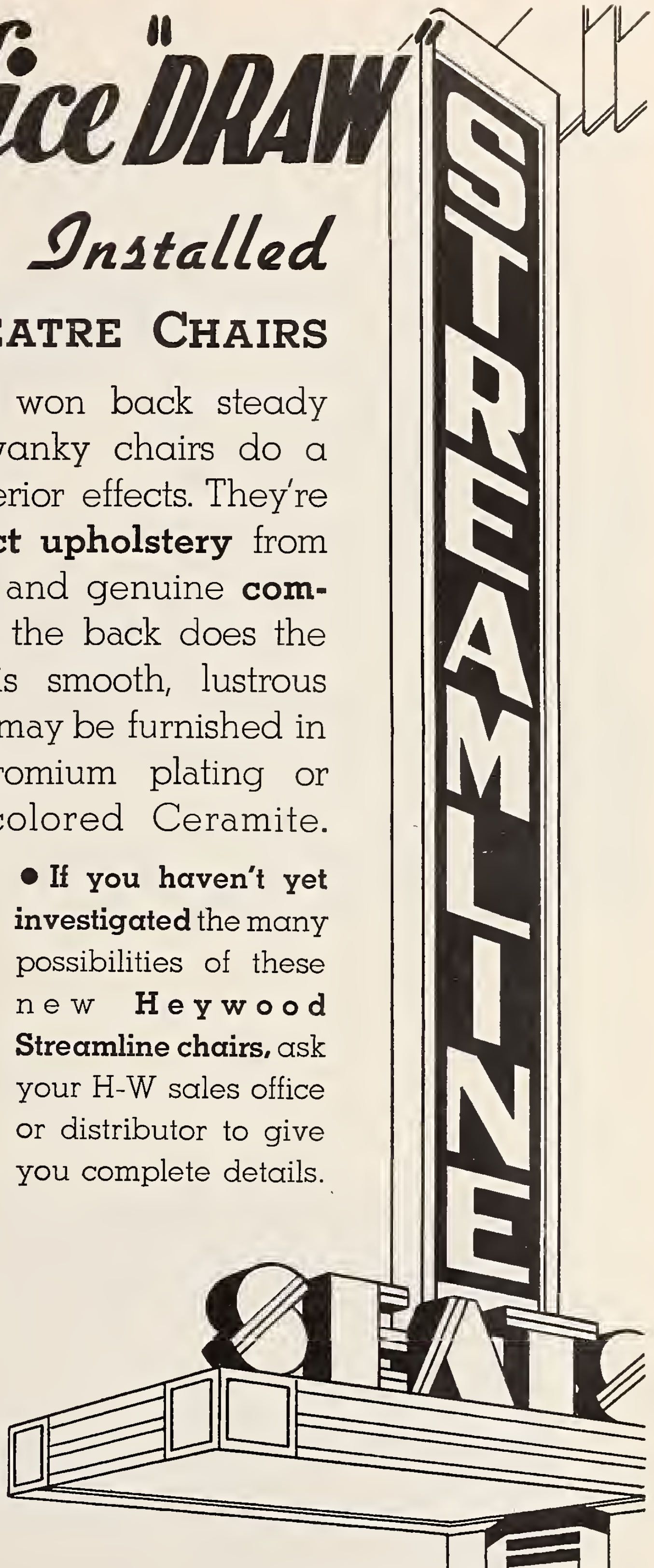

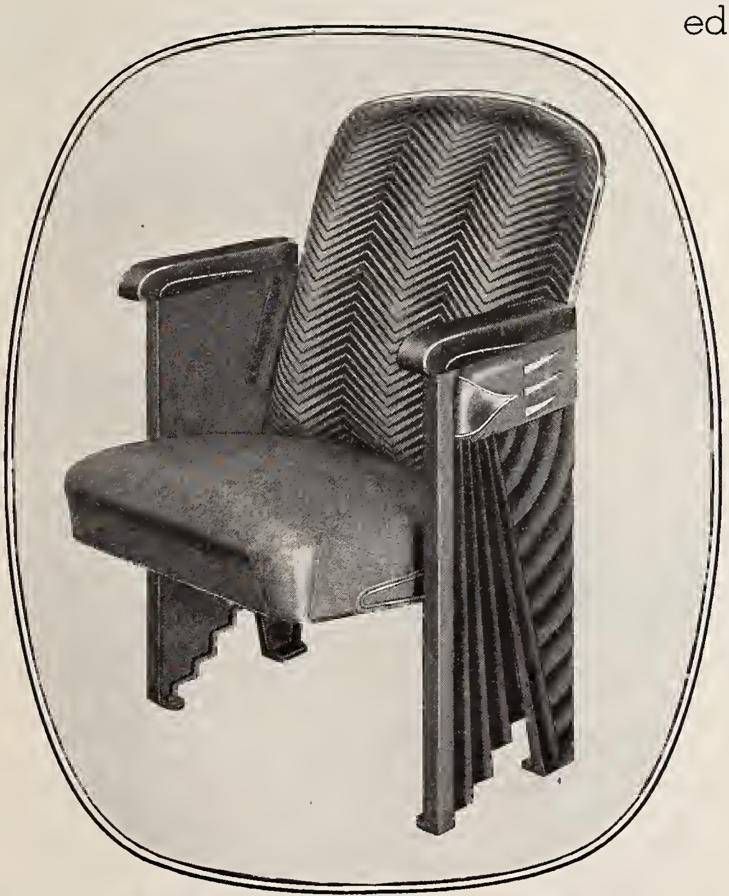

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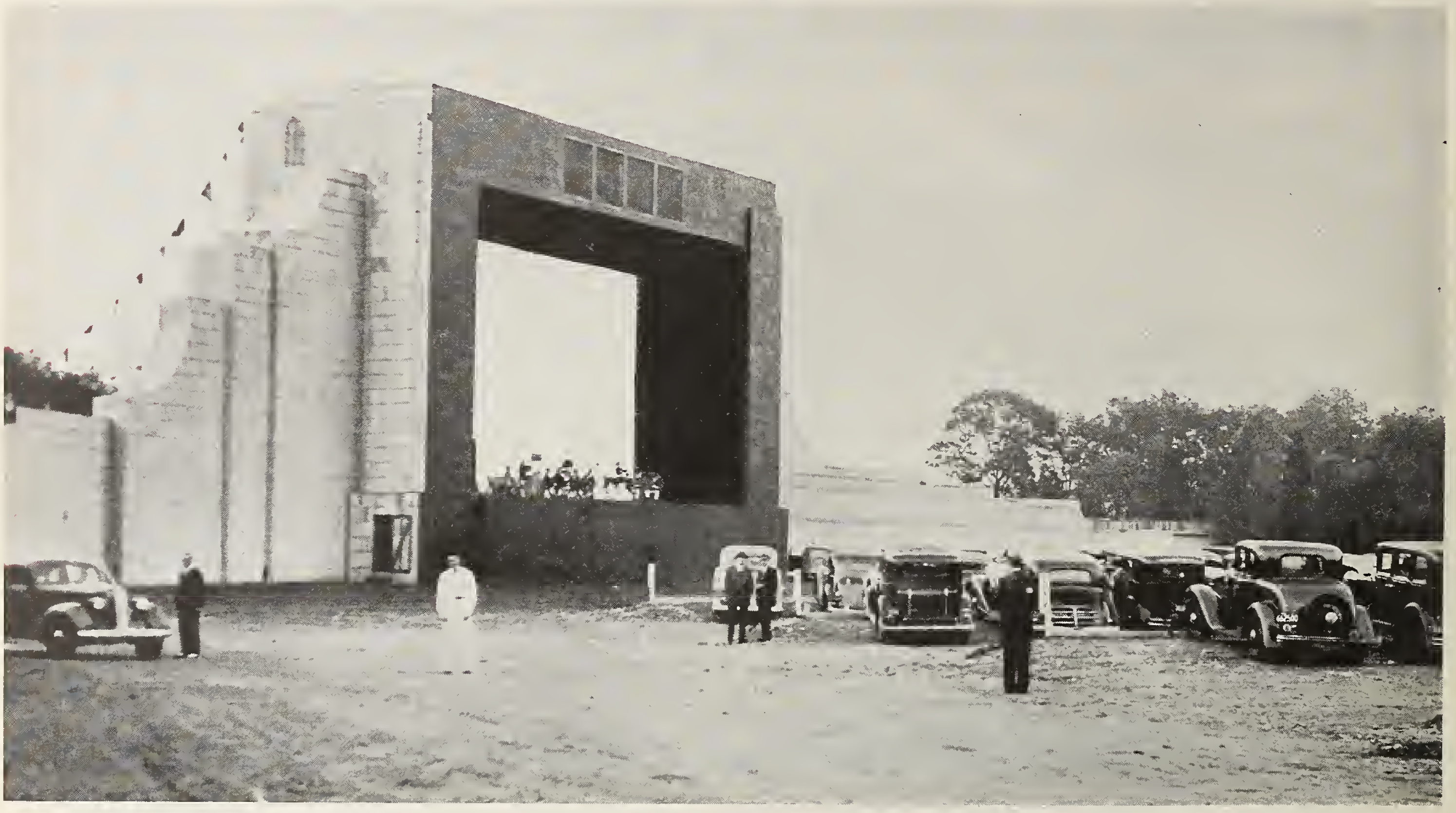

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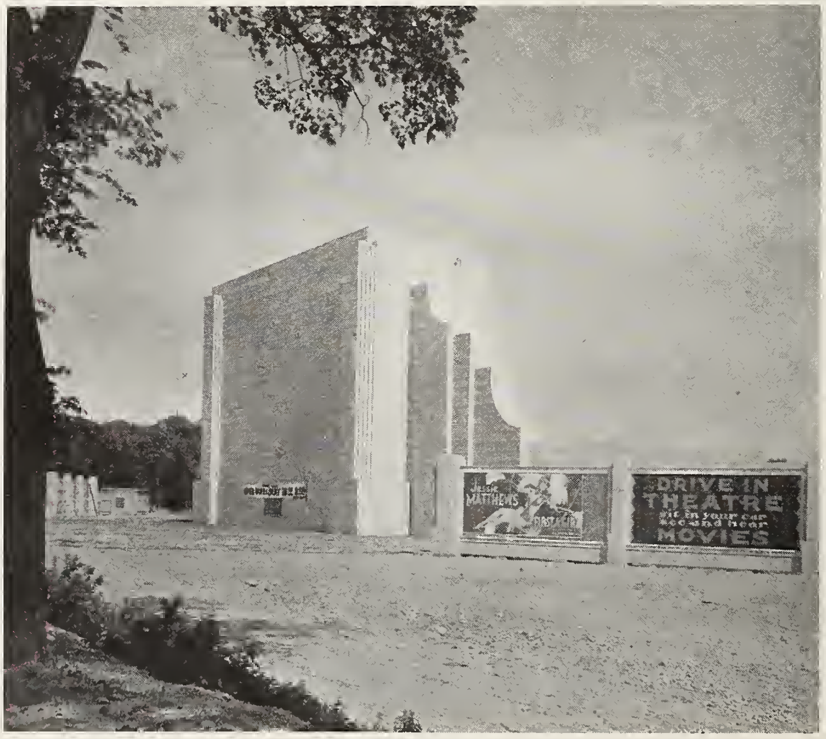
Jessie MATTHEWS
DRIVE IN THEATRE
sit in your car see and hear
MOVIES

● These views show the interior and exterior of the Weymouth Drive-In Theatre at Weymouth, Mass., near Boston, which was opened the first of June. It originally had ramps accommodating 500 cars, but two more ramps have been added. It is essentially similar to other drive-in theatres, but has certain unique characteristics, especially with respect to sound and projection provisions. It is more fully described in an article on page 8.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 123 JUNE 27, 1936 NUMBER 13

1936 Speeding Change In The Theatre Plant

REPLACEMENTS and additions being made in mechanical facilities, building repair and modernization, and construction of new theatres have reached an amount that assures the realization of a vast transformation in the physical plant of motion picture exhibition by the end of the year. Reports on this summer's activity in reconditioning, remodeling and new construction, considered in the light of similar activity during the past eighteen months, indicate that at least 65% of the nation's theatres will be substantially modernized houses or recently erected ones by 1937.

Among the equipment improvements, according to current reports, the classes of apparatus predominating are sound reproduction, projection arc lamps, and air-conditioning. Seating also holds a high place in the current modernization program.

Improvements to buildings emphasize the substitution of modern fronts for those of obsolete styles, redecoration of interior with attendant improvement in acoustic conditions, and interior reconstruction to provide better lounge facilities. Replacement of old carpeting and the installation of modern foyer and lounge furniture also appear rather prominently in the reports. In connection with air-conditioning, roof insulation is getting more attention than it formerly did.

Construction of new theatres is scattered but seems to be holding the quickened pace it set about a year ago. The modern style (or *moderne*) continues to characterize the designs in general, and the smaller capacities, ranging from 500 to 800 seats, are specified in the majority of cases. Noticeable, however, is some tendency toward a slightly larger average capacity than that obtaining a year ago, projects of capacities up to 1,400 now being less unusual. Some of the more general reports from various sections are briefly given below (others appear in ABOUT PEOPLE OF THE THEATRE, on page 16).

Construction activities in Arkansas, Tennessee and Mississippi have quickened during the last few weeks as new construction, remodeling and enlargements soared over the $200,000 mark. Two new suburban theatres are planned by Memphians. The Parkview, modernistic in design with slightly less than 1,000 seats and air-conditioned, is being erected at a cost of approximately $50,000 by Joseph Hanover.

Officials of the Rosemary theatre in Memphis, headed by Mike Cianciola, have purchased a lot on Union Avenue for a $30,000 suburban theatre. It will be modernistic in design and completely air-conditioned.

In three Memphis neighborhood theatres air-washer systems are being installed. They are the Avon, Joy and Capital.

The trend in Memphis theatre building is positively modernistic, with aluminum and tile fronts and wide marquees.

Reports from this same area include a new theatre at Oxford, Miss., to cost $25,000; another at Tupelo, Miss., and several in Arkansas. One was recently completed at Wynne, Ark., at a cost of $15,000. M. A. Lightman of Malco Chain has purchased a $7,000 lot at Tupelo as the site of a new theatre. Max Davitts of the Dixie theatre in Winona, Miss., will spend several thousand dollars installing a modern front, remodeling the interior, and enlarging the seating capacity.

In Ohio a substantial building program is in progress, in addition to an appreciable amount of modernization of both exteriors and interiors of present structures. The major building projects recently completed, now under construction or being developed for immediate action, include a new deluxe house at Lisbon, by the Manos Amusement Company of that city, recently incorporated for $200,000 by A. Manos, Toronto, Ohio; Stewart Moreland of Steubenville, and L. R. Riddle of Lisbon. A 700-seat house is to be built at Xenia, at a reported cost of $75,000, by J. L. Hatcher, of Baltimore, Ohio. Hatcher has taken a 20-year lease and will give up his present theatre holdings at nearby Baltimore.

The new Avalon is about ready to open at Marysville, Ohio. It was built by F. E. Price, Newark, Ohio, who, in connection with his brother, V. W., operates the Grand in his home town, the Strand, at Marysville, and the Mystic and Princess, at London, Ohio. The Rex Theatre Co. will remodel the recently-acquired Koehler Building at Pomeroy, Ohio, into a 600-seat house. A new house, known as the Ohio, has been opened by Schines at Marietta as another unit in their rapidly-expanding Ohio chain.

Macolino Bros., produce dealers, are erecting a new theatre at Wellsburg, W. Va., on a site recently taken over. The seating capacity will be 600. At Morganstown, W. Va., Dr. and Mrs. C. P. Church, who operate the Burt theatre, will construct a new house directly across the street from their present one. Victor Rigaumont, Pittsburgh theatre architect, pre-

WHERE PEOPLE WITH POOR HEARING LIVE

● They live everywhere, these people who are definitely hard-of-hearing. The federal government has found that they comprise 14% of the nation's 120,000,000. And they are distributed pretty consistently throughout our communities, from big cities to small towns.

Consider a town even so small as Excelsior, Minn. It has a population of only 1072, yet a single manufacturer of hearing aids has sold devices for personal every-day use to 80 of its inhabitants. There may be others who are as deafened, using devices of another make, and still others whose deafness, while not great enough to require personal aids, prevents them from hearing screen talk clearly and without strain.

There is Tonganoxie, Kan. Though it has but 1109 inhabitants, a single manufacturer has sold hearing devices to 61 of its citizens. Similar figures are available for Mt. Holly, N. Car., which has a population of only 2254, and 201 persons known to require hearing devices. And Puyallup, Wash.—population, 7094; inhabitants who have bought hearing aids from a single manufacturer, 306. For another example, Colton, Cal., where 435 of 8014 inhabitants have bought hearing devices from a single manufacturer. Apparently, severe deafness is common enough to make group hearing aids standard equipment in the motion picture theatre, now that the screen must be heard as well as seen.

We think the cost of theatre hearing aids and the potential "take" directly resulting from their installation, advises this view. To return to Excelsior, Minn.: If but 60 of its 80 citizens known to be severely deafened, went to "the movies" 40 times a year, paying an admission price of 25c, their attendance would mean $600 a year to the box office. That amount would more than pay for the equipment the first year. The motion picture's "lost legion" can be reclaimed at a profit. And let's not underestimate the value of its gratitude.—**An Editorial.**

pared the plans. The seating capacity is 500.

The Minnesota Amusement Company is building a new theatre in Rochester, Minn., and another in Mitchell, S. Dak. In Sioux Falls, S. Dak., this same firm has remodeled the old Royal; in Mankato, Minn., it has reconditioned the State. In St. Paul, the St. Clair has been remodeled throughout and air-conditioned, while in the Park and Capitol air-conditioning equipment has been installed. In Minneapolis, the Arion has been remodeled and given a new ventilating system. Other projects are also contemplated by the Minnesota Amusement Company. The Nile theatre in Minneapolis is being remodeled by Sydney Volk, the owner, and other construction and remodeling plans are under way in this area.

New theatres have been recently completed or are in the course of construction in about ten Wisconsin cities. In Beloit work has begun on a new $100,000 house to seat approximately 800. The house will be operated jointly by T. M. Ellis and C. J. Goetz. La Cross Theatres Company has begun a $50,000 renovation program at the Majestic theatre in La Crosse. When the enlarged house, to seat about 1,200 persons, reopens sometime in August, it will be known as the Wisconsin. In the same city, Welworth Theatres has announced plans for a 1100-seat house to be ready about September 1.

Remodeling and refurbishing in the Kansas City area have been well above last year's mark. Summers in this territory have become, since the droughts set in four or five years ago, very severe, and for long periods the mercury has been climbing to 100 or above day after day. Consequently, theatres without air-conditioning have faced a constantly dwindling return during the summer months. This has stimulated air conditioning equipment sales. However sales have been mostly of air washers and blowers. The more expensive types of air conditioning equipment, while moving, are doing so slowly. Remodeling and refurbishing jobs are small but numerous.

The most ambitious remodeling program reported in recent weeks is that of Fanchon & Marco in St. Louis. About $1,000,000 will be spent in remodeling the Missouri, Ambassador, Grand Central, Rialto, Orpheum and High-Pointe. John Eberson is the architect engaged to effect the changes.

A $100,000 program has been started by the Jefferson Amusement Company in Port Arthur, Tex. The Strand will be given a new front, new lobby and larger stage, and air-conditioning equipment will be installed. The Pearce will also be extensively remodeled. This circuit is constructing a new theatre, the Peoples, in the same city.

Many New Devices Among Dealer Exhibits

THE SIXTH annual convention of the Independent Theatre Supply Dealers Association in Chicago early this month broke all records from the standpoint of manufacturers represented. More than 40 prominent makers of theatre equipment were present at the meeting and displayed their wares. It was necessary for both the East and West Lounges of the Edgewater Beach Hotel to be converted into display rooms for the many exhibits. Previous years have found one of these rooms ample for the exhibition.

Many new developments in theatre equipment were shown at the convention and experts were on hand to demonstrate and show the new devices. Maurice Goldberg, head of the *GoldE Manufacturing Company,* had a large booth where he displayed the new GoldE Model H automatic rewind, the GoldE Rainbo motion color spotlight, the GoldE Stereopticon, a new 1,000-watt spotlight and other products. The motion color spotlight and the GoldE automatic rewind attracted particular attention.

G. J. Kalwitz, Joe Truitt and Tom Brown of the *Autovent Fan & Blower Company* of Chicago, had a display for the first time in a number of years. The *G-M Laboratories, Inc.,* had a large display of electrical appliances which included their suspended coil D'Arsonval galvanometers, Visitron photoelectric cells and numerous other products. As usual, the *National Carbon Company* had an interesting exhibit. W. C. Kunzeman and E. R. Geib were in charge.

Mr. and Mrs. Sam Kaplan of the *Kapland Manufacturing Company* of New York, displayed their latest types of projection equipment. Another who had projection equipment on display was Karl Brenkert of the *Brenkert Light and Projection Company,* of Detroit who had one of his Enarc lamps mounted on a revolving pedestal, spotlighted.

• • •

FEATURES OF THIS ISSUE

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CONTRIBUTING CONSULTANTS

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Physical Operation	Architectural Form

The *C. S. Ashcraft Manufacturing Corporation,* of Long Island City, had on display the new Ashcraft copper oxide rectifier for two suprex arcs. C. A. Ashcraft and Mary Ashcraft represented the company.

M. A. Summerour of *Summerour & Devine, Inc.,* Kansas City, was a newcomer to the convention. His new product, a lighting system called Color-Glow, elicited much favorable comment and created a wide interest among dealers. This lighting system offers a changeable color system for theatre lighting.

Prominent was the booth of the *Wenzel Company* of Chicago. This concern displayed new universal base for projectors, their Model 17-S amplifiers in both the single and dual channel types, also a number of carbon savers and film splicing machines. Max Wenzel was present to answer queries regarding this equipment.

M. F. Klicpera was the representative of the *Operadio Company* of St. Charles, Ill. He demonstrated their new Model 250 dual channel theatre amplifier with matched speaker. Horn baffles and speaker units were also shown.

R. E. Wilson was the representative of *Best Devices, Inc.,* of Cleveland, displaying a variety of spotlights. The Best "Wonder" spotlight was featured. The *Imperial Electric Company* exhibited motor-generators in several sizes and types.

Theatre chairs of late design were shown by three companies. The *International Seat Corporation* of Union City, Ind., was represented by J. George Fineberg. William Gedris, was in charge of the display for the *Ideal Seating Company* of Grand Rapids, Mich., and C. E. Phillips of North Manchester, Ind., represented the *Peabody Seating Company.*

The *Forest Mfg. Corp.,* of Belleville, N. J., displayed their motor changeovers, mercury foot switch, and copper oxide rectifiers. J. K. Elderkin had charge of the showing. The *Garver Electric Company* was another concern displaying rectifiers. F. Garver represented his concern at the convention.

The *DaLite Screen Company* was represented by J. C. Heck, head of the company, and C. H. Roessner. *Herman* and *W. C. DeVry* shared space with DaLite and showed their camera equipment and various other products.

Theatre furniture was shown to the conventioneers by the *Lloyd Manufacturing Company* of Menominee, Mich. C. B. Dalrymple and A. McGill had charge of the display, which featured a smart array of modern lounge and foyer furniture.

R. P. Bedore of the *Chicago Cinema Products Company,* was on hand to represent his firm and show their line of equipment.

Century motor-generators were dis-

Members of the Independent Theatre Supply Dealers Association and guests at the annual convention banquet at the Edgewater Beach Hotel in Chicago.

played under the supervision of F. L. Slade.

The *Baldor Electric Company,* with George Schock in charge, displayed their Rect-O-Lite rectifiers in several types.

The Rex Airate unit, made by *Air Controls, Inc.,* of Cleveland, was demonstrated by J. Paul Kraft. From Denver came Jacob Goldberg to take charge of the display for the *Goldberg Brothers,* makers of projector appliances and film rewinders. The Goldberg aluminum sound reel, which has the new inside lock and comes in both 1,000- and 2,000-foot sizes, got a great deal of attention. Mrs. Rueschle of Rochester, N. Y. represented the *LeRoy Sound Equipment Company,* makers of soundheads and other sound equipment.

Shown in bright colors and in modern streamline designs, the *Motiograph* projectors formed one of the more impressive displays at the convention. Walter Hirshfeld, Leo Daniels, Ray Sherman, C. C. Lade, J. A. and W. R. Howell were in attendance at the Motiograph booth.

Oscar Neu of New York was on hand as usual to greet his many friends and show them the latest in *Neumade* projection room equipment. The *Viking Air Conditioning Corporation* of Chicago, had on display some of the equipment which is part of their Cir-Cool-ator. E. J. Vallen of the *Vallen Company* of Akron, displayed and demonstrated recent developments in curtain controls and tracks.

Harry Strong and Lee White of the *Strong Electric Company* were on hand to show the Strong Mogul projection lamp and other forms of electrical equipment.

Among the newcomers to the dealer convention was the *Universal Welding Company* of Pittsburgh, which was represented by John Kulen, local executive. Mr. Kulen displayed various pieces of the Eweldco theatre furniture line.

The Largen sound system, with its gyroscopic filter, was shown at the meeting by the *Scott-Ballantyne Company* of Omaha. R. H. Stahl was in charge of this display.

A wide range of bulbs of all types and sizes were displayed by the *Tele-Radio Corporation* of Newark, N. J. J. A. Frucht was in charge of this display, which featured the Gordos rectifier bulbs. *Universal Electric Welding Company* of Long Island City, was represented by Miss L. S. Lackman. This company featured a number of welded wire reels. The *Continental Electric Company,* with Richard Smiley in charge, exhibited its Cetron photocell. *Edward H. Wolk,* Chicago equipment dealer and manufacturer, exhibited a variety of projection apparatus.

Coin changing machines were displayed by the *Universal Stamping Machine Company* of Chicago, with A. M. Pollock on hand to handle inquiries. The *General Register Corporation* of New York, had a large display of Master Gold Seal ticket registers on display, featuring the new models recently brought out.

Syncrofilm projectors in several models were displayed by the *Weber Machine Company,* with C. H. Weber in charge. The latest type shown was a semi-portable sound projector.

F. J. Nuber, representative of the *Dictograph Company,* was in charge of that company's exhibit of Acousticon hearing aids.

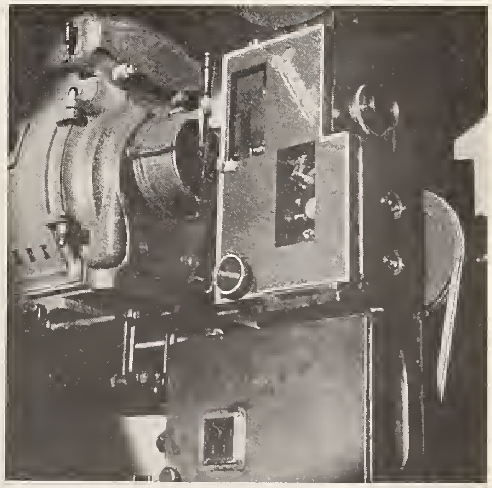
D. S. Hill of Chicago, represented the *Supreme Instruments Corp.,* which displayed testing devices. The Supreme 385 automatic tube tester was a recent development displayed.

Following the final session of the convention which ended June 8, the executive members of the organization held a special meeting behind closed doors to lay plans for the coming year. Those attending the meeting were H. W. Graham of Denver, newly elected president; K. R. Douglas, of Boston, re-elected vice-president; J. E. Robin, executive-secretary, of New York; W. J. Katz, of New York, treasurer; and George McArthur of Detroit, J. C. Hornstein, of New York, A. F. Morrone of Pittsburgh, and B. F. Shearer of Seattle, directors. Questions of policy were considered with respect to the formation of other theatre supply dealers groups, such as that being promoted by George De Kruif.

New 35-Millimeter Unit Sound Projector

A PROFESSIONAL 35-millimeter projector combining both projector mechanism and soundhead in a unit so designed that it can be mounted on a Powers 6-B base, has been brought out by the Weber Machine Corporation of Rochester, N. Y. Features of the design are:

Adjustable tension on film shoes, intermittent removable as a complete unit, intermittent parts such as cam and star of standard type, gate readily removable for cleaning the aperature; framing knob on the front of the machine, case and parts of aluminum copper alloy castings; all shafts running in bronze bushings.



The casework is finished in black crackle enamel and polished chrome plate.

These Drive-In Theatres, or Movies Through a Windshield

● Commenting descriptively upon a quaint method of exposing Americans to motion picture entertainment, with special reference to its latest example

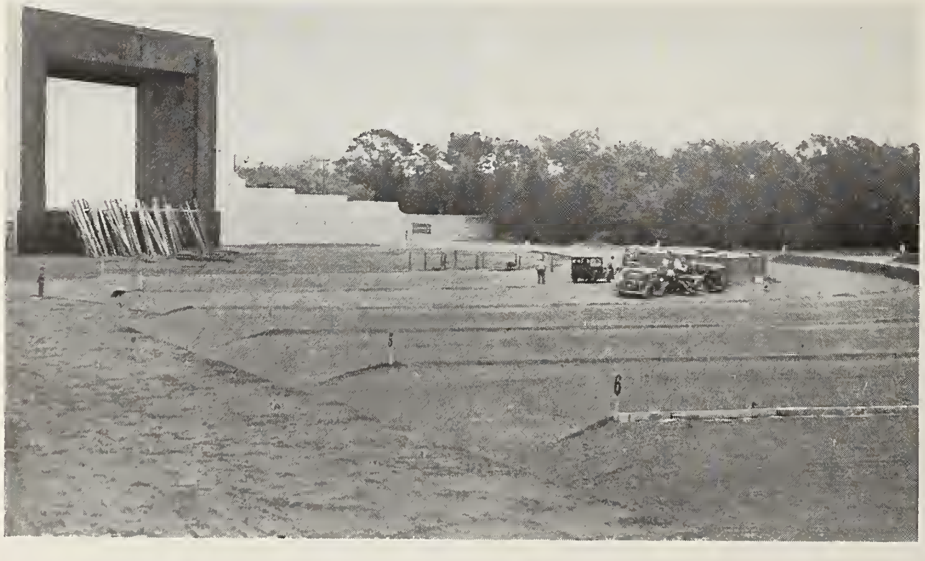
ANOTHER ONE of those "drive-in" theatres has opened, and there are signs that others are in the offing. The latest one is the third of these unique *al fresco* cinemas, at least of those which run to vast dimensions. The first is in its fourth season.

If a slogan were needed, one might suggest, "Join the movie-motorists and see your Hollywood darling through a windshield." It isn't quite accurate, however, to measure these strange "theatres" merely with levity. Despite the obvious crudities of the performance as presented, and certain unavoidable discomforts imposed upon the patron who has really motored in to see and hear motion pictures, a good many people like them.

Why? One answer is that they afford a grand retreat for young love—just park and spark, as it were. On the other hand, attendance is by no means characterized by amorous youths. Adults who are patently fathers and mothers, frequently with a car full of youngsters, are to be observed driving in. Indeed, Everett H. Mattix, manager of the Drive-In theatre in Camden, N. J., which, as the first theatre of the kind, started it all, reports an increase in attendance this year over last year and declares this is because he is building up a very good family trade.

The second drive-in theatre, which opened last summer, is located on a busy highway between Los Angeles and the sea shore. The newest, which got underway a few weeks ago, is situated at Weymouth near Boston, on a highway to Nantasket. All of these theatres, if that term may be applied to them, are essentially similar—a wall enclosing a large area divided into ramped, semi-circular driveways radial to a shallow structure housing the screen and speakers. There are certain differences, however, in the sound systems of the three theatres here cited, partly due to the fact that Los Angeles and Camden have RCA Photophone apparatus, while the Weymouth has Western Electric. These differences will be noted here presently.

The latest of the species, the Weymouth Drive-In theatre, owned by Thomas DiMaura and managed by James Guarino, was opened with ramp accommodations for 500 automobiles, but two more ramps have been added, bringing the distance between the last ramp and screen to 700 feet. Each ramp (equivalent to row in a regular theatre) is 10 inches above the one ahead of it. Automobiles are parked 50 feet apart. Unlike the Camden theatre, where the ramps are of concrete, those at Weymouth are of dirt surfaced with sod, and only the curbing is of concrete.



The Weymouth theatre during construction, showing the ramp system.

The projection equipment is housed in a small structure just in front of the center of the first ramp, as is the case at Camden and Los Angeles. The focal length of the projector lenses is 3 inches, and the image is 50 feet wide. Lamps are Hall & Connolly high-intensity pulling 180 amperes. The screen material is an asbestos composition, unperforated, for the horns are not behind it.

Speakers and horns are behind grilles in the upper part of the screen house. There are eight speakers, with an output of 100 watts. Four of them are Western Electric Type-15, and four Type-22, hooked up in parallel. The amplification system consists of four units.

An interesting adjustment in the mechanical relationship of projector mechanism and soundhead was made in an effort to accommodate the system to the relatively great distance the sound has to travel. P. Edward Comi of the Theatre Service and Supply Company, who was in charge of equipment installation, removed the lower takeup sprockets of the projectors, which are Simplex, providing a special chute to keep the film from vibrating after leaving the intermittent. This shortening of the "travel" of a frame from projector aperture to sound aperture gives the sound something of a head start on the image, the reflected light of which of course travels much faster than sound.

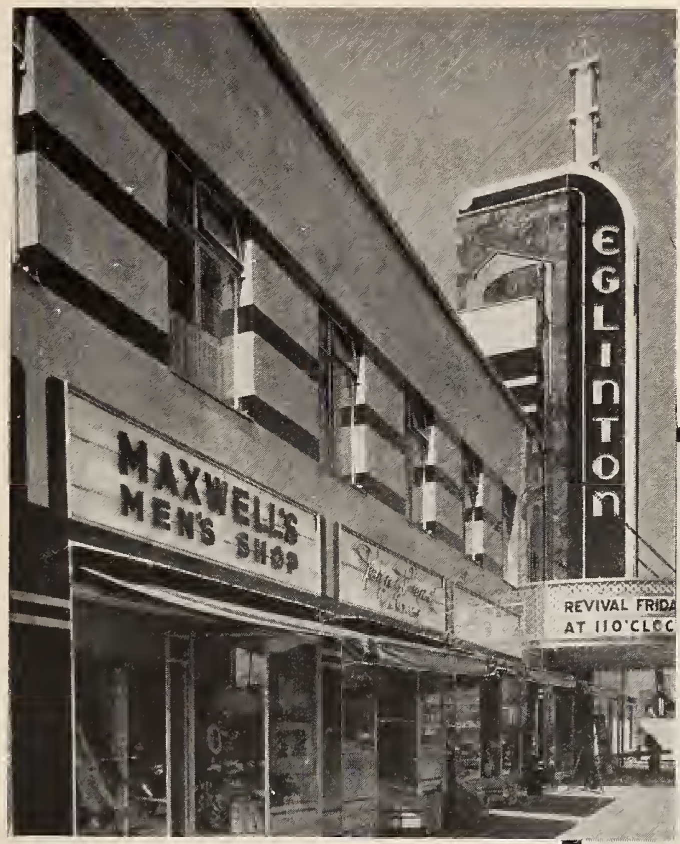
In the Los Angeles drive-in theatre is another peculiar adaptation to the great distance from the screen characteristic of the type. There, as a result of complaints that the horns at the screen constituted a public nuisance, a speaker was provided for each car. Permanent magnet radio type speakers are clamped to the ramp guard rails, one in front of each car (there are thus 485 of them), actuated through trunk lines from the amplification system.

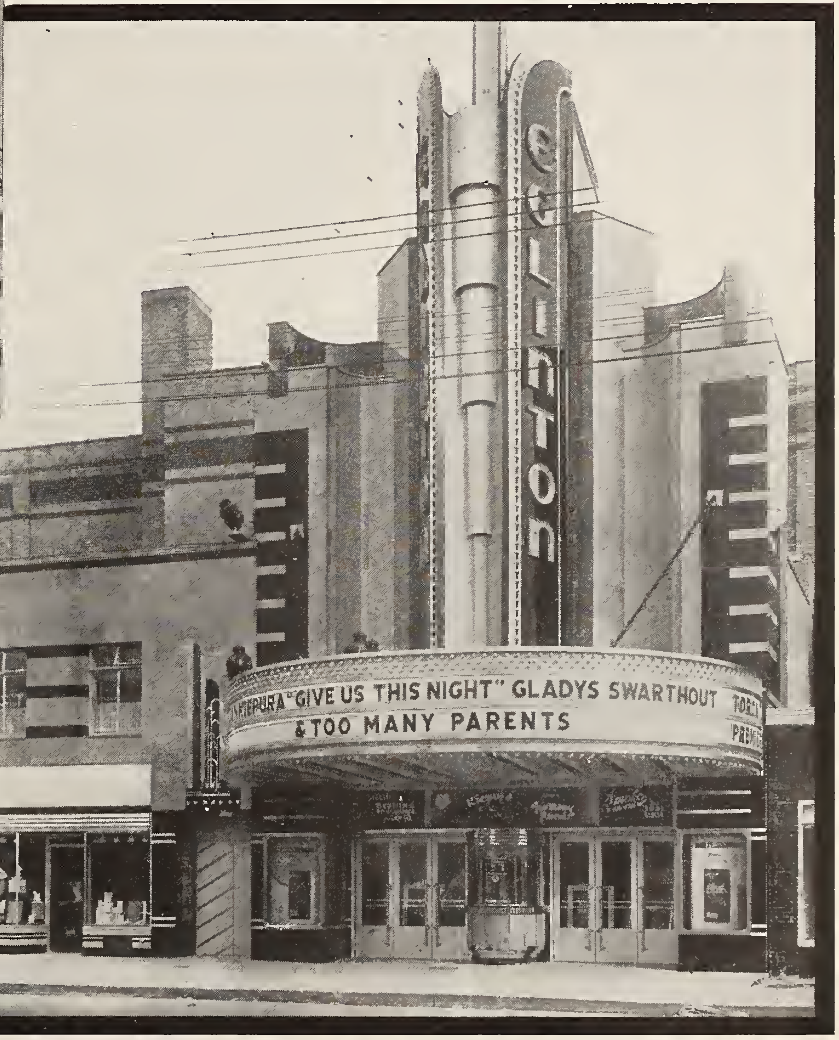
In addition to provisions for automobiles, there are benches placed in front of the ramp area at all of the three drive-in theatres for those who want to leave their cars. The Weymouth and Los Angeles theatres charge 35c per person, while that at Camden charges 25c, with no charge for children under ten years old.

Each of the theatres shows twice nightly, with features and shorts. The Los Angeles enterprise has double bills, getting features 35 days after downtown Los Angeles and Hollywood. It operates all the year around.

Modern Styling In a Compact Stadium Design

- Describing Toronto's new Eglinton theatre, a thousand-seat house patterned in a pure interpretation of moderne and with a floor plan emphasizing economy in the use of space





Two views of the front, showing the integral treatment of display structures and facade.

IN STYLE, the new Eglinton theatre in a residential section of Toronto, Ont., is a pure interpretation of *moderne;* in plan, it presents certain special seating and traffic arrangements dictated by peculiarities of site. It is a one-floor house seating 1,080. The architects were Harold S. Kaplan and A. Sprachman of Toronto.

The Eglinton is located on Eglinton Avenue, business artery to Forest Hill Village, one of Toronto's most exclusive residental areas. The village is a town within a city, with its own schools, fire and police departments and busses, but with few commercial buildings or industrial structures. The new theatre probably the most *moderne* in design of any theatre in metropolitan Toronto, has drawn patrons from all parts of the city, attracted by its reputation as a show place. Including the site, the building with stores and dental offices, furnishings, chairs and all projection and mechanical equipment, cost approximately $200,000.

The overall dimensions of the building are 124 feet (frontage) by 110 feet.

Construction consists in exterior walls of brick backed up with a haydite block. The wall columns and roof trusses are steel and the rear section of the auditorium (loge circle) is in concrete. The office building unit has concrete floors and roof over steel joists with masonry bearing walls. The tower is built up from the office roof in brick and tile with concrete slab over.

GENERAL PLAN

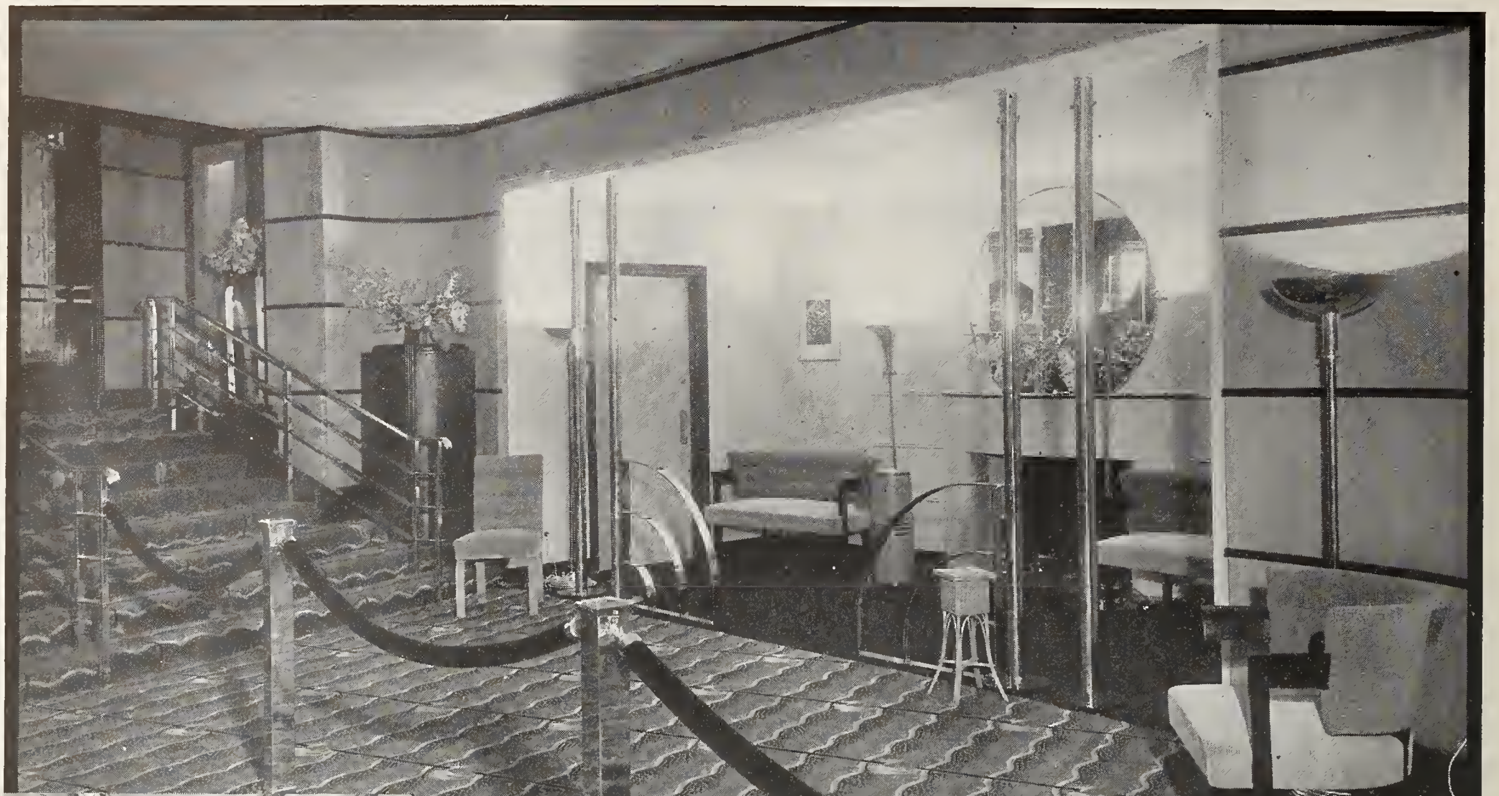
The plan [*see drawing*] is complicated by the irregularities of the lot. Making the foyer a parallelogram was a logical solution to the problem.

The Eglinton is a one floor house with entrance to the auditorium from the lounge to the cross-aisle. The section behind the cross aisle is 4 feet higher than the orchestra section and is ramped. The public rooms are all under this loge circle. Public rooms include lobby, vestibule, foyer and waiting room, main lounge, women's and men's lounges and toilets. The manager's office and stair to basement are off the waiting room.

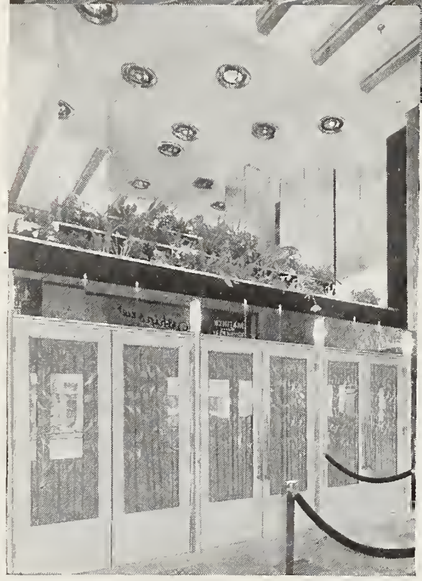
The projection room is hung over the rear of the loge circle with access by a door on the side aisle at the rear.

PROJECTION

The projection gallery is 75 feet long with an average depth of 12 feet, having re-wind, generator and rectifier rooms and lavatory accommodations in addition to the projection room proper. The latter is 12x18 feet. It has an acoustic plaster ceiling, while the walls are painted battleship



The foyer partly sunken beneath the stadium and with an alcove for waiting patrons.



Lobby doors leading to foyer, surmounted by a decorative feature consisting in a photoelectrically actuated fountain in a garden setting that is backed by a mirror.

gray. The projectors are Simplex with Peerless Magnarc high intensity lamps. Projection arc current rectification is by a Hertner 550-volt, 25-cycle, 3-phase motor-generator. The sound system is Northern (Western) Electric. The throw is 108 feet, and the projection angle is 11°.

AIR CONDITIONING

The air conditioning system provides for heating, cooling and dehumidifying under automatic control. Refrigeration is by water from the city mains, the source of which, Lake Ontario, provides cold water throughout the summer.

The conditioned air is introduced into the auditorium through nine main outlets, and three minor plaques on the soffit of the projection room. These latter also have exhaust grilles for drawing back smoke laden air from the loge circle, where smoking is permitted. There are three return air trenches in the orchestra floor. In the loge circle, the space between the floor and ceiling of the public rooms contains a plenum chamber.

The lobby, waiting room and main lounge are supplied with conditioned air through wall grilles. There is a concealed unit heater in the lobby. The rest rooms and toilets are heated with radiators. The heating for the stores and offices also is done with radiators. Fuel for heating is oil.

THE FRONT

The entire facade on Eglinton Avenue is surfaced with structural glass in various colors, predominately green and black.

The tower, rising 50 feet above the sidewalk, has a vertical pattern and is designed to be a support for the sign of which it forms an integral part. The sign is surfaced with black Vitrolite and has neon letters in red and two rows of travelling bulbs on one edge. A semi-circular trough divides the faces of the sign. This trough has five semi-circular corrugated troughs planted on it, with light shining down at each lower edge.

The marquee is semi-circular in plan, with continuous letter space for aluminum silhouette letters on flashed opal glass ground. There are three rows of travelling letters over top, and neon at bottom.

The top of the tower is crowned with a pylon and a flashing neon ball.

The box office is a feature of the design and is made of black Vitrolite, stainless steel and red Catalin with a Vitrolite base and red mouldings at the top. The front is circular in plan with bent plate glass. The Catalin and the open bottom are illuminated by tubes of neon. Display boxes flanking the entrance have chrome doors and frames.

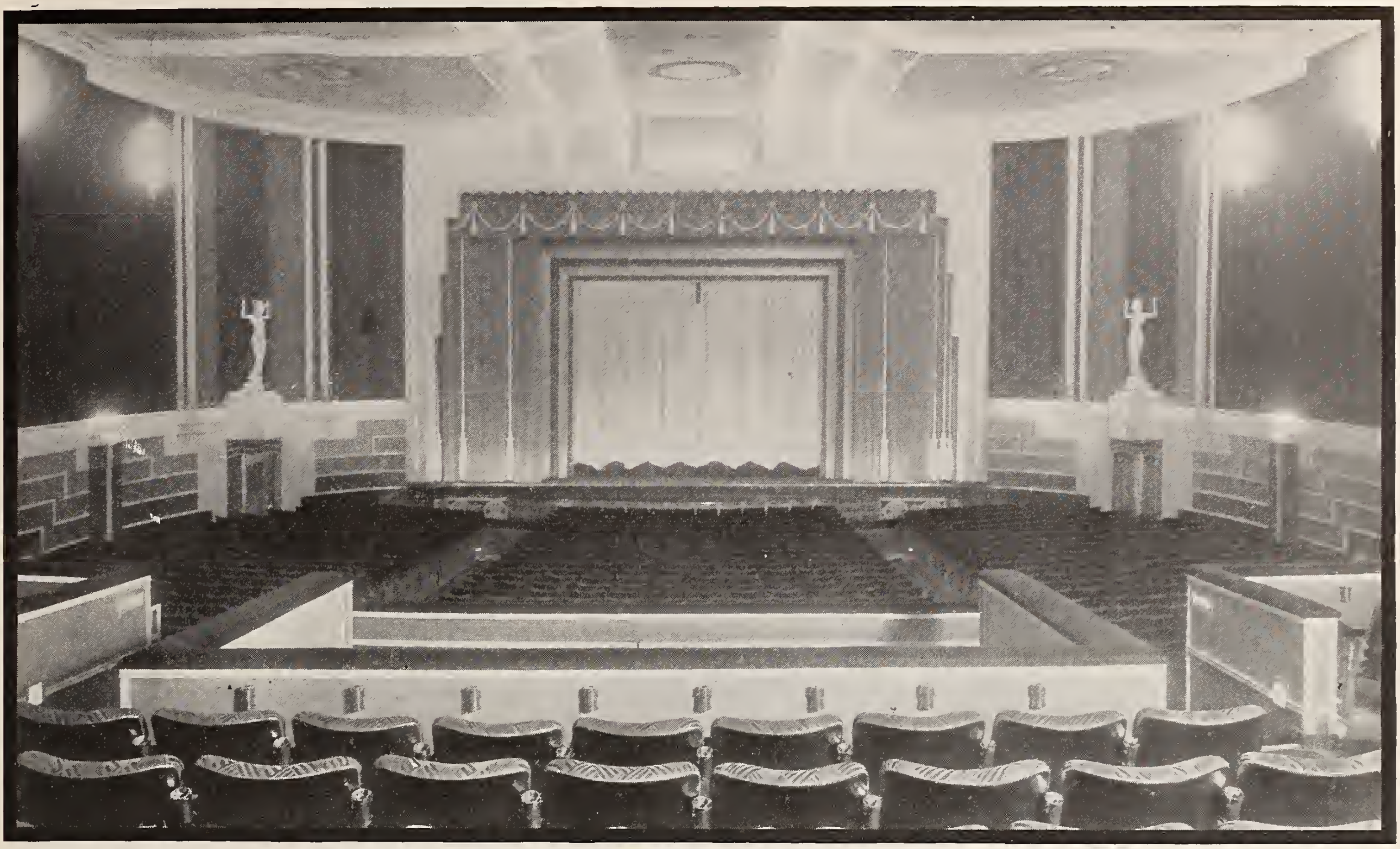
THE LOBBY

The lobby floor is in removable squares of rubber matting in three colors, predominately yellow. The dado is a dark pink mirror 8 feet high with tiny chromed finials, with a Vitrolite base. In a recess on top of the dado are three neon tubes on a flasher to give seven color changes.

Above the dado the walls are covered with gold paper in a falling spray design. The center of the ceiling has five metal troughs with concealed bulbs to illuminate a flat white ceiling recess. The ceiling adjacent to the recess is in gold leaf.

Upon entering the lobby, the patron automatically turns on an illuminated fountain by breaking a beam of light trained on a photoelectric cell. This fountain, in full view upon entering, utilizes space over the vestibule. It has six cone-shaped spinnings with spray nozzle. There are six reflectors over the sprays, throwing red, green and blue light.

The foyer is entered from a small inner lobby with walls of quartered oak Flexwood with horizontal black wood strips. There are two black wood urns trimmed with a panel of 20 pieces of opal glass with



View of the auditorium toward the stage, taken from the stadium at a point just above the auditorium entrance.

a continuous classic design. There is a public phone closet located immediately off this room.

FOYER AND WAITING ROOM

The foyer is down eight steps from the inner lobby. At right there is a small check room with Dutch type door. At the left is a waiting room. These rooms are divided by four chromed columns and two small chromed rails on top of the carpet. There is a simple mantel of plaster with black glass hearth and backing with circular mirror in the waiting room. The carpets are black, while the walls and ceilings are yellow.

The foyer walls are covered with quartered oak Flexwood with black wood strips. The ceiling is yellow, the carpet predominately bluish gray.

A special feature of the foyer is a circular ceiling trough with central pointed drops of eight concave facets where three tubes of neon, operated on a flasher, permit illumination in seven color changes.

MAIN LOUNGE

This room is immediately off the foyer. The carpets are the same as those of the foyer. The walls have an oak dado 2 feet high. The balance of the walls is plaster with pleated plaster pilasters. The dado is blue gray, while the upper area is buff with darker tones on a tree and foliage design between the pilasters.

The ceiling is dark brown, graduated in four tones to gray adjoining the walls. The ceiling recess is yellow with a special hanging fixture supplying indirect lighting.

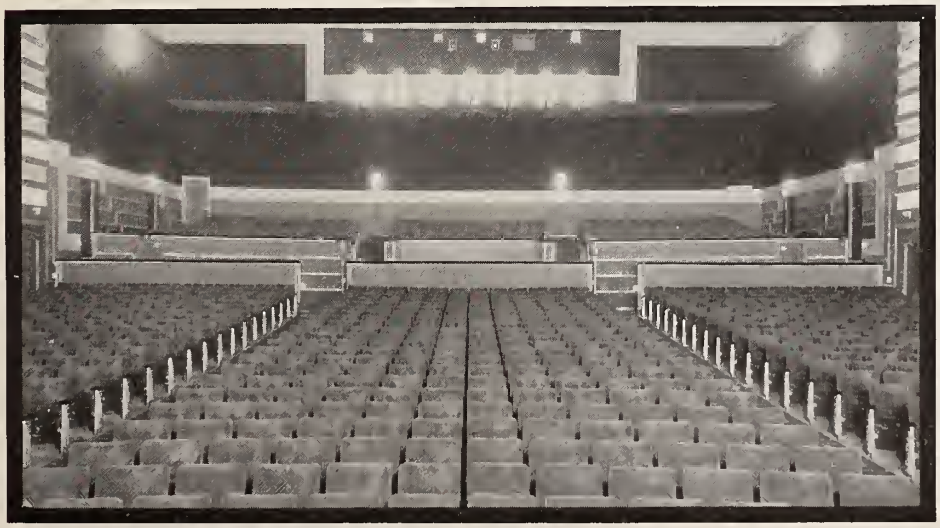
On the right-hand wall upon entering is a Vitrolite mantel in black and gold with an upper mantel mural flanked by flesh-colored mirrors. This mural, which is by John Clymer in collaboration with the architects, is neo-classic in feeling and consists of three draped female figures supporting a Greek vase. The figures are in light tones pointed in dark purple, with gold hair against a grape vine design against a scarlet background.

On the left-hand wall upon entering the lounge is the stair to the auditorium cross-aisle. It is flanked by Belgian black marble columns. Adjoining is an ornamental drinking fountain.

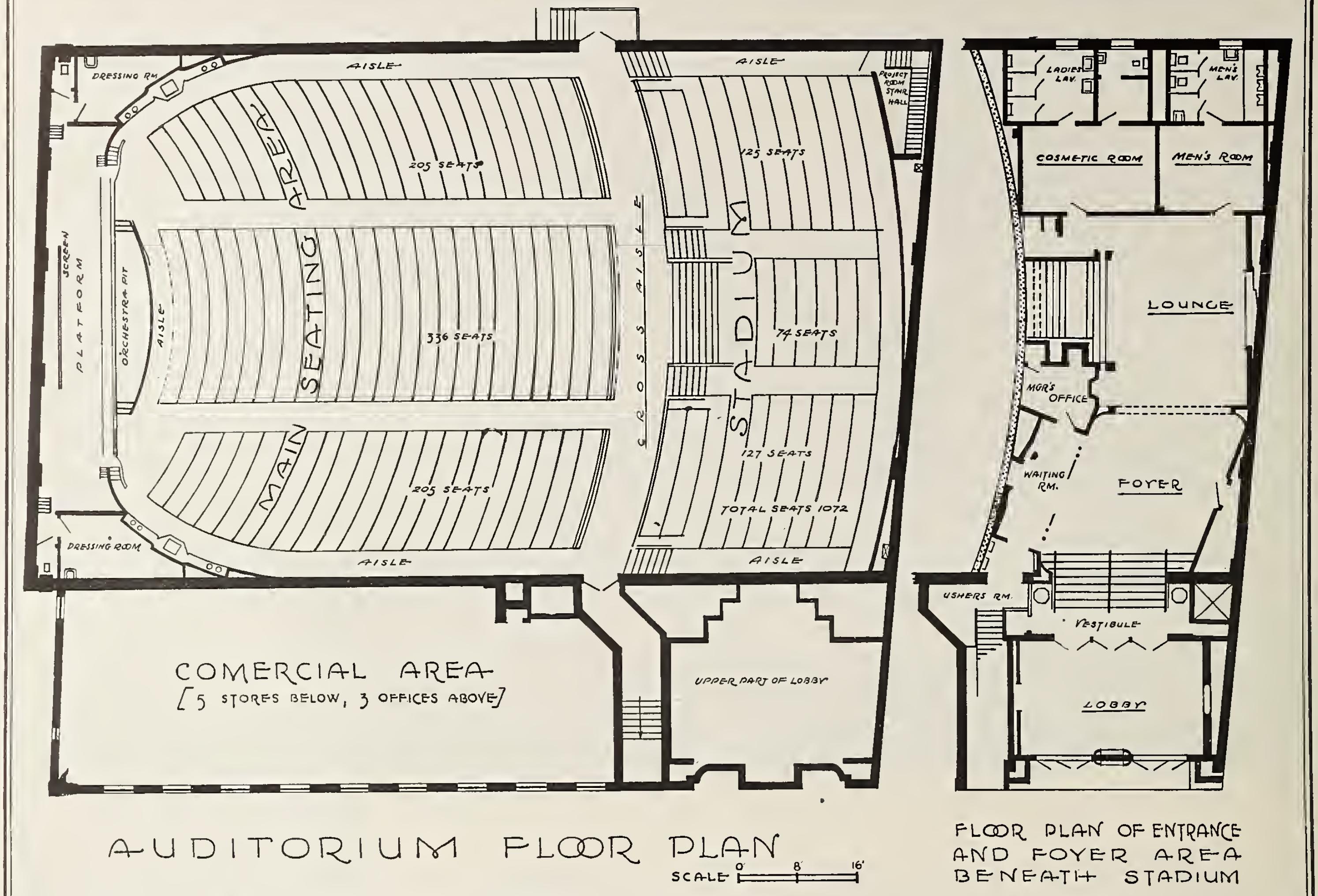
This fountain as well as the urns in the foyer and the mural are illuminated by concealed lighting. All the metal railing work in the lobby, vestibule, foyer, waiting room and lounge is chrome. The furniture, designed by the architects, is in coral, black and gray.

MEN'S LOUNGE

The men's lounge off the main lounge has a linoleum floor in three colors, and



View of the stadium and overhanging projection gallery.


AISLE
DRESSING RM.
PLATFORM
SCREEN
ORCHESTRA PIT
AISLE
205 SEATS
336 SEATS
205 SEATS
MAIN SEATING AREA
CROSS AISLE
STADIUM
125 SEATS
74 SEATS
127 SEATS
TOTAL SEATS 1072
PROJECT ROOM STAIR HALL
DRESSING ROOM
COMERCIAL AREA
[5 STORES BELOW, 3 OFFICES ABOVE]
UPPER PART OF LOBBY
LADIES LAV.
MEN'S LAV.
COSMETIC ROOM
MEN'S ROOM
LOUNGE
MGR'S OFFICE
WAITING RM.
FOYER
USHERS RM.
VESTIBULE
LOBBY
AUDITORIUM FLOOR PLAN
SCALE 0' 8' 16'
FLOOR PLAN OF ENTRANCE AND FOYER AREA BENEATH STADIUM

FLOOR PLANS, EGLINTON THEATRE, TORONTO. Kaplan & Sprachman, Architects.

walls of brown Fabrikoid, with horizontal copper strips about 2 feet apart. The ceiling is torquoise blue. There is a ceiling trough for concealed lighting at one end. The doors and trim are in scarlet. The furniture is of copper tubing, with fabric in black and red.

The toilet has two water closets and three urinals. The walls are of white tile with black trimmings. The floor is of ceramic tile.

WOMEN'S LOUNGE

The women's lounge is entered from an alcove off the main lounge and has the delicacy and grace of a woman's boudoir. The color scheme is blue and white. The floor is covered with a blue carpet having a dark blue border. The walls are blue, and the ceiling is in two tones of yellow. The trim is off-white. At each end of the room are mirror recesses for specially designed dressing tables. The tables are in bone-white trimmed with dark blue, while stools are in bone white with light blue, patterned fabric. The rest of the furniture is in bone white, light blue and yellow. Each mirror and table recess is draped with yellow silk.

Off this room is a small childs' room and lavatory with child-size fixtures. It has a blue-carpeted floor and yellow walls bearing characters from animated cartoons in black.

The women's toilet room has three water closets, two lavatory basins and a china drinking fountain. The ceiling is in strips of two tones of yellow. The steel partitions are bright red. The walls are of black tile with white trimmings. The floor is of ceramic tile.

Fireplace with mural in the lounge.

AUDITORIUM

The auditorium is divided into two parts by a cross-aisle—the orchestra or front portion, and the loge circle, which is 4 feet above the cross-aisle and ramped up to the back.

The seating is arranged with two center and two side aisles. There are 24 rows in the orchestra section, and 11 rows in the loge circle. The seat ends were designed by the architects to harmonize with the decorations. Chair seats are of the spring-edge type with rubber arm rests. Each seat contains 40 springs.

The walls are covered with patterned black velour above a painted dado. The velour is stretched over space filled with rock wool and wire netting, which effects the acoustic treatment required. Above the velour is an off-white frieze of pleated plaster.

The side walls are divided by ornamental lighting features over the cross-aisle extending from the exits to the ceilings.

(*Continued on page* 41)

Should Each Theatre Business Be Incorporated?

● Comparing the legal advantages and disadvantages of the corporate form as a substitute for the partnership form and for individual ownership

By LEO T. PARKER

A SHORT TIME ago a theatre owner in a small city wrote as follows:

"I am about to have a law suit. Last winter an employe who had been with me for many years, intended to accept an offer to manage another theatre in this city. In order to induce him to stay with me, I took him in as my partner and gave him a small interest in my theatre business. It seems that he lost considerable money at gambling and failed to account to me for money which he took out of the theatre receipts. Also, without my knowledge, he accumulated a large amount of debts in the operation of the theatre, while I was under the impression that these debts were being paid by him from the theatre receipts. These creditors are suing me. Am I liable and can I prosecute this fellow for taking money from the partnership business?"

The answer to this question is: A partner cannot be prosecuted for stealing from the partnership, and any solvent partner is liable for payment of all debts and obligations assumed by any other partner in the ordinary operation of the business.

The reason for this established ruling of the law is that each partner in a partnership business is legally a "general" agent for the business, and he is impliedly authorized to complete all transactions relating to the business without authority or consent of the other partners. Moreover, since a partner has a financial interest in the business he cannot be prosecuted for appropriating money or merchandise, because the law assumes that a person cannot perform the act of stealing from himself.

PERSONAL LIABILITY IN A PARTNERSHIP

THE COURTS have defined that a partnership is a written, verbal or implied contract of two or more persons to place capital, labor and skill, or some or all of these, in a lawful business and to share the profits and bear the losses either equally or in predetermined proportions. All of the capital may be supplied by one of the partners, and the others may contribute skill, labor or services. However, each partner is individually and personally liable for *all* debts of the partnership business incurred by *any and all* of the partners.

FORMAL PARTNERSHIP

While the important advantage of an ordinary partnership theatre business is that two or more persons may unite their money, labor, services and ability for the purpose of operating a theatre, the great disadvantage of a partnership is that any one partner, or other person, who leads creditors to believe that he is a legal partner, may be personally liable for the total debts or obligations of the entire partnership providing the other partners are insolvent.

For example, in a recently decided higher court case, one partner invested $15,000 in a theatre business. The other partner had no money to invest, but agreed to supply his services and manage the business. The partnership business was not successful and became indebted to the amount of $9,000 above its assets. In this case, the partner who had invested $15,000 was wealthy and therefore was held liable for the full amount of the liabilities of $9,000 to the creditors, since the other had no money.

IMPLIED PARTNERSHIP

A partnership may be implied by the law and persons who do not intend to be partners may be liable for the obligations assumed by the partnership. For illustration, the law often implies that a partnership exists for the sole purpose of holding a person who has assets, liable for the debts created in the business venture. This may be accomplished where a person, who is not actually a partner, permits a partnership to use his name, or when he performs any other act which leads creditors to believe that he is financially responsible for debts of the business.

On the other hand, if no debts or obligations are incurred by a partnership business, or the members did not intend to form a partnership business, there is no necessity that the law should imply that a partnership is in existence. When a court interprets an agreement to determine whether a partnership exists as between the parties themselves, the prior agreement of the parties always controls; and if a person merely lends his name to a partnership business, he is not a legal partner with respect to the other partners.

PARTNER PRIVILEGE

Another important point of the established law is that one partner actually may appropriate money, valuables or merchandise of the partnership without being criminally liable to the other partners. And any one partner may bind all other partners on a debt or obligation, which relates to the partnership business.

For instance, in one case a partner, who had no money invested, without knowledge of any of the other partners, signed a contract relating to the business. All of the other partners were held liable on the contract, which resulted in heavy financial loss to the partnership.

In fact, any act of a partner performed within the scope of the partnership business is legally equivalent to the act being approved by all partners. In other words, although a partnership is composed of several members, either one of the partners has exactly the same authority to bind the partnership firm to the same extent as an individual owner of a business may obligate himself.

Obviously, however, a partnership business is not bound by debts incurred by a partner and *not relating to the partnership business*. For instance, where a partner in a theatre business borrowed $10,000 which he appropriated to his own use, the partnership was held not liable for the debt because the loan was *not used in the business*.

And in another case a partner, while supervising the construction of a theatre, purchased a large quantity of brick which he used in the construction of his personal residence. In this case, also, the higher court held the partnership not liable for payment of the debt for the brick.

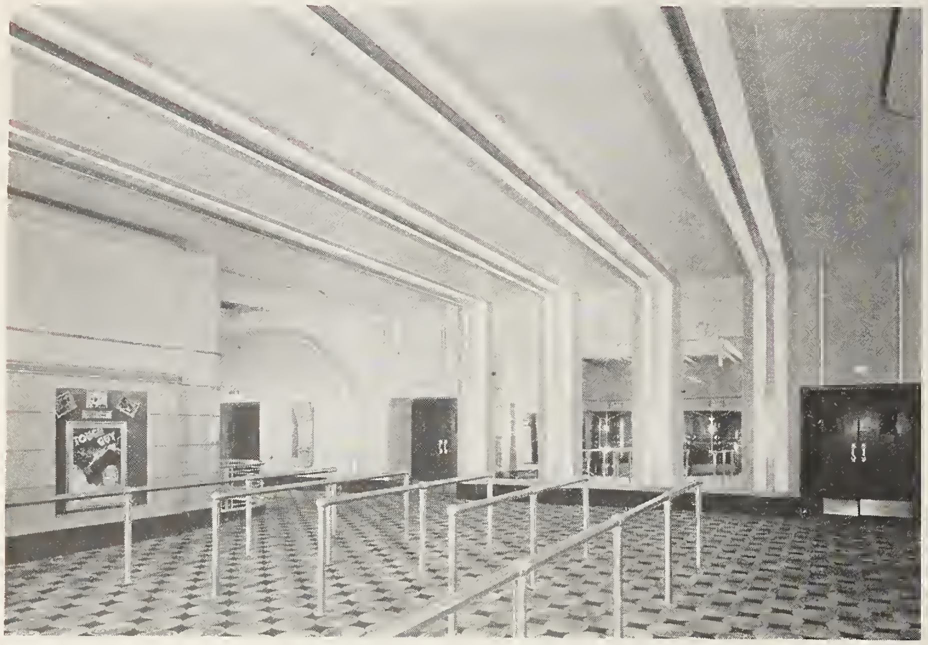
LIMITED PARTNERSHIP

Many States have enacted laws under which limited partnerships may be formed. While partnerships organized under these laws are restricted to an extent, yet the partners' liabilities may be limited to specified amounts. Notwithstanding the advantages of organizing a partnership business under these laws, very few limited partnerships are in existence. Probably the reason is that few persons know that laws of this nature have been enacted in the different States.

Generally speaking, the expense of organizing a limited partnership, by which the liabilities of the partnership is limited,

(*Continued on page* 40)

A One-Floor Plan for 1400 Seats



The lobby, looking toward auditorium and sub-level approaches.

• A description of the Lake theatre, a Loew house in the Chicago suburb of Oak Park with a colorful modernistic interior and deep, five-bank auditorium

THE LAKE THEATRE in Oak Park, Ill., marks the entrance of Loew's into the Chicago theatre scene, which so long has been peculiarly Paramount (Balaban & Katz) territory with Warner assuming neighborhood importance in later years. Oak Park is a suburban "village" of 65,000 inhabitants situated contiguous with Chicago's West Side. Its population is in general to be classified as upper middle class.

The Lake, which gets its name from the street on which it is located, is modernistic in style with a plan placing 1,400 seats at one level. Thomas W. Lamb was the architect. Besides the theatre, the building, which measures 110x194 feet, contains four stores. It is constructed of steel and concrete with brick retaining walls.

The plan is of a simple type, consisting in a vestibule, a lobby and the auditorium on the ground level, with traffic in direct line; and lounge provisions in a sub-level beneath the entrance area. This forward sub-level is the only excavated portion, and here is also housed the air-conditioning machinery.

The front is faced in limestone in a plain block formation relieved by a built-up central feature consisting in alternate channels and ribs flanked on one side by a slightly taller pile to which is anchored a two-way vertical sign. This sign carries the name of the theatre in cut-out metal letters painted white and outlined in red neon. A similar but smaller one extends across the front of the marquee. The marquee is rectangular with neon borders and Wagner silhouette-lettered attraction boards.

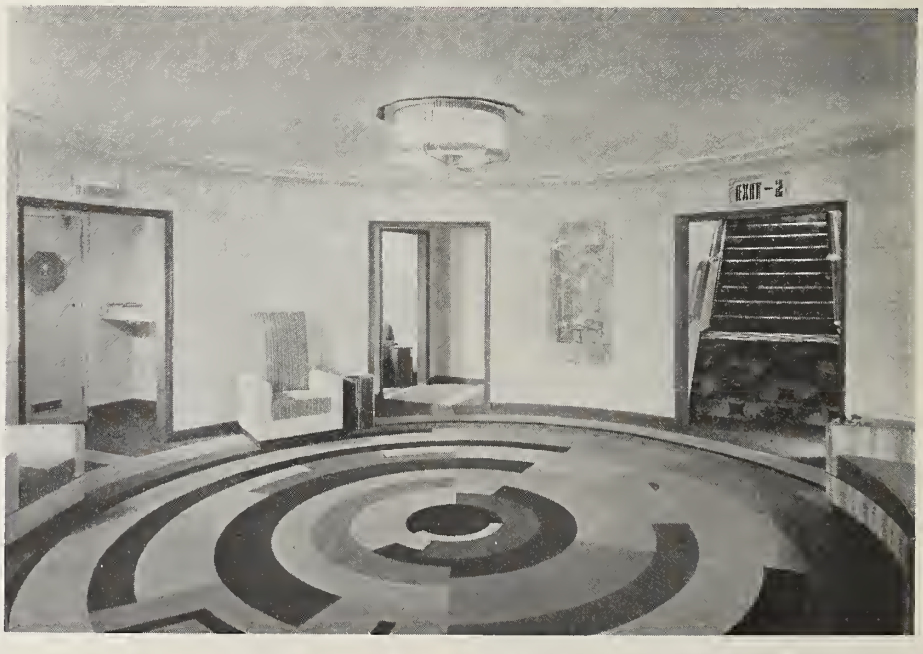
Belgian black marble used for bases beneath the store display windows and in the vestibule is continued into the lobby. This is a detail of a consistency maintained throughout the decorative treatment, which is unified by means of a color scheme dominated by red, rust, rose and orange in various blendings. The entrance doors on the vestibule side are in an orange-red taken from the lobby carpet, on the lobby side these doors match the dark blue of the carpet background. These doors, as well as those to the auditorium, are faced with Formica. The rubber mats covering the vestibule floor (by O. W. Jackson) also take their coloring from the lobby carpet, being of the orange-red found in the figures.

The box office, which has an island location, and display cases in both vestibule and lobby, are trimmed with aluminum.

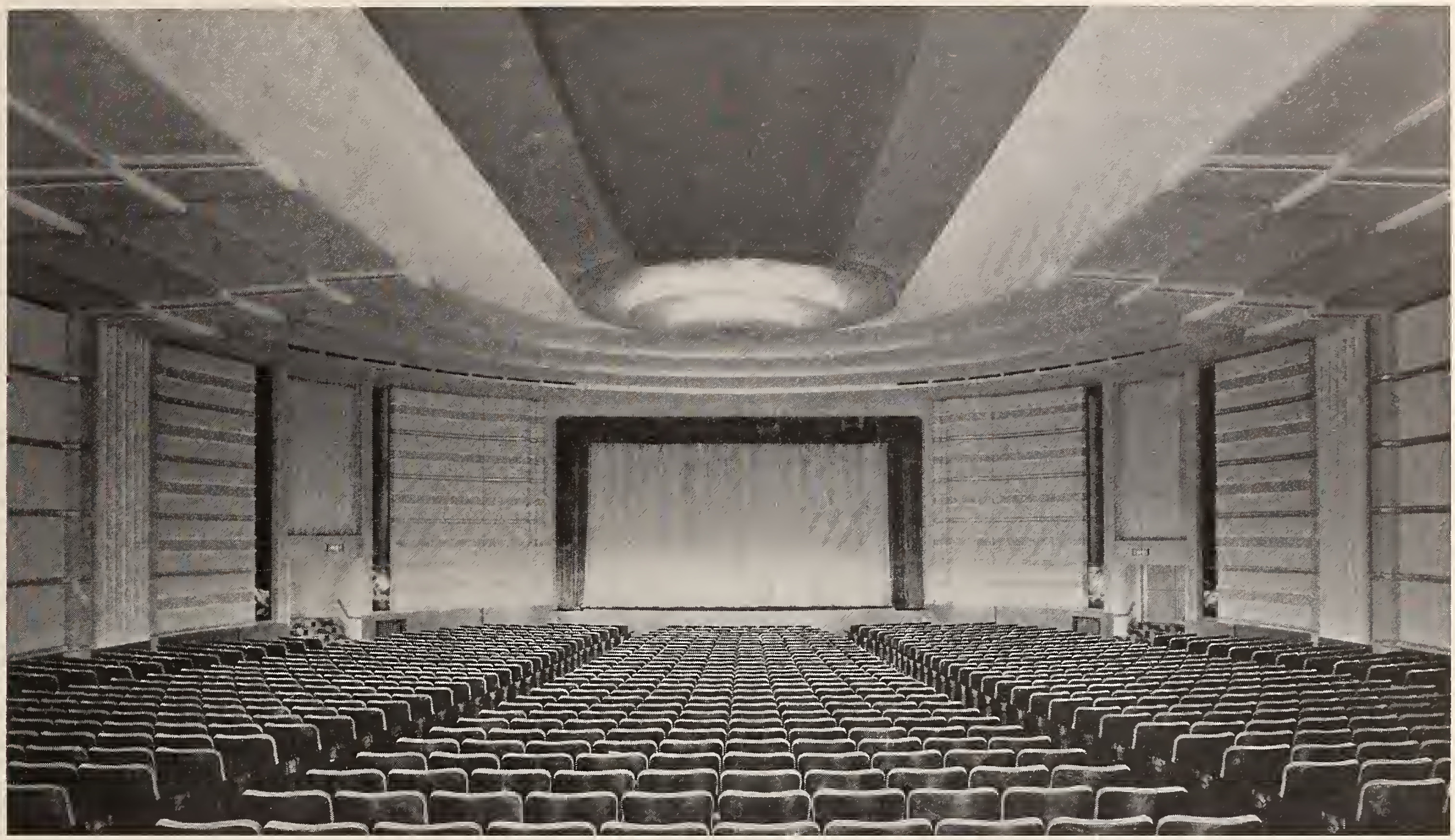
THE LOBBY

In plan, the lobby is T-shaped, turning behind the shops on either side with four sets of doors to the auditorium, two in the side areas, two facing the sides of the central portion. The latter are separated by three mirrors embellished with an aluminum fleurette and extending from the marble base to the ceiling. These bordered by lighting troughs which continue forward in four strips to the front wall. The troughs are lined with metal painted white, which reflects light from incandescent lamps concealed in a suspended channel.

Except for specific decorative features, walls and ceiling are of plaster. The walls are painted an off-white and bearing painted stripings in accordance with the orange-red, rose-rust color scheme. The ceiling is painted in extremely light rose. At the



The main lounge, located beneath the lobby.



The auditorium, looking toward the stage. Walls, ceiling and all decorative forms are in either acoustic or common plaster, with painted stripings.

side walls the display cases interrupt shallow horizontal steppings painted, in sequence beginning at the base, rose-red, apricot, peach and yellow. All of these colors are variously present in or suggested by the coloring of the carpet, which is a Wilton by Hardwick & Magee.

A distinct variation in this general lobby pattern is introduced at the side portions, which in addition to giving further access to the auditorium, contain the stairways to the lounges. This variation has the effect of separating the lounge approaches from the main central portion of the lobby. It consists in a curved band emanating from the lobby decorative scheme, but bordering a wall surfaced with Tekko wallpaper in a block effect, the texture of which is reddish brown in mottled tones with gold-leaf flecking. Within this papered area on the auditorium side is a recessed bubbler fountain of Rose Altica marble. In the middle of the side wall a narrow mirror rises from base to ceiling and bordered by slightly raised plaster strips painted orange-red with gold striping. The ceiling, like the carpeting, is continuous with the central section of the lobby, but here there is a lighting fixture consisting in a plaster disk suspending a circular cluster of Lumiline lamps. The stairway guard rail is of chrome metal.

Wing of lobby with stairs to lounge.

LOUNGE

The main lounge, reached on either side by stairs from the lobby as previously described, is a circular chamber off of which are smaller men and women's lounges, with their adjoining toilet rooms. The walls are covered with white leather in a block formation similar to the Tekko pattern observed in the side sections of the lobby. The floor is covered with a Chase seamlock carpet in a circular pattern made up of sections in a variety of sizes and colors ranging from browns and maroons to tans and yellows. Modern-style chairs and sofas—the latter following the circular contour of the walls—are upholstered in combinations of leather and fabric. Adjoining each stairway entrance is a recessed fountain of Rose Altica marble. Centered in the ceiling is a variation of the lighting fixture design used in the lobby.

AUDITORIUM

In plan, the auditorium is essentially rectangular, but is slightly rounded at the

(*Continued on page* 41)

AN HARLOW
PENCER
TRACY
RGE GIVOT
IFFRAFF

The façade, built up in limestone.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

The Warwick theatre building in Newport News, Va., has been acquired by L. U. Noland, prominent banker and business man, for a reported consideration of $45,000.

The Yazoo theatre in Yazoo City, Miss., owned by Mrs. J. B. DeVoto, will be remodeled.

Henry Mabel has leased the Easton theatre in St. Louis for a period of 10 years. The house, which seats 600, will be remodeled and new sound and projection equipment installed.

The Family theatre at Middletown, Ohio, has been taken over by Miss Marie Denis. George Turlukis, who previously operated it may acquire another house.

Ned C. Steele has taken a lease on the Williams theatre, Williams, Calif., and will reopen it on completion of alterations.

Steve Chorak has reopened the Etna Theatre at Etna Mills, Calif.

Arthur Mayer, who operates the Rialto at 42d Street and Broadway, New York, will operate a new theatre to be erected on 23d Street near Fourth Avenue. It will be opened next winter.

William H. McIntyre has plans for a 750-seat theatre to be erected at Sugarhouse, suburb of Salt Lake City, at a reported cost of $50,000.

Arthur Thiele is managing the new Lincoln theatre in Des Moines. The house seats 500.

Henry Clude, assistant manager at the Strand in Des Moines, and Florine Wieland, secretary to Lionel Wasson of the Central States circuit publicity department, have announced their engagement to be married.

James N. Robertson has announced plans for the construction of a Will Rogers Memorial theatre in Grosse Pointe, Detroit suburb. It will seat 3,000. Robertson operates the Cinderella, located a short distance from the site of the new house. The latter has been reported sold.

The Myers theatre at Rich Square, N. C., with a seating capacity of 800, has been opened.

Ralph Goldberg, manager of the Town, Arbor and Avenue theatres in Omaha, Neb., has installed Brenkert Enarc lamps and copper oxide rectifiers in the Town and Arbor.

Morrie Cohen, manager of the Strand at Council Bluffs, Ia., has installed Brenkert Enarc lamps and a Hertner motor-generator.

J. P. Hickey has opened a new house at Ashton, Ia., called the Roxy.

The Cheviot Realty Company has been incorporated in Cincinnati. Incorporators are Dorothea Gano Loofburow, J. Crawford Ebersole and John Loofburow.

The Petersen Theatre Circuit of San Francisco, Calif., will erect a theatre at Brentwood, Calif.

The New theatre in Coffeyville, Miss., has been sold to Foster Bailey and Carl Parker by the owner, A. J. Tilghmann.

Frank Galvin is back at the Fruitvale theatre, Oakland, Calif., as skipper, following a stay at the Dimond theatre.

John Danz, pioneer theatre owner and head of Sterling Theatres in Seattle, has purchased the Rex theatre, formerly the Pantages, there. He will spend $40,000 to remodel it.

The Dayton theatre at Dayton, Tenn., has been opened. It is operated by the Cumberland Amusement Company, with Thomas Pollard as local manager.

Mrs. Phil Kay, widow of the late Phil Kay, manager of the Iowa at Moville, Ia., has announced she will continue managing the house.

ROSS ALEXANDER
PATRICIA ELLIS
in "BOULDER DAM"
MARS

Front exterior view of the Mars theatre which A. R. Workman recently opened in Marseilles, Ill. The seating capacity is 500. It is a brick building with a front of tan facing brick laid with chocolate colored mortar. The interior is in Nu-Wood.

Carl Bailey has installed 200 new upholstered seats in the Linwood at Pawnee City, Neb., making the purchase direct from the American Seating Company.

Asa Syufy has purchased the Loring and Columbia Theatres, Crockett, Calif., from A. C. H. Chamberlin.

Luke S. Boudreaux, Sr., 62, who formerly operated the old Lyric theatre in New Orleans, La., died June 16 at a hospital in that city.

Robert Gibbs, Jr., has resigned as assistant manager of the Paramount, a Southio unit at Middletown, O., to join his father in a plumbing concern. He is succeeded by William D. Yaekle, who has been managing the Strand.

Mascolino Brothers, produce merchants at Wellsburg, W. Va., have dismantled a business property recently acquired and started work on a 550-seat theatre, scheduled for opening in September.

Harvey Miller has taken a lease on the Marysville theatre, Marysville, Wash.

Work has been started on a new theatre in Columbia, Miss., which is being erected on the courthouse square by Solomon Brothers.

Mrs. Mabel Pruett of Charlotte, N. C., has leased the Carolina theatre at Badin. N. C. Frank Bryan is business manager. The Carolina was erected at a cost of approximately $200,000 and seats 750 persons. It is the only theatre in Badin.

W. N. Youngclaus, head of Western Theatre Enterprises, with headquarters at Grand Island, Neb., has added a fifth house to the circuit, taking over the Pastime at Ravenna, Neb., operated by L. W. Heal. The New Roxy at Shelton, a house he bought late last winter, recently opened completely renovated with new sound equipment, screen, seats and projectors, installed by the Scott Ballantyne Company of Omaha. The Douglas, his fourth acquisition at Newman Grove, Neb., is in the process of renovation.

Ralph Schaffer has been named manager of the State, a unit of the A. G. Constant chain, at East Liverpool, Ohio. He succeeds Fred Wilson, who has been transferred to the New Garden at Portsmouth, Ohio.

The Harvey Amusement Company has purchased the Strand theatre at Oakdale, Calif., from Fred Lahm, and has also taken over the Mark Twain theatre at Angels Camp. Alterations will be made to the latter.

A. H. Blank has reopened the 2800-seat Paramount in Omaha after more than a year of darkness.

Earl Gamble, who recently sold the Dixie theatre at Holdenville, Okla., to the Griffith Amusement Company, has opened a new 300-seat house in Barnsdalle, named after that city.

The President Theatre Corporation has been incorporated at San Francisco. The directors are L. S. Hamm, B. E. Kragen, Clarice Collister and Hillard Goldstein.

Dr. C. P. Church will erect a 500-seat theatre directly across the street from the Burt, which he now operates at Mannington, W. Va. Victor A. Rigaumont, Pittsburgh architect, drew the plans.

Stanley Court, operating the Court theatre at Livingston, Calif., has purchased the Atwater theatre in the nearby sweet potato center of Atwater, from Frank Boeck and Ray Harper.

J. A. Cunningham, D. Scott and C. L. Perry of Miami, Fla., have organized Royal Theatres Enterprises, Inc.

D. B. Austell, for the past two years manager of the Strand Theatre in Spartanburg, S. C., has been transferred to Concord, N. C., as manager of the Paramount.

Harry F. McLeod, formerly manager of the St. Charles theatre in New Orleans, has been appointed manager of the Strand in that city, which is reopening about July 1 as a first-class pictrue house.

H. C. McElhone has been appointed assistant to the vice president of the Westinghouse Electric and Manufacturing Company. He has been associated with Westinghouse since 1919.

Alabama Theatres, Inc., operators of the Jasper theatre in New Orleans, plans to spend $10,000 in remodeling the New theatre.

The Ritz theatre at Lake Charles, La., which has been operated by the C & C Enterprises of Shreveport, La., has been taken over by the Southern Amusement Company. Tony Lacey, manager of the Louisiana theatre at Lake Charles, will become manager of the Ritz, which seats 500.

Work on the new 800-seat Plaza theatre at Durant, Okla., is being rushed with indications that it will be ready for opening about June 15. Miller Davidge is the owner.

G. W. Hanes of Ripley, Tenn., has acquired the lease and equipment of the Rialto theatre at Lepanto, Ark., from Tom Ford.

Miss Madeline Head and B. M. Forbes are now operating the Capital theatre in Lumpkin, Ga.

M. V. Wolfe has been named manager of West Coast Photophone engineering, with headquarters at the RCA Studios in Hollywood. He was formerly assistant sound director of the General Service Studios, in Los Angeles.

J. A. Sobotka, manager of the Tobias at Tobias, Neb., one of the last disc users in the Omaha territory, has installed sound-on-film, also new projectors and a new screen, all purchased through the Western Theatre Supply of Omaha.

M. C. Sousa, treasurer of Redwood Theatres, Inc., operating a group of theatres in northern California with headquarters at San Francisco, sailed early in June on a vacation trip to the Hawaiian Islands. He was accompanied on his vacation by Mrs. Sousa and their daughter, Mrs. Delaney.

The National Theatre Syndicate of San Francisco is having plans prepared by S. Charles Lee for a theatre at Woodland, Calif., to replace the National theatre, which was destroyed by fire.

Construction work on a $8,500 theatre building at Sinton, Tex., which is being erected for Hall Industries, is expected to be completed by August 1.

The Scott Ballantyne Supply Company of Omaha reports installations of cooling plants in the Rex theatre at Nowata, Okla. and the Strand at Sharon Springs, Kas.

W. G. Eggleston has been granted a license to operate a motion picture theatre at Randsburg, Calif.

Fred Coleman, manager, and seven employes of the Fairfax theatre in East Point, Ga., were acquitted of charges of disorderly conduct in connection with the operation of the theatre on Sunday for charity performances.

The daughter of Toby Stewart, manager of the Mayfair at Shenandoah, Ia., has been awarded a scholarship in the dramatics department of Northwestern University.

O. H. Bradbury, manager of the Georgia theatre in Atlanta, which has closed for the summer, has been shifted to the management of the Fox, another Lucas & Jenkins unit.

The Petersen Circuit of San Francisco has purchased the Port Chicago Theatre at Port Chicago, Calif.

Oscar and Carl Johnson, owners of the Rivoli and Electric theatres at Falls City, Neb., and the Grand at Red Oak, Ia., have announced they will open a radio station September 1 in the Rivoli theatre building at Falls City.

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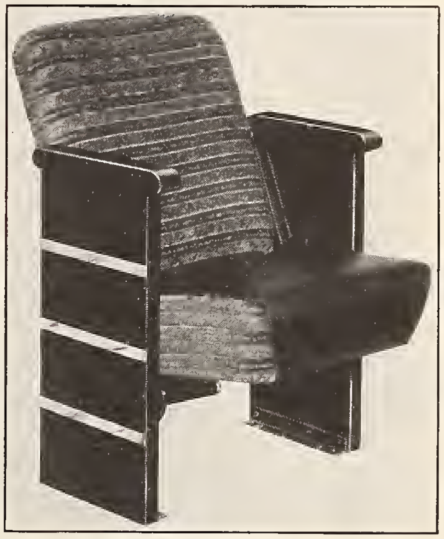

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Proper Care of Terrazzo Floors and Interior Marble

● How installation should be made and cleaning should be done in order to prevent chipping, buckling and loss of the original beauty

OF ALL THE permanent parts of a theatre building, that which is most frequently neglected is the floor. Even if it were true that the condition of the floor, good or bad, clean or dirty, did not have any bearing on box office grosses, the condition of the floors would be nevertheless an indication of the *age of the theatre and of the care taken of the property.* (No reference is made here to floor *coverings,* such as carpet or linoleum.)

Much money is being spent, and quite properly, on redecorating, new furnishings and new seats, yet seldom is the proper though given to the floors. Yes, the maintenance of the floors is supposed to be the responsibility of the janitor, and managers are never aware of their existence—*until they have been damaged beyond the point of reconditioning for any reasonable sum of money.*

Terrazzo is again becoming a very popular material for floors, especially for lobbies and ticket vestibules, and even for sidewalks. Perhaps this is because it lends itself to modern patterns and color combinations. There are in existence in theatres some very beautiful terrazzo floors, some of which may not yet be beyond the point where they can be materially improved in appearance by proper treatment. In many theatres there will undoubtedly be laid some new terrazzo floors. These should be *laid* properly, then *cared for* properly, so that they have long life and continue to contribute to the beauty of the theatre.

It may be of interest to some of you to know something of the history of terrazzo. It is supposed to have had its origin in Venice some time before the year 1500. The laying of terrazzo floors was an outgrowth of the beautiful mosaic floors laid by the Romans. Venetians, noted for their sculpture, were curious to find some use for the many chips of the various beautiful marbles struck off in their sculpture work. The idea of using these chips for floors occurred to them. The problem then became one of finding a proper and adequate bonding material to hold the chips together. This problem solved, terrazzo floors came into existence. Its popularity as a flooring has risen and fallen, and these periods can be detected by examining important buildings of various periods now in existence.

PROPER LAYING OF TERRAZZO FLOORS

TERRAZZO IS at this time supplanting marble to a very great extent for at least two reasons: first, it costs far less to lay; and second, it is effective, being varied in color and design.

Terrazzo is a mixture of various kinds and colors of marble chips and cement. The marble chips are supposed to bear the traffic and resist the wear, and the cement is just to hold the chips together. Terrazzo is obtainable in precast tile usually about 9 inches square and from ¾-inch to 1 inch thick. Sometime the tiles are made larger in size, but seldom thicker.

By using the precast tile a limitless number of combinations of colors and patterns can be obtained, forming designs of exceptional beauty and theatrical effectiveness. There is, however, one every serious drawback to the use of terrazzo: terrazzo cannot be patched or repaired with anything like a proper match of the existing material; the repaired portions usually differ so much from the original that the repair is almost as bad as the defect.

To make terrazzo, a certain combination of colored marble chips in a given proportion is mixed together. The chips are then thoroughly mixed, in the dry state, with one part of cement to three parts of chips, and after complete intermingling of the chips and cement, water is added. Just sufficient water is added to make the mixture a stiff, workable mass. After more mixing, moulds are filled and the mould then put under pressure. It is then allowed to set and cure for a period of days, after which it is removed from the mould and the surface of the tile is ground and polished.

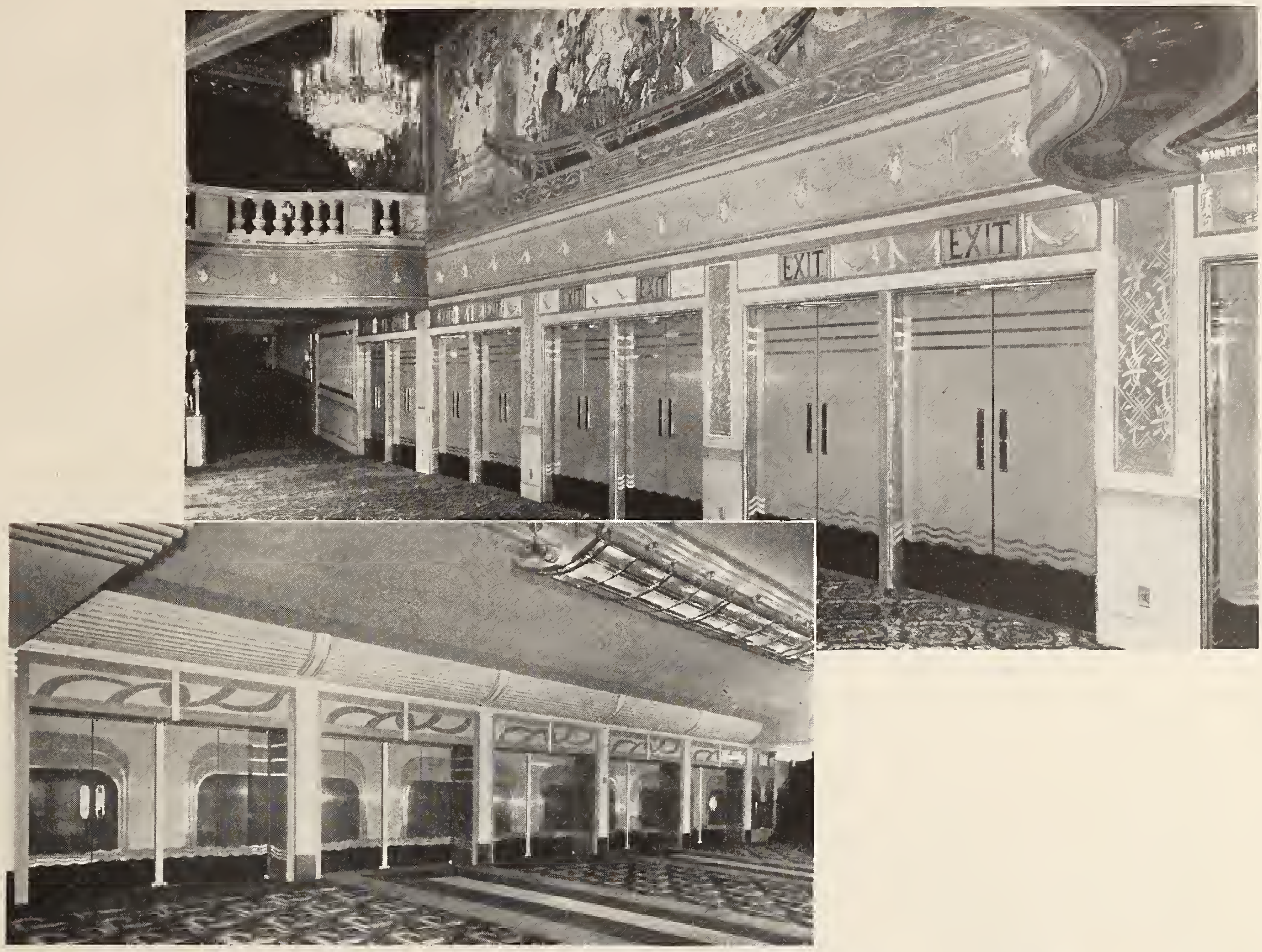
SUB-FLOORING

All terrazzo tile floors are laid on a subflooring of concrete. It is generally in the laying of the sub-floor that cracking of the terrazzo results. The sub-floor should be laid only to within 3 inches of the height or elevation of the finished floor. This allows for two to 2¼ inches of cement under the terrazzo and above the sub floor. A rich mixture of cement and sand, generally one part of cement to three of sand, is placed on the sub-flooring and the terrazzo tiles laid in a pattern on this still soft base.

AVOIDING CRACKS

All terrazzo tiles should be soaked in water before laying on the cement base in order that they bond properly with the base. Great care should be taken so that each tile has a solid bearing on the soft cement base. It is because of bad workmanship in placing tile and not having good bearing that individual tiles crack soon after a floor is laid. When the entire floor is finished, it is allowed to set and harden for four or five days; if the weather is damp or rainy, it may require seven or eight days to harden. Then the entire surface is ground smooth with a grinding machine.

Some authorities recommend that a sand cushion be placed between the structural slab and the terrazzo floor. From observation of floors laid both ways, this practice is not recommended for theatres where traffic across lobbies is usually concentrated over a small area. It is the consensus of persons familiar with terrazzo that if the



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By J. T. Knight, Jr.

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FREON AND OIL—To a question recently asked me concerning Freon, I gave substantially the answer I give here. It may help others who have Freon compressors in their theatres.

Freon absorbs small quantities of lubricating oil, the amount absorbed depends upon the characteristics of the oil used (flash point and viscosity), the temperature of the oil in the crank case, and the operating back pressure in the compressor crank case, but unlike other refrigerants (other than hydrocarbon refrigerants) it does not deposit the lubricating oil in the expansion coils on the low pressure side of the system, and therefore does not cause loss of efficiency or oil clogging.

•

CARPET SELECTION—It is becoming very apparent that smaller groups of theatres are reverting to the old policy of ten or fifteen years ago in buying carpet replacements on a price basis only. Many are buying cheap weaves of carpet, or else they are buying odd lots of better carpet of patterns that have been discontinued by the mills. This is certainly shortsighted, because carpet for theatres receives such hard wear that to buy anything cheaper than proved quality weaves is extremely costly.

For your information, Wilton carpet is the best for theatre use. Wilton carpets are made exclusively on the jacquard loom, and by a Federal Trade Commission ruling no carpet that is not manufactured on a jacquard loom can be called a Wilton. Wiltons are manufactured in both wool and worsted qualities of yarn. The weave is very tight, and the hardest and most resilient yarns are usually used in its construction. The real worsted Wilton is the best wearing.

•

FAN SPEED—It has been frequently noted that theatre managers or maintenance men step up the speed of centrifugal fans without consideration of the additional load on the motor. Several instances have been observed where the odor of the motor being overheated can be detected in the auditorium of the theatre. Because of the many makes, shapes of blades, particularly with reference to their curvature, whether forward or backward, with reference to the direction of the rotation, it is impossible to give anything but a general rule of thumb governing the changes in the fan characteristics due to a speeding up process. This general rule is:

1. The capacity of the fan increases directly as the speed (r.p.m.) of rotation is increased. If the speed is increased to double the original speed the fan will deliver twice as much air.
2. The horse power (required to drive the fan) increases as the cube of the speed increases. If the speed is doubled the horsepower increases eight times.

The only proper way to direct the increasing of the fan capacity is by reference to the manufacturers' rating tables. For example, we will assume fan A is of XYZ manufacture. We count the r.p.m. of the fan with a revolution counter and then refer to the XYZ catalog. We identify the fan as an XYZ No. 8, operating at 247 r.p.m. with an outlet velocity of 900 feet a minute, delivering 11,640 cubic feet a minute, and it is powered with a one-horsepower motor.

We have in mind doubling the speed of the fan, so we look further down the table and find a rating at 493 r.p.m. ($2 \times 247 = 494$). At this speed the fan will handle 32,333 cubic feet of air per minute, with an outlet velocity of 2500 feet per minute. It will require 8.27 horsepower to drive the fan.

The above figures are actually taken from the catalog of a leading fan manufacturer.

Please note the speed has been doubled, the capacity or output of the fan in cubic feet per minute has been more than doubled, and the motor horsepower has increased from one h.p. to 8.27 h.p. ($2^3 = 2 \times 2 \times 2 = 8$), the cube of two (twice the speed).

So it does not take much increase to overload a fan motor to the point where the motor will be destroyed.

finished floor is bonded to the structural sub-floor slab, cracks due to the settling of the building will be transmitted to the terrazzo floor. This is undoubtedly true, but any appreciable settling in the structure is going to crack the terrazzo regardless of how the floor is laid. It has been observed that fewer cracks occur in terrazzo floors when laid as above outlined than when laid on a sand cushion.

After the grinding of the floor, the surface should be vigorously scrubbed with stiff brushes (only fibre or bristle brushes should be used). Hand scrubbing is not sufficient, a scrubbing machine should be used. Immediately after the floor has thoroughly dried as the result of the scrubbing, and before traffic is permitted on the floor, a filler should be applied to the surface. This filler will seal the pores of the marble chips exposed and the surface of the cement. It will preserve the uniform appearance of the floor and reduce future maintenance costs.

This detail is given here because during the past year it has been observed that some theatre managers have let contracts for lobby floors, one man paying as high as $3.50 per square foot, and it is quite evident that he never did have the floor properly finished. Because the floor was so badly finished, it is reasonable to believe that it was also laid with the same indifference and questionable workmanship.

POURED-IN-PLACE FLOORS

The most beautiful terrazzo floors might be termed poured, or poured-in-place floors. The mix for poured-in-place floors is just the same as for making terrazzo tile. It is always standard practice for the contractor to furnish sample tile as to color and texture, for approval before starting to lay a poured-in-place floor. Poured-in-place floors always crack easier than terrazzo tile floors because, while the tile is put into a mould and then under positive pressure, the poured floor is only rolled.

Terrazzo concrete for use in poured-in-place floors should be of the driest consistency that it is possible to work. It can readily be seen that the concrete mixture made too thin will permit the marble chips to sink to the bottom, thereby causing the finished surface to show too much exposed cement and a bad pattern of chips. The proper time to correct such an error is while the floor is being laid, not when it is finished and ground. A thin mixture is much easier to work and there is less chance of disarranging the metal dividers forming the pattern, but the thin mixture will result in a very drab and ordinary floor regardless of the variety and richness of color in the marble chips.

Metal dividing strips should always be used to outline the pattern or the design. These strips, though frequently as thin as 20-gauge metal, are more distinctive when of heavier material. The strip should be set so that it projects above the finished elevation of the floor. In this way it is ground down during the grinding process of the floor to a true surface of the floor. By this method the metal strips form a brilliant part of the beauty of the floor.

A floor was recently inspected that had been laid only about a year ago. The strips had been carelessly placed so that in some places they extended above the finished level, and in other places below the finished level. The result after grinding was that in spots the metal highlighted the pattern, while in others, where the metal should have shown, there was only a dirt-filled crevice in the floor. It's too bad to spend money for terrazzo and get such poor results.

PROPER CARE OF TERRAZZO FLOORS

AS TO THE proper care of terrazzo floors, which is composed largely of marble, I quote herewith from Circular Letter LC-388 issued by the Department of Commerce, Bureau of Standards, Washington, D. C.:

> It is good practice to clean these floors periodically with a vacuum cleaner. The routine washing of these floors is usually carried out by first wetting them with clear water and then mopping with hot water containing a small quantity of alkaline cleaner, such as washing soda (about 2 ounces per gallon of water), trisodium phosphate, or sodium metasilicate (about half an ounce per gallon of water). Badly soiled areas on the floor may be cleaned with a scouring powder, or a little scouring powder may be sprinkled over the soiled areas before applying the alkaline cleaning solution. Occasionally, the entire floor should be scrubbed with a scouring powder or with an alkaline cleaner and the scouring powder. A motor-driven scrubbing machine is a desirable appliance. After cleaning, the floor should be thoroughly rinsed with plain water and wiped dry. If water is left standing on a tile floor it might loosen the cement that holds the tiles in place. Soaps are not generally used on these floors owing to the tendency to "build up" slippery films, especially if the water is not soft or the rinsing has not been thorough. However, such floors are sometimes wiped up with a cloth wrung out of hot, soapy water, rinsed off, and wiped dry. If *soft* water is used and the surfaces are thoroughly rinsed after cleaning, it is believed that soap would be satisfactory, but more expensive, for the routine cleaning of these floors.

The foregoing is worthy of the careful study of every manager and janitor who has the responsibility of maintaining terrazzo floors. The treatment as outlined was applied to a very old terrazzo floor and it was astounding to note the improvement in the appearance of that floor.

CLEANING OF SOLID MARBLE

I HAVE FOR several years advised against the use of alkaline cleaners for marble or terrazzo floors, but having observed so many unsightly lobby floors with dirt ground into them, or slippery, dirty films of soap on them, I quote this approved method of reconditioning such floors. It should be noted that only *very small quantities* of alkaline cleaners are used—an excess of alkali will ultimately harm both marble and terrazzo. To substantiate this statement, which has previously been made, another quotation is given from the Bureau of Standards Technologic Paper No. 350, entitled "A Study of Problems Relating to the Maintenance of Interior Marble" (now out of print). The following conclusions are reported in that paper (references to polished marble such as wainscotting, toilet partitions, pedestals, etc., do not apply to floor tiles):

> 1. Various cleaning preparations have been studied with a view of determining the effects on marble of certain ingredients from a long period of use. The laboratory experiments, as well as examination of actual installations of marble, have indicated that *injury* may result

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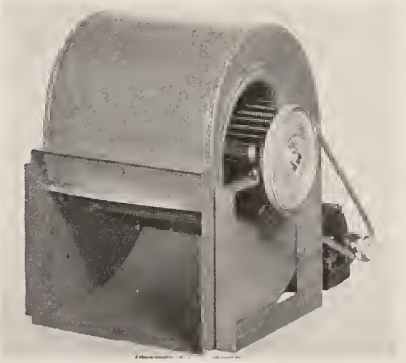

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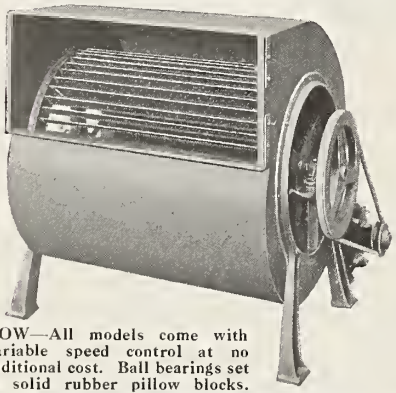

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GRAND RAPIDS, MICHIGAN

from *injudicious use* of harsh grits or from salts as *sodium carbonate, sodium bicarbonate* and trisodium phosphate.

2. The usual type of grit employed in trade cleaning preparations is not appreciably injurious to marble floors or other unpolished marble. Polished marble should rarely be cleaned with preparations containing scouring agent or abrasive which is harder than the marble. [Note—Inspect the conditions of the marble toilet partitions in your theatre. You will see now why they no longer have polished surfaces. —J. T. K.]

3. As a rule, the volcanic ash grits are less severe in abrading action than crushed quartz. This is evidently due to the difference in shape of the particles. [Note—This was emphasized in BETTER THEATRES some two years ago.—J. T. K.]

4. While it is seldom, if ever, necessary to use a cleaning preparation of the scouring type on polished marble; where it is in stock for cleaning the floors of a building it is apt to be wrongly used on the polished marblework. For this reason a cleaning preparation of this type is desirable which has grit that will not injure polished marble. Available minerals which seem to meet this requirement are soapstone and talc.

5. A trial preparation consisting of 90% powdered soapstone and 10% soap powder appeared to be as effective in cleaning marble floors as any of the present trade preparations. Such a composition can be used on polished marble without appreciable injury. [Note the small percentage of soap.—J. T. K.]

6. Injury which may result from the frequent use of such detergents as sodium carbonate, sodium bicarbonate and trisodium prosphate is mainly a physical effect due to these salts crystalizing in the pores. This action has been demonstrated to be severe enough to cause disintegration of marble when such salts are employed without proper precaution. [This was also emphasized some time ago in BETTER THEATRES.—J. T. K.]

7. Experiments have indicated that marble work may be safely cleaned with mild solutions of such detergents if the surface is rinsed with clear water before applying the cleaning solution.

8. Although soap has been found objectionable for use on marble in certain instances, the present study has indicated that if used with *soft water* it will give satisfactory results and prove to be a safe detergent for general service. [Note.—Is the water used in your theatre hard or soft?—J. T. K.]

9. Preparations containing a colored ingredient of different color than the marble may gradually impart that color to the marble. This, however, may be to some extent prevented by a preliminary rinsing, as described in Paragraph 7.

10. Ammonia water has been used to some extent in cleaning polished marble, but a limited number of tests in this investigation have indicated that it may cause yellow discoloration.

11. Acids dissolve marble, and even the use of such weak acids as oxalic will prove injurious. Although cleaning of interior marble with acids has been practiced to some extent, it is usually done through ignorance of the real effects. [Note.—I ran across a theatre where the manager did not know that the janitor was using a weak muriatic acid solution to mop the lobby! Only a few drops in a bucket of water, but the acid effect showed plainly.—J. T. K.]

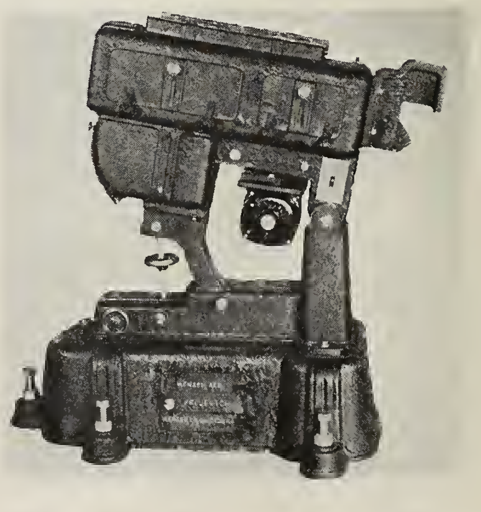
12. Stains which have penetrated the marble usually have to be removed by means of a poultice treatment. Several types of stains demand special treatment, and there is no single cure for all cases. Methods have been found for eradicating practically all of the common stains occurring on interior marble. [Note.—The poultice treatment was covered in BETTER THEATRES, outlining the methods by which the most common stains may be removed from marble in theatres.—J. T. K.]

In the great rush to modernize, redecorate, and rehabilitate theatres in this country, there has been a great tendency to "go modern" and tear out *all marble.* This is mainly due to the fact that marble in theatres has received such atrocious care that it is now in a condition wherein it's cheaper to do away with it than to recondition it. Marble still has its place as a building material and its costliness, permanence and beauty justifies at least intelligent care.—J. T. K.

Base for Any Model Projector and Soundhead

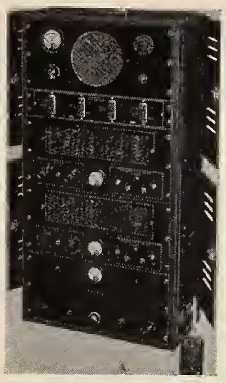
A FIVE-POINT universal base designed to be adapted to any standard theatre projector, has been brought out by the Wenzel Company of Chicago. The base has a micrometer adjustment sideways so that when the projectionists removes the lens to clean it, the base can be moved easily sidewise to attain alignment with the screen. The up-and-down adjustment is by means of a ball-bearing tilting device, which includes provision for locking in place.

There are two machinist levels, one to level the base crosswise, the other to level it lengthwise. The motor is located beneath the machine stand and screws on the base, which has a one-point pivot to eliminate play in the belt connecting the flywheel to the soundhead. By changing a front bracket, the base may be adapted to any type of soundhead.



The base includes two compartments for carbons, one for short carbons, the other for long ones. There is also a front compartment for the storing of tools, oil cans, etc. The switch cabinet is cast on the upper frame and contains a 100-ampere switch. The pedestal has five leveling screws arranged for attachment to either cement or wood floors. The entire base is finished in crackle enamel in either black or green. All screws and knobs are nickel-plated.

Nine Sound Systems Based on A Single Amplifier

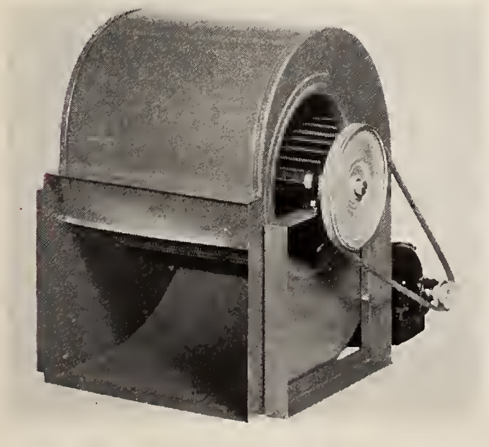


NINE TYPES of theatre sound systems developed by Lafayette Manufacturing Company and distributed through the Wholesale Radio Service Company of New York City, are based on the same amplifier, Lafayette Model 400-A, here illustrated. The response curve of this amplifier is given as within 5 decibels from 50 to 10,000 cycles, with harmonic content at ordinary volume in the order of 1% to 2%. Forty watts output power can be obtained when needed through the use of beam power tubes, 6-L-6. Two 6-L-6 tubes are used in the 400-A amplifier. At maximum output the harmonic content is 5%.

The systems based upon this amplifier offer a.c. or d.c. exciter lamp supply, choice between the two methods, depending upon whether sound quality down to 120 cycles is wanted, or whether the full available frequency range is desired. Single channel and dual channel amplifying systems are available, and remote control of changeover can be applied to the d.c. exciter system.

The monitor panel is equipped with an output meter calibrated in decibels, needing only a "buzz track" or variable frequency test film for all standard sound tests and repair checkup.

In dual amplifier systems a multiple switching panel is included, and repairs to the amplifier or to either projector can be made by means of the monitor speaker and decibel meter while the other projector and amplifier run the show as usual.



Model of blower adapted to theatres manufactured by the Taylor Manufacturing Company of Grand Rapids, Mich.. It is of all-metal construction and is equipped with rubber-mounted ball bearings. It is available in three capacities, from 1850 to 5000 c.f.m.

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PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticism. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

SOME TIME AGO I wrote you regarding the building of a new theatre. Since that time the location of the proposed theatre has changed, so I am taking the liberty to write you for advice again. The lot is 44 x 130. We wanted to have two small stories, one on each corner and use center for lobby. How wide will space have to be for lobby? Also, how deep can we make the two stories and have room for about 350 seats? The lot has an alley on left-hand side and also one in rear.

I believe it would be better to have ticket office on the street and have a foyer by using a part of the space in lobby, as would not want to start the auditorium in front of the rear of stores, making the main auditorium without offsets. Would figure on two toilets in foyer.

Is hollow building tile okay for rear part of building? Might also use cement blocks. Kindly give estimated cost of building and what is cheapest to use—brick, tile blocks or what. Would want the front brick, of course.

Can you tell me if it is possible to get a government loan to build this?—F. G. P.

THE ANSWER:

THE BEST seating arrangement for a theatre of 44 feet wide is a center bank of fourteen seats across, with aisle on each side, and two wall banks of three seats each, giving 20 seats across the width of the auditorium. To obtain 350 seats you will require 18 rows, or a depth of seating area of 45 feet.

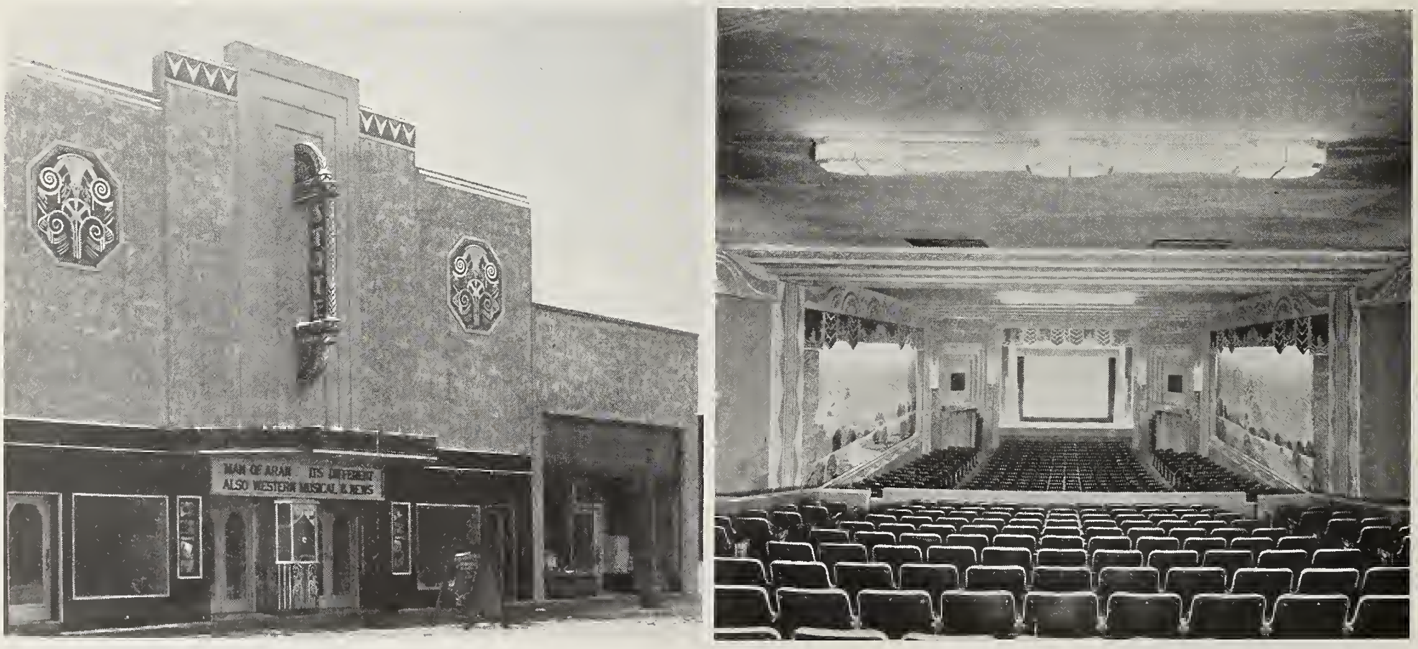
As you did not mention a stage in your inquiry, you probably want only a screen platform. Figuring 25 feet for space between rear wall and first row of seats, you will have 60 feet for foyer and lobby. For this type of a theatre a 10 foot wide foyer will answer the purpose. I suggest that you make the width of the lobby 14 feet. This will make the stores about 13 feet, 6 inches wide.

Place the box office right on the sidewalk line. Set the entrance doors about 6 feet in back of this booth.

If you figure the depth of the store about 25 feet, there will be sufficient space to take care of a men's and a women's room behind each store.

Hollow tile or cement or cinder blocks are all right for economical construction. The least expensive materials are the blocks. The minimum cost of such a theatre will be about $25,000, exclusive of any equipment.

Some F. H. A. loans have been granted for remodeling theatres, but I doubt if such a loan could be obtained for a new building. You might write the Federal Hous-



Front and auditorium views of the new State theatre in Algona, Ia., owned and operated by Gale Petit. The State seats 800 and was erected, furnished and equipped at a cost of $75,000. The architect was L. P. Larsen, while construction and equipping was in charge of Frank A. Van Husan, manager of the Western Theatre Supply Company of Omaha. The facade is stucco with black glass ornamentation. The marquee is traced in neon, which continues across the front. A mural on each side wall are features of the auditorium decorative treatment. They are painted on monk's cloth and illuminated from behind a valence. Seating is by the American Seating Company, carpets are by Mohawk, and air-conditioning is by a Kooler-Aire system. Projection equipment consists of Kaplan projectors, Western Electric sound and Brenkert Enarc lamps ing Administration, U. S. Department of Commerce Building, Washington, D. C.

●

THE QUESTION:

I AM ENCLOSING a rough sketch of what we have in mind and would appreciate any advice or suggestions you might care to make. The population of the town is only about 700, but there are several smaller inland towns that are close and to which there are good all-weather roads. All through the depression, with only 225 seats, this small theatre has made money. It is a wealthy inland town—no railroad. The nearest town in which there is ever apt to be another picture show is 23 miles away. Others 24, 25 and 23 miles in four directions.

Would you use concrete for the main floor? The land has plenty of slope or fall, so very little excavating or filling would be necessary. Acoustic plaster for the walls, we think, would be the proper thing, but where can it be obtained?

For the ceiling we have been thinking of some form of wallboard, something that would paint well.—W. B.

THE ANSWER:

AFTER CAREFULLY reading your description of the local situation and conditions, I am of the opinion that a small theatre may make some money provided that it is built as economically as possible and that the overhead is kept to the minimum. According to your sketch, the location of your proposed theatre seems to be very good. I believe it is a good proposition to provide for rental spaces on each side of lobby, but I do not advise the construction of a balcony, as this increases the cost.

There will be enough space behind each office to provide for men's and women's rooms. Since you are providing for only a small platform large enough for the screen and speakers, it may be less expensive to build the boiler room under the offices and lobby. By all means have a concrete floor for the auditorium.

Acoustical plaster may prove a bit expensive in your case. I suggest that you inquire of a plasterer or building materials dealer in your locality.

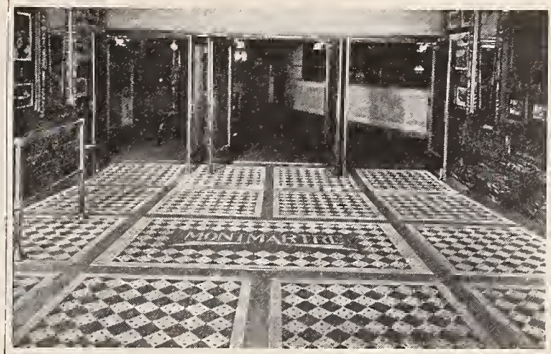
It is my opinion that if you intend to use this material, it be installed on the ceiling and at the rear wall, instead of the side walls, as you indicate.

The least expensive method, I think, would be to use sound-absorbing tiles or boards. Fabric panels on plastered side walls will not only be decorative, but will also improve hearing conditions.

●

THE QUESTION:

THERE IS a new building going up here out of which I can probably get 22x90 feet, perhaps 24x90. Neither the buiders nor myself know anything about the way it should be built and I will appreciate answers to a few questions on attached sheet. I plan 300 seats downstairs and a small balcony, about 50 seats, for colored patrons. We figure we can



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S. O. S. Corp. 1600 B'way, N. Y. C., U. S. A. Cable "SOSOUND," New York

put 50 seats in the balcony in a space of 13 feet from back wall. I have planned that we could have 27 rows of eleven seats downstairs.

1. What is minimum height for building, screens 10 feet, 4 inches in height?
2. How high should screen be from floor?
3. What is advisable minimum elevation for floor?
4. Is cinder block good sound material for outside wall?
5. Is ½-inch Masonite or Celotex okay for ceiling and other side wall?
6. Is it okay for projection booth to be on one side?
7. Would you advise one aisle down center, or leave off one seat in each row and have aisle down each side?
8. What size blower should I have to cool this, also can I buy steam heating to be blown by same blower?
9. Is 31 inches plenty room from back to back of seats.
10. We are in small town of 1,000—is it very disadvantageous to have this theatre upstairs?—J. C. C.

THE ANSWER:

YOU STATE that you may be able to obtain a floor space of 24x90. By all means try to get it, as it is far better than the 22 feet width. By planning for two wall aisles, you will obtain eleven 20-inch seats, which will take 18 feet, 7 inches overall, leaving sufficient space for wall aisles.

It will be impossible to place 50 seats in the balcony in a space of 13 feet from back wall, as space must be provided for projection room and balcony stairway.

1. If balcony is provided for, the minimum height for auditorium is 21 feet, 6 inches from the high point of the auditorium floor; without balcony, 17 feet.
2. If no platform is used, the screen should be 4 feet above the floor. If screen stands on platform, it should be 12 inches above the platform floor, which should be 3 feet, 4 inches above the auditorium floor.
3. Four feet; 4 feet, 6 inches will be better.
4. Yes.
5. Yes.
6. It has been done, but of course no such location is to be suggested. Place it so that the projectors can be properly spaced on center with the screen.
7. I never advise the use of a center aisle if it possibly can be prevented, as it takes the place of the best seats.
8. Not being familiar with your State code governing air changes, I cannot advise you.
9. Yes, in small theatres 30 inches is sufficient.
10. It generally is. My advice is to take this matter up with the local or State building inspector.

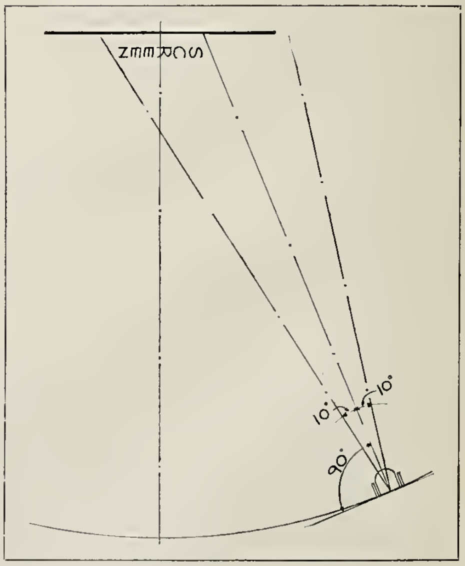
The Radial Seating Plan And Why It Is Preferable

THERE ARE two reasons for curving the rows of seatings in a motion picture theatre plan. The more important reason is that the curvature permits each seat face the screen so that the occupant can sit parallel to the arms of the chair and not have to turn his eyes or head to follow action on the screen. The drawing shows the method of checking the curvature to determine if the patron is facing the screen properly.

As noted in the diagram, the patron seated comfortably in his seat should be able to view almost the entire width of the screen within a range of vision of 20°, within which is confined the limits of distinct vision. The curve used, if at all possible, should enable the obtaining of a full view of the screen with its range.

Present practices indicate flatter curves than those in which this method would result, for the reason that the rows in the front of the auditorium are usually too close to the screen, in which case this method would cause a radius too sharp for practical chair installation. With proper distances from the screen to the first row of seats, the suggested method for determining the curvature can be used, resulting in curvatures entirely practicable for chair installation.

The second reason for curving rows of seating deals with the factor of appearance. The curves obtained when the consideration of proper vision is used as a basis, also form lines that are pleasing as well. It should be noted that the pattern of chairs on a theatre floor is a vital part of the decorative scheme. As a matter of fact, one often merely needs to combine good lighting, simple walls of good proportions, and the right chair pattern, to obtain the desirable decorative quality.—BEN SCHLANGER.



MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Suprex Arc Peculiarities And Methods They Advise

• Offering an explanation of real and apparent current variations observed as an effect of suprex carbons, and suggesting operating procedure

By J. K. ELDERKIN

SEVERAL characteristics of the suprex arc have been noted but heretofore they have not been clearly or generally known. These characteristics have been puzzling to many projectionists. This article represents a sincere effort to explain them and to offer some practical suggestions that should help projectionists to adjust their methods to them, so that the best results may be obtained with the least amount of confusion.

The first of these characteristics is that of low current after striking the arc, and the gradual build-up of current to normal after from a half-minute to three minutes of operation.

CURRENT DROP

Projectionists have noted that upon striking the suprex arc, the arc current or amperage will be lower by from 5 to 10 amperes than its normal operating current after the arc has stabilized itself. For instance, assuming the normal arc current to be, say, 50 amperes, it will be noticed that upon striking the arc, the arc current will be from 5 to 10 amperes lower and will take anywhere from half a minute to three minutes before the normal 50-ampere rate is maintained.

The cause of this characteristic has been laid to line fluctuations coming into the power supply device, to the power supply device itself, and to several other things, but the real cause, I believe, is as follows:

The positive suprex carbon is composed of a shell of carbon heavily copper-plated and having a core very large in proportion to the diameter of the carbon. This core is composed of several alkaline earth metals more conductive than the carbon shell and more easily fused than is the carbon shell.

The negative suprex carbon is composed mostly of carbon and having a very small core, and is also heavily copper-plated on the outside.

Upon striking the arc, the negative carbon is brought into contact with the positive carbon, and at the point of contact considerable heat is generated in the vicinity of the cores of the two carbons with a resultant sudden fusing of core material. Upon drawing the negative carbon away from the positive carbon to create the arc, a considerable amount of the core material has been burned away, leaving the carbon shell—which, as before stated, is not as conductive in that state as it is when the core material is present and unfused.

It then becomes necessary for the carbon shell to be burned away to a point where the core becomes active again, and this may take anywhere from a few seconds to two or three minutes, according to how the arc is struck and according to how much core material has been removed in the act of striking the arc. For instance, we will say that upon striking the arc the core is fused away to a depth of an eighth of an inch; it will then be necessary to burn away the eighth of an inch of shell before the core starts to play an important part in the arc. During the time that the eighth-inch of shell is being burned away, the conductivity of the arc is lower and therefore the arc current will be lower, but when this eighth-inch of shell is burned away, the arc functions normally and draws normal current.

STRIKING THE ARC

It is therefore of considerable importance, in order to obtain best operation, that attention be given to the striking of the arc. The carbons should be brought together with as little pressure as possible and immediately separated in order that as little core as possible be burned away.

It is possible to strike the arc in such a way that in a very few seconds the arc will be burning normal, and again it is possible so to strike the arc that it will take from two to three minutes before it will burn normally.

The striking of the arc properly is of importance because often the changeover is made very shortly after striking the arc, in which case the first minute or so of projection is not good, due to the fact that the arc has not stabilized itself and resultant light is poor as compared with what it is with the arc stabilized or burning normal.

The writer has witnessed cases where projectionists light up the second arc from four to five minutes before changeover in order to have good light at the time of changeover, and upon learning the cause of this, they have been able to strike the arc less than a minute before changeover with perfect results.

Occasionally a brown tip forms on the end of the negative carbon, which is of high enough resistance to prevent striking the arc unless considerable pressure is exerted between the two carbons, and when this is done, it usually removes considerable core material when the arc is struck. By moistening the tip of the negative carbon the arc can be struck easily, and this can be done by merely moistening the tip of the finger and then touching it to the tip of the negative carbon.

Another characteristic of the suprex arc is that of its differences in operation when supplied with current from a source of current supply containing a ballast and from one not using a ballast.

In operation, the crater that is formed on the positive carbon, varies in depth continuously—that is, its depth varies continuously because the core material is burned away faster at one instant than at another, and therefore the current across the arc varies in the same manner.

If the power source supplying current to the arc contains no ballast resistance, the ammeter in series with the arc will vary in its reading in accordance with the current

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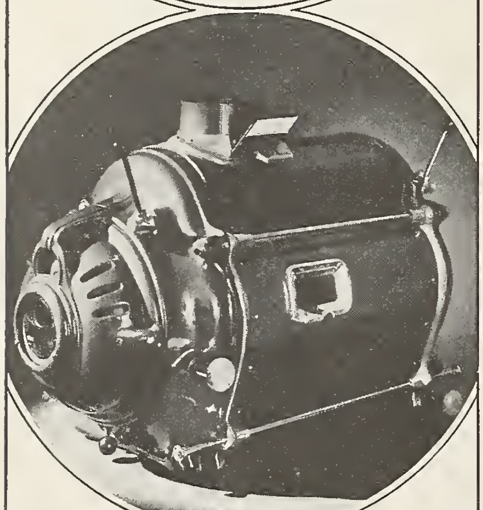

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changes in the arc caused by the change of crater depth, but these changes are not transmitted to the screen, the light from which will be fairly constant. However, if a source of supply is used in which there is ballast, the ammeter reading will be fairly constant, because the ballast resistors will not change the current output as fast as the arc demands. But although the ammeter hand appears perfectly steady, the light on the screen will vary as the crater depth varies.

The variations of the ammeter in series with the arc which occur when a source of current having practically no ballast is used, has been puzzling to some projectionists. They have been of the opinion that the cause of these fluctuations was due to fluctuations in the supply voltage being used to supply current to the motor-generator or rectifier used as the power supply device for the arc. Tests, however, will show that the cause of the fluctuations in ammeter readings is due to a change of current demand at the arc itself.

AMMETER DISTORTION

In nearly all of the suprex lamps manufactured today there is an electro-magnet or a permanent magnet used to influence the arc, and there is a strong magnetic field set up around this magnet. When an ammeter is placed in the lamp housing, in many cases it has been placed very close to the above mentioned magnet and its reading is influenced by the magnet fields set up by the magnet. The influence of this magnetic field on the meter makes it read lower than it should. In other words, the ammeter, being influenced by the field of this electro-magnet, may read 50 amperes, yet the actual current measured by an ammeter not influenced by the magnetic field will show that the actual current is sometimes as high as 58 to 60 amperes.

The meter itself is not at fault as it has been calibrated where it was not influenced by any magnetic field, but when placed on the lamp at close proximity to this strong magnetic field, its reading can no longer be relied upon. Therefore, to obtain a real check on the amount of current being used at the arc, a good ammeter should be inserted in the circuit completely away from the influence of the electro-magnet in the lamp.

The writer has been advised by a number of projectionists that the carbon consumption in their lamps did not correspond to the accepted rate of consumption as given by the National Carbon Company and others at various rates of current. In checking up on these cases it was found that the projectionist was relying *entirely* upon the ammeter reading as shown by the meter on the lamp, and it was found that these readings were anywhere from 3 to 10 amperes lower than the actual current, which, of course, accounted for the more rapid consumption of the carbon.

[*The author is an electrical engineer who long has been prominent in projection circles. He is chief engineer of the Forest Manufacturing Company, Belleville, N. J.* —THE EDITOR.]

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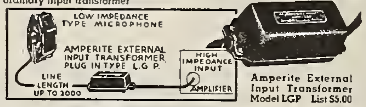
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F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

TWO NEEDED AIDS IN THE ADVANCEMENT OF PROJECTION

IT HAS BECOME increasingly apparent that what is most needed to bring projection to its highest standard, and thus place the product of the motion picture industry before its buyers in its most attractive form, is to "sell" projection perfection more completely to exhibitors and theatre managers—particularly the latter. If we are to attain universal excellence in projection of the image and reproduction of sound, theatre managers must be brought not only to a far better understanding of what constitutes excellence in both these functions, but also to a much more complete knowledge of the box office value of perfection therein and the complexity of the problems involved.

We still have an astonishingly large percentage of theatre managers and exhibitors who have only the most nebulous ideas as to what constitutes excellence in screen image and sound. This fact is made evident to any one able to judge who visits a considerable number of theatres. Screen images that violate every rule of common sense! Sound that is at least faulty and in some cases really offensive.

Managers should know the essential elements of good screen image and of good sound. They must be brought to an understanding of the box office value of practical perfection in projection. They must be made to understand the possibility of loss through waste of electric power and in too rapid deterioration of equipment as a result of a lack of good judgment, expert knowledge and the proper skill in the projection room.

It is all very well and quite necessary to continue the teaching of projectionists. We all need instruction and always will. But *it is today even more important to teach exhibitors and theatre managers.* Too many of them are today moving heaven and earth to sell their shows against the handicap of more or less imperfect projection. I could never understand why some persons see fit to discourage instruction of theatre managers and exhibitors concerning projection and its problems. *How can we expect exhibitors and managers to give serious attention to projection matters if they have no comprehensive understanding of them, of the problems involved and the financial importance of projection excellence?*

Another matter of great importance representing a need of projection today, concerns apprentices. I am glad to see some of the progressive Canadian Provinces—Alberta, notably—are by law virtually compelling what amounts to at least a one-year straight apprenticeship, plus a qualified or partial apprenticeship extending over a further period of two additional years, and all of it under conditions that not only advise but compel study. Incidentally, as a matter of information, this law has been in effect for at least three years, and to date I have had no reports or complaints that it has caused the least inconvenience to Canadian unions.

The refusal of unions to establish a well planned, well guarded apprentice system, and to insist that only duly accredited apprentices, who have served their full apprenticeship turn, be employed in theatres, has the effect of filling the ranks with men who manage to "butt in," often with the most sketchy training in projection, and with insufficient knowledge of its technique. These men are, in the very nature of things, "cheap" men, but their work is cheap, too.

There should be an apprenticeship required, its length dependent upon the number of posts to be filled. That is how it is done in other fields. A locomotive fireman, for example, is promoted to engineer when there is need for one, the promotion going to the fireman longest in service, *provided* he can pass a prescribed examination. It is so in many if not most trade unions. It should be in unions of projectionists. I know of no objection to such a system that is based upon the greatest good for the profession and for the motion picture industry. I make the unqualified assertion that in time it would prove beneficial to the projection unions.

●

Others Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Rectifiers and Line Current Page 30
Explaining Light Refraction Page 30
Causes of Frying Noises Page 32
Ways to End Trail Flame Flare Page 34
Freeing Motor of Carbon Dust Page 34
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The Film and RCA Stabilizer Page 35
Rectifiers and Screen at Fault Page 36
Baffling and Housing Speakers Page 36
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Appreciation Well Deserved Page 38
Travels of a Projectionist Page 38
Objections to 2000-Foot Reel Page 39

EFFECT OF PROJECTION ANGLE

J. L. JONES, of Hannibal, Mo., asks, "Will you be good enough to explain just why a heavy projection angle makes it difficult to provide sharp definition at both top and bottom of a screen set in vertical position, and why this effect seems to be worse with a large than with a small picture? Also, just what tests may and should the projectionist apply to new lenses to determine their quality. Thank you, which is not high pay but since I believe you have the thanks and esteem of all right-thinking projectionists and theatre managers, after all perhaps it has value."

All projection lenses give critical definition (focus) at only one exact distance from the optical center of the lens, though it is true a well corrected lens will provide acceptable (but not critical) definition over some relatively small range of distance.

If the screen be vertical and there be a projection angle, it of course follows that no two points in the height of the screen will be the same distance from the lens, hence at only one point in its height will it be possible to obtain critical definition. It of course follows that with a screen of fixed height, as the projection angle is increased, the difference in distance from lens at top and bottom of screen is increased; also, at any given projection angle, as the height of the picture is increased, the difference in distance from lens to top and bottom of screen is increased.

If, however, the projection angle be not too heavy and the lens be a good one (well corrected for flatness of field), then if definition at a point midway from top to bottom be focused critically, the lens may and probably will provide satisfactory definition at all points.

As to the second query, upon receipt of a new projection lens I would remove its front and back elements from the lens barrel and examine the workmanship of its mounts very carefully, to satisfy myself as to the quality of mechanical construction. Next I would secure a clear, thin, perfectly flat piece of sheet mica, upon which, after trimming it to film width and using the point of a knife, I would scratch a few perfectly straight lines up and down and crosswise. Having tested the aperture plate film tracks and tension shoes to make sure they are perfectly flat and level, I would then place this piece of mica over the aperture, close the gate, project the white light with or without projector in operation, and, with the assistance of a helper, stretch lines tightly over the screen image of these scratch marks. If they are perfectly straight, then the lens has no "barrel" or kindred distortions. If the lines are not perfectly straight, I would make note of which way one of the lines bends, reverse the bit of mica and try again, this to make certain the fault was not due to the mica not being perfectly flat over the aperture. If the result is the same, I would refuse the lens.

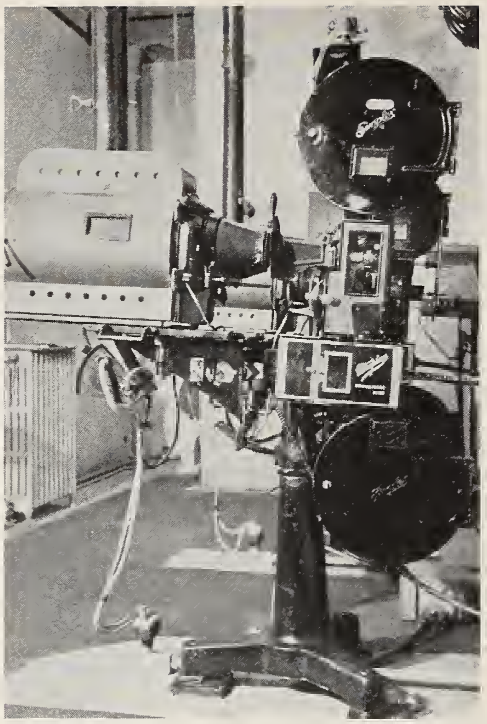
Following this, I would focus the center of a picture as sharply as possible, station myself in front of the screen and have an assistant hold a frame 2 feet square, on which is stretched a sheet of white paper (the back of a poster will do) at the screen surface at one of its lower corners and, being careful to hold it as nearly as possible at right angles with the light beam, slowly advance it toward the lens until the image upon it attains maximum sharpness, which experiment would advise me as to just how well the lens was corrected for flatness of field. If the lack in this respect be too great I would secure other lenses and subject them to the same test, until finally I found the one that gave best results in both tests.

RECTIFIERS AND LINE CURRENT FREQUENCY

C. C. WILLIAMS, sound technician of Rome, Ga., has kindly checked me up on a statement in the May 2nd issue of BETTER THEATRES. He writes, "You say a 30-cycle rectifier would pass only one cycle when used on 60-cycle current. That is not correct, due I believe to an error of statement on your part. It appears in 'Adjustments Following Change in Current,' page 35.

"A rectifier using either bulbs or disc, with transformer for voltage reduction, will pass both 'sides' of either 30- or 60-cycle a.c., provided the phase and voltage be the same, but the output of 60 volts will be less than that of 30-volt current, since the inductance is directly proportional to the frequency.

"I think you meant to say the 60-volt rectified current would be equal to the current strength output of a half-wave rectifier, though that is not exactly true. It would, in fact, pass a little more than that. Please don't infer that I have the idea you don't know what you are talking about. That is not the case. I realize it is nothing more than an error and that man who never makes one has yet to be born."



This is a picture of the projection room of the Spencer theatre in Spencer, Ia., taken and sent in by W. Lee Beckley, projectionist at the Spencer, in response to my recent suggestion that projectionists let us have a photographic look-see of their "offices." Like many who have similarly responded, Friend Beckley has taken what is really a close-up of a projector, whereas the view should be of the entire room, showing all its equipment and general layout. Beckley's room has Simplex projectors with Peerless lamps. The soundheads are Ultraphone. . . . Let's have more samples of projectionist kodakery—but have 'em show as much as possible of the room and equipment.—F. H. R.

My original statement was edited, probably to shorten it because of space limitations, and my meaning was not what finally appeared. To get the whole matter straight, I referred it to a rectifier manufacturer's engineer for complete analysis, which is as follows:

"A rectifier designed for operation of a projection arc, whether of the tube or copper oxide type, must be designed for the frequency of the supply line from which it is to be operated. A rectifier designed for operation on a 30-cycle supply line could be used on a 60-cycle supply line without difficulty, but a rectifier designed for 60 cycle operation could not be used on a 30-cycle supply.

"The difference, of course, between a 60-cycle and a 30-cycle supply line is that the 30-cycle rectifier would give a direct current output having half the number of impulses as the 60-cycle rectifier, and if the direct current from the 30-cycle rectifier was not filtered sufficiently, there would be a 30-cycle ripple, which, when combined with the 48-cycle shutter frequency, would leave a difference of 18 cycles, which would give a very noticeable flicker to the projected light and, in fact, the 30-cycle frequency of the light itself *without* shutter running would be noticeable.

"With the single phase type of rectifier being used, it would be practically impossible to sufficiently filter the arc supply current to a point where the projection would be satisfactory. However, a rectifier designed for operation from a 2- or 3-phase, 30-cycle supply line, could be sufficiently filtered to give perfect operation on either 25- or 30-cycle supply line.

"With a 60-cycle single-phase rectifier, it is a comparatively simple matter to filter the output so that the resultant light on the screen will be without flicker other than the normal flicker caused by the shutter. The direct current output from a 2-phase or 3-phase 60-cycle rectifier requires very little filter to remove the remaining ripple, which would have a frequency of 240 cycles in the case of 2-phase, and 360 cycles in the case of 3-phase rectification.

"In summary, a single-phase current of 30 cycles rectified, will give 3600 impulses per minute, whereas a 60-cycle would give double this, or 7200 impulses per minute.

"Two-phase or 3-phase current rectified, of course, will raise the frequency of the ripple materially above this—for instance, a 30-cycle 3-phase supply would give 180-cycle frequency, and a 60-cycle phase would give 360-cycle. The higher the frequency, the easier it is to filter, and likewise when the frequency of the ripple is above 48 to 50 cycles, it can no longer be seen, as the eye will not record changes of light intensity having a frequency of 50 cycles or more.

"A single-phase rectifier for supply lines having a frequency of less than 50 cycles is not practical and is not at all satisfactory for projection purposes. However, rectifiers designed for operation from a 3-phase line having a frequency as low as 25 cycles is perfectly satisfactory and will give perfect results."

This explanation is by J. K. Elderkin of the Forest Manufacturing Company.

EXPLAINING LIGHT REFRACTION "SIMPLY"

JOHN L. RANDALL of St. Louis, writes, "My puzzle just now is that I cannot quite understand why the direction of light is altered when it enters glass, or passes out of same. I have read many explanations, but none of them seem to really make the matter very clear. Will you see what you can do to straighten matters out?"

Light travels more slowly the denser the medium through which it is traveling. And it travels in waves. Take a room with a light source at one end. From that source the waves travel to all parts of the room. Each wave is the full width of the room. That is to say, it leaves the source in curved form, the curvature on any point of its progress being that of the circumference of

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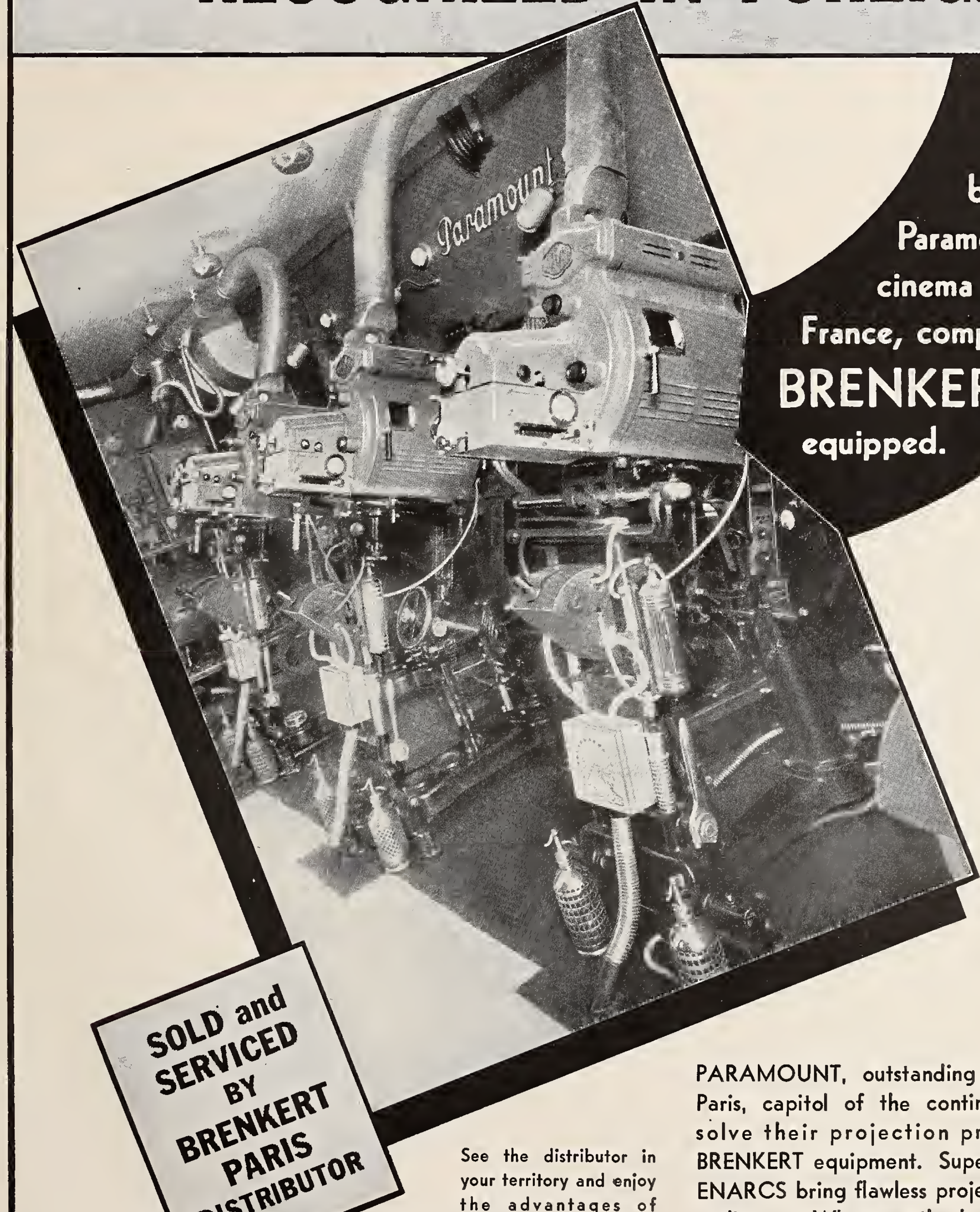

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a circle the radius of which is the distance of the wave from the light source. Now glass is denser than air and therefore light travels more slowly therein than it does in air. Then if we place a sheet of glass across that room at an angle to the ends thereof, one end of the wave will meet that glass before the other does (for the purpose of this explanation let us consider the light wave as a straight line) and will be retarded, the retrogression proceeding clear across the room as the wave advances. Thus the direction of the waves are altered.

I submitted this explanation to the Bausch & Lomb Optical Company, and have this reply from Doctor Rayton of that concern's scientific bureau:

"While there is nothing specifically wrong about the explanation you have made, still I doubt that it will convey a clear understanding of the refraction of light. As a matter of fact, it is difficult to explain the phenomenon if you start with the wave theory. By this I mean that it is complex and difficult to describe it in terms of any other well known phenomenon. It is of course not at all difficult from the mathematical standpoint.

"In order to explain the phenomenon to people who are not physicists or mathematicians, I think it is better to forget the wave theory of light and think of rays of light proceeding in straight lines and parallel to each other. This permits an analogy with a line of men marching side by side at an equal rate of speed. Suppose this line of men were proceeding over a smooth pavement and that eventually they came to the end of the pavement and entered upon a region of deep sand. If the line of march were perpendicular to the edge of the pavement, they would all strike the sand at the same time and their speed would be decreased, but they would continue to move forward in the same direction as before.

"Suppose, however, the line separating the pavement from the sand were inclined at an angle to the original line of march. The man at one end of the line would strike the sand before anyone else. As soon as he entered it his rate of progress would be slowed up, while the rest of the line were continuing to move at the original rate of speed. A moment later the next man would strike the sand and his rate of motion would be decreased.

"By following out this line of reasoning for each man, it can easily be demonstrated that the line joining the men after they have all entered the sand will not be parallel to the line joining the men while they were marching on the pavement, but will be inclined at an angle to it. You can go on and imagine that the sand is merely a band of uniform width separating two areas of smooth pavement and show that, as the men leave the sand and move again onto the pavement, the line joining the men swings around again until it is parallel to its original position.

"The band of sand of uniform width represents a plano-parallel plate of glass. An inclined beam of light striking such a plate of glass leaves the glass plate in the same direction it was traveling in when it struck the glass but its path during its transmission through the glass is different. It seems to me that this approach is much easier to understand than any attempt to explain the phenomenon on the basis of the wave theory."

There, Brother Randall, is an explanation as simple as can be made. I hope you get a clearer picture of the phenomenon from it than you have been able to form heretofore.

THE MANY CAUSES OF FRYING NOISES

FOSTER D. BRUNTON, vice-president and sound technician of the Gaiety theatre in Agana, Guam, writes, "Dear Mr. Richardson: Some while ago you asked your readers to send a list of causes which *frying* noises in sound systems could be attributed to. Being located in the tropics, where extreme heat and humidity offer adverse conditions for sound equipment, I have had considerable experience with such troubles and have had to make good for the reason that here we are unable to obtain the big city service now so well established and so invaluable in the States.

"I shall here name some of the causes that may be held responsible for *frying* and other noises:

"Wires connecting the elements of a vacuum tube to the prongs become unsoldered from the prongs. Most likely to happen when the tube has a loose base, as handling such tubes may cause the small amount of solder in the prong tip to be loosened. It is an excellent idea to remove tubes of this type by taking hold of the base, rather than the glass envelope.

"A *frying* noise results if the photocell lead connection is imperfect. The amplification at this point is so great that the slightest imperfection in a connection will cause a great deal of noise.

"A *frying* noise will result if a small amount of oil falls upon the photocell lead.

"Other possible causes are dirty socket contacts in amplifier, faulty electrolytic or paper filter condenser in power supply circuit of amplifier, slight leakage to ground from any wire in the system (possibly due to defective insulation on the wire), poor ground connection of either amplifier or projector, loose or corroded fuse in the power main switch or any other place where fuses are located, dirt or oil on the film sound track, practically any loose connection anywhere in the sound system, practically any defective condenser or resistor in the system, faulty insulation in the power transformer of the amplifier, worn out volume control or fader, shield cans not snugly fitted over tubes employing them, loose grid clip on tubes with grid caps, defective audio transformer (either input, interstage or output), faulty windings or corrosion of the windings in a filter choke.

"I had one case where a frying noise was traced to the arc control motor. It had a commutator, and slight sparking there was picked up and amplified until it could be heard all over the theatre. To test for this, open the switch that controls the motor and feed by hand, listening meanwhile. If the frying stops—well that's that, is it not? To remedy, connect two 200-volt 0.5 Mfd (or larger) condensers in series. Ground the wire connecting them solidly to the projector frame and connect the outside leads across the input circuit of the motor. By this plan the high-frequency currents radiated by brush sparking will be carried off to ground and not picked up by the amplifier.

"If there are any incandescent lamps near the input stage of the amplifier, the bulbs must be screwed very firmly into their sockets. Otherwise a very fine sparking may occur at base of lamp and there will or may be *fry* in the sound.

"If the stage speaker is supplied with a separate exciter, its connections, tubes and contacts should all be checked, as some speakers employ from 200 to 300 volts on their fields, which will cause sparking unless contacts are perfect, and such sparking means inevitable frying sounds.

"A loose contact in the ammeter circuit or at the socket of the exciter lamp, may cause sparking, with sounds suggesting chicken in a hot skillet. Any small switch may have corroded contacts, with consequent imperfect contact and frying noises. Switches, such as those used for changeover, are required to break fairly heavy current. This may result in roughened or burned contact surfaces, with the hot skillet effect. Where motor-generators supply projector light sources, sparking at their commutators means frying noises.

"Where thermionic tubes are used as rectifiers to supply arc current, care must be exercised that the tubes be screwed solidly into their sockets; also a good contact must be made where the flexible leads connect to the top of the rectifier bulb.

"Almost anything that sparks in any degree in the vicinity of either the amplifier or photocell will cause noise, usually of the frying variety. Good, clean, tight connections and soldered joints are highly valuable assets in any sound system. Even the use of a corrosive soldering paste may cause noise. *Only rosin should be used in making soldered joints in sound systems.*

"Now, Mr. Richardson, I don't pretend to know it all. I have merely herein listed some of the causes of *fry* that I have myself encountered and the remedies I have found to be effective as cures or preventatives. The list doubtless is far from complete, but if others who read your *Comments* will do as I have done, in the end we may have available a complete list to which we may turn as a memory aid when such troubles show up. May I close with best wishes and sincere admiration for the good work you are doing for us in your columns."

I thank you, Friend Brunton, and extend the hand of friendship and good fellowship across more than 6,000 miles of land and water, and I am sure that this rhetorical hand clasp includes that of many of our

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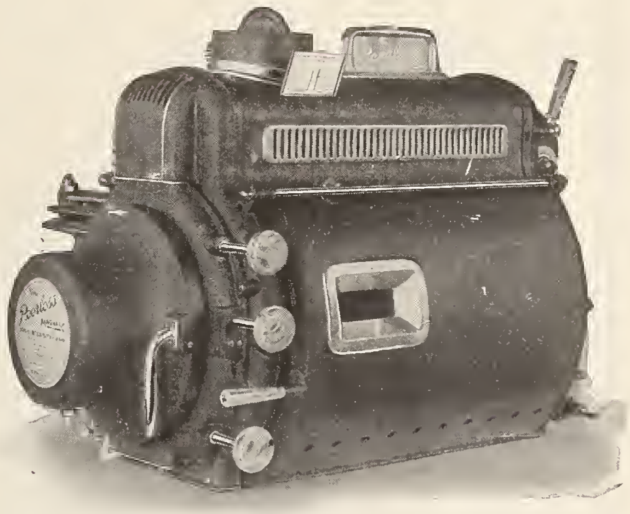

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TWO WAYS TO END TAIL FLAME FLARE

I HAVE had several letters commenting on the article, "Low Arc Voltage," in the April 4th issue. Barney De Vietti, of the Strand theatre in Helper, Utah, writes, "In the April 4th issue a problem relative to instability of the low-intensity trim was set forth by G. R. La Point, Westbotough, Mass. After commenting, you asked for reports from any of us who have met with this trouble. Well, I have, and my method of overcoming it is as follows:

"Upon assuming the duties of projectionist in the Strand theatre about two years ago, I was annoyed by the frequent sudden flaring of the arc flame, due, as I finally discovered, to the tail flame climbing to the top of the crater and burning off the residue of loose carbon that builds up on the top of the positive. Believe me, F. H., when one is doing his best to present a screen image that he can be justly proud of, and such a fault bobs up every once in a while—well, as for myself, I did a bit of plain and fancy cussing, because it certainly looked like (deleted) on the screen.

"After trying several methods to correct the fault, I discovered one which has proven very successful. So much so in fact that I have had no recurrence of the trouble during the past two years. After striking the arc of the incoming projector and separating the carbons to their normal positions, by means of the negative carbon control I raise the negative above the level of the positive carbon and move it across the top thereof about half an inch. This burns off the entire deposit as slick as a whistle. Enough does not accumulate before the reel is finished to again set up the trouble. Doubtless this seems a rather screwy idea, but it certainly does the trick."

John R. Snow of Harvard, Ill., discusses the same problem thus: "I also was troubled with loose carbon deposit and flaring of the tail flame. Also I know of two other theatres in the same town who had the same trouble. The reason the loose carbon deposits affect the second reel and not the one being projected while deposit forms is because of the moisture in the carbon, and sudden changes of temperature from 4,000° to approximately 1,000° and lower, cause the deposit to become highly tempered. When the second reel is started and is being projected, these highly tempered deposits, together with the moisture in a positive carbon, attract the arc stream and the small particles of carbon fall through it, thus causing it to climb toward the highest point of the crater. One simple thing remedied the whole trouble for me. I kept the carbons absolutely dry, storing a lot of them in the top of the lamp house.

"Another trouble with damp carbons is that it forces a projectionist to draw a long arc gap in order to prevent sputtering or freezing. When carbons are perfectly dry, a proper arc gap is permitted and a much whiter light results. Many projectionists keep four or five sets of carbons on the lamp house floor, but this does not adequately dry them. The only time I ever use the wipe method is when a shipment of carbons is late, so I can not get them properly dried before the dried stock gives out. Please understand, though, the carbon deposits will still form on top of the crater, but will cause no trouble if the carbons carry absolutely no moisture."

I am printing these two letters without undertaking to discuss the merits of the suggestions. As a matter of fact, I am not sure I quite understand what Friend Snow means by "tempered." Most emphatically, though, as I have told you many times, carbons should be *thoroughly* dried out. Any degree of dampness whatsoever in carbon is bad. I have long been a believer in the storage of a considerable number of carbons in the top of the lamp house, where, being subjected to high temperature for several days, all moisture will be expelled.

FREEING LAMP MOTOR OF CARBON DUST

WILBUR FLAHERTY, projectionist of Fort Dodge, Iowa, who has at least one invention on the market, writes, "Here is a tip that may be of value to those using the Strong Junior reflecting arc lamps that have the motor windings in the arc circuit. I have found that if once or twice during the day the carbons are backed well apart and the arc control motor let run for a while with the arc not burning, the motor will usually work better for the rest of the day. This holds for new as well as old equipments. It seems to enable the motor to free itself and its commutator of carbon dust."

Well, I don't quite know about that, but quite possibly what Brother Flaherty says is correct. Suppose you try it.

ON THE SAYING OF UNPLEASANT TRUTHS

FROM John L. Russell, St. Louis, Mo., comes this interesting letter which it may be well to read and ponder. Friend Russell says, "I was present at one of your talks recently, which I both enjoyed and received profit from. It is a pity we have not more men who are not afraid to tell us unpleasant truths in such manner that one cannot feel angry without at the same time feeling absurd. For those unpleasant truths we all know *are* truths, and their telling, as you set them forth, tends to rub our nose in the mess, which don't always smell too good.

"We have entirely too many back-patting men and publications that, presumably for business reasons, seldom say anything but pleasant things. They side-step saying or printing that which they well know (if they know anything about projection work as is) they should say or print, lest they give offense and thus lose friends or business. Such men or publications serve relatively little good purpose. I especially liked your statement, made in the talk I listened to, that you do not consider yourself as the servant of the projectionist, the exhibitor or the theatre manager, but wholly as the servant of the Motion Picture Industry itself. That was a really big statement, Richardson, for the reason that it includes everything.

"As I see it, it means that you have no special interest that must be served when such service reacts against the industry viewed as a whole. [That is precisely the meaning, Friend Russell.—F.H.R.] and that one who serves but one interest, right or wrong, ultimately loses out, but the man who is militant against wrong, regardless of where that wrong be found, in the end wins for the reason that while what he may say or write may and often does sting, or even hurt, *we all know it is right,* and after the inevitable *ouch,* we like and admire him.

"I also admire your work, Mr. Richardson, for the reason that, of them all, you best understand and know what it is all about, due I believe to the fact that, while it was long ago, you did work as a motion picture projectionist for several years. It is quite true that since that time projection has changed very greatly, still you learned its fundamentals, and apparently much more thoroughly than did anyone else. And by your projection room experience you became 'one of the boys.' You speak our language, therefore are able to talk to us convincingly. You understand us and we understand you, which is after all a very big point—perhaps the biggest one of them all. For when you tell us unpleasant truths, we know you know what you are talking about, therefore we are willing to listen without becoming really offended. More power to you, Dad! May your shadow spread over the projection field for many years."

I thank you, sir. Of course, commercial interests must and should be served. The motion picture industry is made up of these. But when individual commercial interests are not related to the stability and progress of the industry as a whole, *everybody* loses sooner or later.

RELATION OF FILM TO RCA STABILIZER

HAROLD WOTT, projectionist of Oak Harbor, Ohio, asks, "Would you inform me as to whether or not in the new model RCA Photophone rotary stabilizer soundhead, the film between the lower steady-speed sprocket and the stabilizer should be taut or slack during normal operation; also, what should be the position of the pressure roller with relation to the films and stabilizer drum during normal operation?"

To make certain of absolute correctness, I referred this query to RCA Photophone, and here is their reply:

"In answer to the first question, the film from the lower sprocket to the impedance roller of the drum has a loop, so that it is slack during operation. As to the second question, regarding the posi-

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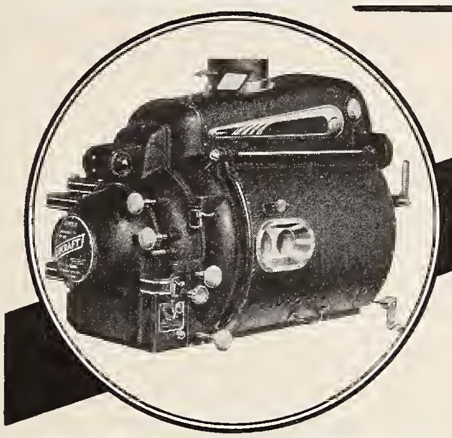

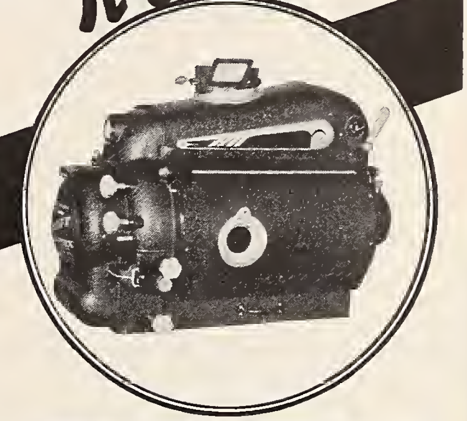

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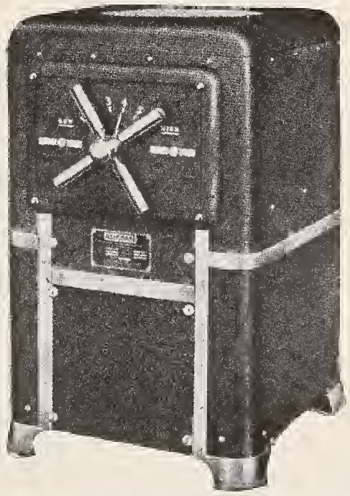

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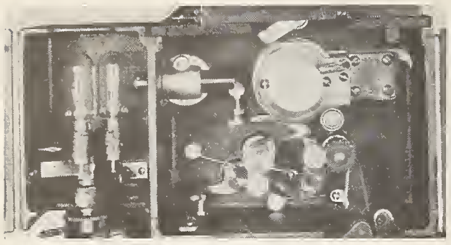

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tion of the pressure roller, the roller should rest upon the film with slight spring tension, to the end that there be sufficient friction created to drive the drum during operation."

RECTIFIER AND SCREEN AT FAULT

A CHIEF projectionist in an Illinois city has written about trouble which he describes as follows:

"This theatre has just been remodeled in the best possible manner. We really have good shows, but the design of the theatre is such that, of necessity, the projection angle is pretty terrible. We have new Simplex projectors having 5-point bases, and you may know the angle when I say that the back of said bases had to be raised one inch off the floor to get the screen image properly located on the screen. Of the old equipment we retained two Strong low-intensity lamps, a cheap lens and a pair of Tungar tube rectifiers. A new screen was purchased which, while it has high reflective power, is totally unfit for a house where the projection angle is so high.

"Our real trouble, however, is a bad case of flicker that has been present since opening. This must be corrected and we are willing to buy new equipment, if necessary, to do it, but want your opinion as to what is necessary to put the best possible result on our screen.

"As to the flicker, I believed it was caused by the shutter, but after experimenting with several models cut out of paper, I found a 50-50 gave best results, though it does not entirely eliminate the trouble. Projection distance is 75 feet; screen image 17 feet wide. Light source, Strong low-intensity, using 28-32 S.R.A. carbons. Projection lens, 3.5 inch E.F., of cheap make.

"Is it not possible that the rectifier is not properly rectifying the current? When the white light (no film) is projected, the flicker disappears. When a light scene is projected, a bad case of flicker is present."

There is more, but the salient facts have been set forth. Because of what you have already tried out, there seems but one possibility, that rectifier is not functioning properly. It is passing one "side" of the a.c. full, and the other only partially. I do not say this is certainly true, but that is what it surely looks like. Try installing new, tested tubes first. If that does not clear it up, better have the rectifier tested out.

As to the lenses, certainly with such a short focal length you should have the very best, most highly corrected lenses. Cheap ones of that focal length certainly are not the thing, especially when hampered by such a projection angle.

In your unpublished remarks you say you are not getting the light you should, which again points to the possibility of insufficient current as a result of the rectifier trouble I have suggested, though it also is possible your "not enough light" is due to comparison of your screen image with others projected with more brilliant light sources. You see, the low-intensity arc cannot compete with the later, more brilliant suprex type light sources.

As to your screen, it should have a widely diffusing surface, since a specular surface, such as your present screen presumably has, will reflect very much of the light downward, instead of back toward the audience.

You request that I do not publish your letter, but I believe your objections will be overcome by omitting name and location, and this happens to be a case that will interest many theatre men, so I am using it with name and location omitted.

BAFFLING AND HOUSING SPEAKERS

FROM ARKANSAS comes a letter, parts of which read, "We get valuable ideas from your *Comments* in BETTER THEATRES. There are many of us small towners and our possibilities for acquiring reliable information is largely limited to what we can glean from MOTION PICTURE HERALD and BETTER THEATRES. On the whole we (or very many of us) understand projection problems just about as well as the average farmer understands aviation. Our first impulse, therefore, when something we cannot dope out confronts us, is to 'ask Richardson.' In many cases, however, we hesitate because no one likes to ask things when not certain they are not fool questions.

"All of which leads up to two queries, as follows: First, are the directional baffles now on sale and being exploited by dealers, of any real value in improving the clarity and quality of sound? We have two Magnivox speakers, inclosed in home-made housings. One speaker is on each side of the screen, their centers about 32 inches from the floor. These housings are about 15 inches square by 24 inches long. At the front end of each is a flat, home-made baffle about 36 inches square, its front even with the screen surface. The auditorium floor is 3 feet lower than the stage floor. The baffles are of ordinary building Celotex, attached to the housing with wood screws.

"The second question is, should the rear end of the housing be closed in or left open? If closed, how and with what? Ours are open, and back stage the sound seems better and plainer (voices and music) than out front. The screen is 6 feet from the rear wall. Side and rear walls are covered with Celotex. An exhibitor in a near-by town packed the rear end of his housing with lint cotton. Please, Mr. Richardson, if you may wish to use this to benefit others, do not expose our ignorance by printing our name or address."

First of all, these are not fool questions. I was not too sure of the answers so I called on Aaron Nadell, who collaborated with me in the chapters on sound of my last Bluebook. He has prepared this reply:

"The home-made speaker housings apparently serve no purpose except possibly to introduce some sound distortion. Were the rear of the housings closed in, reflection from the stage walls would be prevented, but there would be some increase in distortion, even with cotton wool. The designing of a sound absorbent speaker housing is a relatively complicated matter. The only kind of speaker housing or speaker baffle that should ever be constructed is a plain, flat one.

"The letter says all walls are covered with Celotex, under which condition there probably is no need for trumpets or directional baffles. Those are helpful only under acoustic conditions that make it desirable to confine sound distribution to certain areas—to project sound into areas where volume is below normal, or to direct sound away from reflecting areas. The auditorium in this case being acoustically treated (I assume the ceiling and rear wall to be covered with Celotex), flat baffles should be all that is necessary.

"Were it my theatre, here is what I would do: (1) Install a sound screen and install the speakers at its rear. (2) Increase the dimensions of the flat baffles from 33 inches to at least 4 feet square, which could be done were the speakers behind the screen. Such baffles would give improved low-frequency response. (3) When these steps had been taken, if any annoying echo or resonance originating in back of the screen is heard in the auditorium (relatively improbable with Celotex-covered walls), I would place velour drapes in back of the speakers, heavily gathered but loosely hung, so as to provide sound absorption without creating definite cavity.

"One more point: The diagram shows side walls and stage walls to be covered with Celotex. If the ceiling and front wall be similarly treated, the chances are good that the auditorium is too *dead,* in which case, to secure best results, some of the Celotex must be removed to provide sufficient reflection for reasonable naturalness in the sound. However, I could advise better on this if I had complete architects' drawings of the entire auditorium and stage, complete data concerning thickness of Celotex used, and complete data as to plan of seating, carpets used, if Ozite under them, type of seats, plus details of exposed areas (if any) of auditorium not covered with Celotex and not otherwise accounted for. All this is necessary to enable calculation of proper reverberation time and the reverberation time now obtained."

There, my friend, you see what sort of "fool question" you have asked! Not half so easy as it seemed. I believe the reason he has recommended placing the speakers back of the screen is that it has been definitely established that large baffles, such as he suggested, do exactly as he says.

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THE HON. R. N. ALLEN, Commissioner of the Department of Public Utilities of Shreveport, La., which department recently ordered a Bluebook for the

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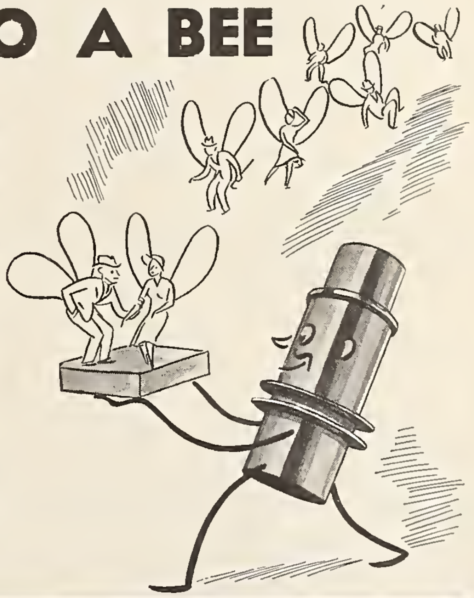

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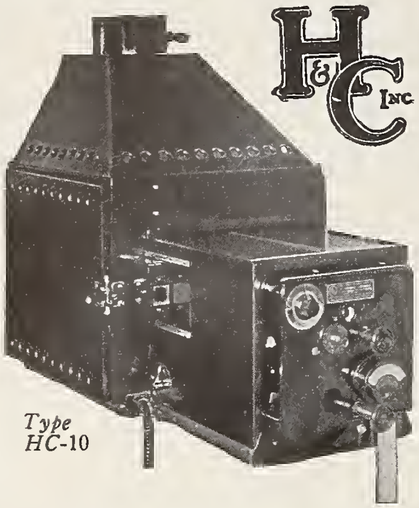

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use of its projectionist examiner, has replied as follows to a letter in which I inquired as to his views regarding the value of the Bluebook:

"My Dear Mr. Richardson: We have received the Bluebook ordered March second. This book will be the means of presenting a more intelligent examination by the Examining Board of this city regarding projectionists.

"In our opinion, the projectionist plays an important part in conservation of the safety of theatre patrons, and certainly of property in any city. We therefore feel that it is important that the projectionist be qualified not only to provide a perfect presentation of motion pictures upon the screen, and sound through the loudspeakers, but also to conserve the welfare of audiences, which includes elimination of eye strain.

"We have thoroughly analyzed the questions and answers contained in Richardson's Bluebook of Projection and find that by its use a fair and intelligent examination can be given to applicants for projectionists' license. I sincerely appreciate your splendid spirit of co-operation and feel that the information you have supplied will be of great benefit to our city."

I believe comment is quite unnecessary concerning this letter, except to thank the Commissioner for his kindly reaction to the Bluebook and the work we have tried very hard and with much sincerity to do.

I might say, however, that the Commissioner of Water Supply, Gas and Electricity of New York City, also has a copy of the Bluebook, which I understand is to be used by the Projectionist Examining Board, if it is not already being put to that purpose.

One of the great weaknesses has been the inability of many examiners to make competent examination on anything except fire hazard and, to some extent, electricity. The new Bluebook changes all that. Not only may examiners now make a fairly competent examination on all projection matters, regardless of their individual lack of knowledge, but also theatre managers are enabled to determine, at least to a very considerable degree, just what applicants for the position of projectionist know and do not know.

APPRECIATION THAT IS WELL DESERVED

I WAS VERY much pleased recently to learn of a letter of appreciation written by Dr. Alfred N. Goldsmith, past-president of the Society of Motion Picture Engineers, to Terry Ramsaye, editor of MOTION PICTURE HERALD, on behalf of the Projection Practice Committee, which had asked Dr. Goldsmith to express its appreciation of Mr. Ramsaye's to-be-remembered editorial on the significance of projection in the motion picture scheme. I know that projectionists in general took pride in that editorial, and I dare say that they will concur in Dr. Goldsmith's comment upon it. His letter reads:

"My dear Mr. Ramsaye: I have been asked by the Projection Practice Committee of the Society of Motion Picture Engineers, through its Chairman, Mr. Harry Rubin to convey to you their appreciation and approval of your recent editorial comments on the importance of the highest quality of picture projection in the theatre.

"Your analytical comments appeared to the Committee to be not only technically sound but commercially wise. The motion picture industry has been distinguished by close attention to story selection, suitable casting, careful camera work, adequate sound recording, and effective distribution of the resulting features, as well as striking exploitation methods involved in the exhibition of the pictures. Although, as you have so clearly pointed out, the resulting product is a molded light beam pouring through a tiny aperture in the projector and reaching the audience after its reflection from the screen, yet this final delivery of the motion picture product to the customer has hitherto engaged little more than occasional and grudging attention, with but few honorable exceptions.

"It is for these reasons as well as the specially forceful character of your remarks that the Committee has asked me to thank you and to express its hope and belief that the course of good projection will continue to command your good support."

FROM THE TRAVELS OF A PROJECTIONIST

FROM John H. Cuddy, projectionist of Palmer, Mass., comes this very interesting communication:

"Dear Mr. Richardson: Possibly the history of my projection experience may interest readers of your department. At the age of fourteen I managed to secure a job as usher and janitor in a motion picture theatre, of which same I later became manager. Having access to the projection room, I studied and got all the practical experience in projection I was able to while the shows were on.

"I do not belong to the I. A. for the simple reason that when I sent in my application I was advised that there were no openings, hence no more members were being admitted. However, I have never worked for less than union pay and on one occasion, up in Maine, when the theatre refused to pay the scale, I gave up the job. So much for that!

"Since 1916, save for a period of four years I have worked constantly as either theatre manager or projectionist. I have carried a Massachusetts license for nine years. Served in our army four years, three in Hawaii and one in Tientsin, China, in which latter I witnessed some of most interesting projection. In some of the smaller theatres, once a reel is started, no attempt is made to control sound volume. The gain control is left in one position whether the result be a roar of sound or there be not enough to be plainly audible. In some of the larger theatres, however, propection is good, but never what it could and should be.

"One strange custom prevails in Chinese

theatres. Right in the middle of a show there is an intermission known as an 'interval' to permit patrons to patronize the bar and refreshment booth (operated by the theatre), where beer and liquors are obtainable. Another odd thing is a small screen alongside the regular one, for the purpose of stereo-projection of title slides in Russian, explaining the action, as in the old silent days. This is for the benefit of the many refugees from Northern Russia, known as "White Russians," who are bitter opponents of the present "Red" regime. Among them are some who were pretty high ranking officers in the Czar's army.

"American photoplays are the favorite over there, though practically all the British-made photoplays are also presented. Programs are printed in both English and Russian, at least in some of the theatres.

"In Hawaii, where I was chief clerk in the office of the assistant Chief of Staff, U. S. Army, I often went to the downtown theatres in Honolulu, most of which are equipped with modern projection equipment and offer as good entertainment as can be found anywhere.

"In my work I have all sorts of tools and my own projection room reels with large hubs. My motor-driven rewinder is geared down to safe, sane speed. We have extra projector mechanisms. You may recall that some while ago I wrote asking where I might obtain a film notching plyer. It seemed they were no longer available, but you had one which you let me have. It is one of my favorite tools, both because of its utility and for the reason that it once was owned by Mr. Richardson. I say this because you have made yourself my friend through the wonderful help of your articles and books for years. I sincerely trust you may live to represent projection and projectionists for years to come."

I am printing this letter for a definite reason. Here is a man who started as an usher, but did not confine himself merely to ushering. Instead he got busy, observed, studied the business, became manager, studied projection (as any usher might do if he had ambition and cared to) and became a projectionist in the true meaning of that term. He not only knows how, but *puts his knowledge to practical use. He is not either mentally or physically lazy, and that is the real secret of success in any line of work.*

As to the film notcher, it was an excellent tool. I was never able to understand why its sale was not pushed. It was a plyer that would snip out a neatly curved bit of film outside a cracked sprocket hole, thus very largely reducing the chance of catching on a sprocket idler or cutting the fingers at inspection time.

OBJECTIONS RAISED TO THE 2,000-FOOT REEL

WILLIAM C. BROWN of Sturgis, S. Dak., writes, "At last I have mustered up sufficient courage to write and give my viewpoint on several matters. It took a long while to get the nerve to do this, but here I am—a small town projectionist who wishes to unburden his mind.

"My first explosion is directed against machine operators who make splices like those enclosed. They are outrageous. They are the worst, but many other kinds almost as bad reach me from time to time. Besides poor form (sprocket holes not properly matched), they are otherwise poorly made. [I'll say! Film ends butted together and a piece of opaque film a half inch cemented on the celluloid side, but the celluloid not scraped and the cement not too good, hence the whole thing may be pulled apart with little effort.—F. H. R.] It seems as easy to make a good splice as to butcher things up this way.

"Secondly, may I express my disagreement on this 2,000-foot reel matter. I swear by your Bluebook, Mr. Richardson, and agree with you in almost everything, but in this one thing I don't. [More power to you. I like real men who are ready to stand up for their views regardless, at least until they are shown that those views are not well founded.—F. H. R.] I hold the 2,000-foot reel to be wasteful, in that it does not permit of using carbons as efficiently as does the 1,000-foot reel. It therefore increases carbon cost, which is an item that counts up in time. I know this is true, for I have been able to run two 1,000-foot reels on stubs I did not dare risk with a 2,000-footer. Moreover, it seems to me the fire risk is increased, and in my opinion the 2,000-footers will be harder on the projectors than will the shorter ones. Seems to me the 2,000-footer is a lazy man's way. Moreover, the damage to film will be increased because of the greater tension required."

While it is quite true that carbon splicers do not always produce wholly satisfactory results, and that unless one be used there is some added waste in carbon when using 2,000-foot reels, we are not so much interested in theory as in practice, and today, Brother Brown, I believe that at the very least three quarters of our theatres are doubling up the 1,000-foot reels.

True, also, there must be a bit higher tension in both the upper magazine and on the take-up, but if the sprockets are not permitted to wear too badly (a little added cost there, but not much), I don't believe the useful life of films will be much affected, if at all. You must remember that nowadays the useful life of a film production is short.

But still another item enters. It is my contention that a projector must not be permitted to operate without the projectionists beside it any more than is absolutely necessary. While threading up the idle projector and trimming its lamp, the projectionist cannot possibly be at his post of duty beside the working projector, and with 1,000-foot reels he must be absent at least twice as often as with 2,000-footers. Sorry, Brother Brown, but I'm afraid that on this matter you will have to see it my way or we'll be in disagreement on that point.

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Should Each Theatre Business Be Incorporated?

(*Continued from page* 13)

is considerably less than required to organize a corporation. However, the additional expense and trouble usually is justifiable because a corporation has distinct advantages over a partnership.

ADVANTAGES OF CORPORATION

ONE ADVANTAGE of incorporating a theatre business is that a corporation never is liable for (a) any act of an employe not within the scope of the employment, or (b) for contracts not within the scope of the business as defined by the corporation's charter and not authorized by the directors. Moreover, any person who transacts business with a corporation is bound to know that the official or employe who assumes to represent the company, is legally authorized to bind the corporation.

CHARTER LIMITS

It is, also, important to know that while an individual is liable for contracts made by an employe who acts within the scope of the employment, and a partnership is liable for all acts of all partners, within the scope of the business, a corporation is *not* liable for contracts made by an employe who, though acting within the scope of his employment and within the scope of the business, but *outside the scope of the corporation's charter.* In fact, corporations are not liable for obligations created by contracts signed by duly elected officers, unless the subject matter of the obligations may fairly be construed as being within the scope of the corporation's charter.

UNAUTHORIZED ACTS

Moreover, a corporation is not liable for *unauthorized* contracts made by its officers, particularly where the company is not benefitted (114 So. 444).

On the other hand, a corporation *is* liable for unauthorized acts of any agent, employe or officer, *if* the directors of the corporation ratify the agreement, *or permit the corporation to benefit by it.*

For example, in a leading case it was disclosed that the directors of a corporation adopted a resolution to perform certain business acts of unusual importance without obtaining the stockholders' approval and without entering it on the books. A mortgage was given on the company's property as a means of securing the assumed obligation.

Subsequently, the corporation contested the validity of the mortgage on the grounds that the transaction was not legal because it had not been properly authorized. However, the court held the holder of the mortgage entitled to payment, stating the law as follows:

"A corporation which has received the consideration of a contract is not allowed to defend against an action of the contract on the grounds that the provisions of its charter .... were not complied with by the officer acting for the corporation in the execution of the contract."

CREDIT STANDING

Another important advantage of incorporating a theatre business is that the corporation's credit is firmly and quickly established, because it is comparatively simple for credit associations to obtain dependable reports of the financial status of a corporation, since its books are open for inspection and a detailed report of the profits and losses of the business is rendered at frequent intervals.

Moreover, the stockholders ordinarily may lose nothing in excess of their actual investment in the stock if the company becomes insolvent, whereas individuals and partners are responsible for all debts. A corporation is a legal entity, distinct from its stockholders (215 N. W. 855).

While under ordinary circumstances a stockholder in a corporation is not liable for losses greater than the value of the owned stock, yet stockholders may make a valid contract to bind themselves personally for the debts of the corporation, in excess of the stock valuation.

For illustration, in the leading case of Thomas v. Pearson (260 Pac. 623), it was disclosed that a stockholder signed a guarantee to pay the indebtedness of the company. The court held the signer liable on the contract, notwithstanding the debt of the corporation greatly exceeded the par value of the stock which the signer owned. This court said:

"In the present action the defendant (stockholder) agreed to pay the money in order to enable the corporation in which he was financially interested to pay the debts guaranteed by him and to continue in business. He was agreeing to invest his money in a business enterprise."

PERSONAL DISADVANTAGES

Although a corporation has many and distinct advantages over either an individual or partnership business, yet there are many disadvantages and risks incurred when changing from individual or partner ownership to a corporation.

An individual owner who incorporates his theatre business, positively releases personal control of it. Although the corporation is intended to be dissolved, it remains in existence unless the proper legal procedure is followed.

For example, in a leading case (160 N. E. 434) it was disclosed that a corporation discontinued its business through vote of its directors. About six months later, the treasurer, director and general manager, who owned all but two shares of stock in the company, reopened the business at another address without authority of the directors. The court promptly held that operation of the new business was illegal.

Also, an individual who incorporates his theatre business, automatically relinquishes his right of management without proper authorization from the directors. However, a theatre owner who retains a controlling interest and voting power of stock in his incorporated business, may manipulate the affairs of the corporation in substantially the same manner as where he is an individual owner, particularly if he retains the good will of the directors.

Another disadvantage of an incorporated theatre business is that certain formalities, such as meetings of directors, election of officers, distribution of profits and dividends, keeping accurate book accounts, and the like, must be followed in strict accordance with the law. Furthermore, authorization of unusual expenditures must be made by the *proper* officers very often at considerable inconvenience.

INDIVIDUAL OWNERSHIP

In order that readers may readily compare the risks and advantages associated with operation of a theatre by an individual, partnership, and corporation, the individual ownership will be briefly discussed.

As previously mentioned with respect to a partnership business, individual ownership of a theatre has the disadvantages that in case of financial disaster, the sole owner must bear the total loss. In an ordinary partnership business the partners bear the loss equally, to the extent of their financial worth, and in a corporation the owners of stock suffer financial loss equal to their respective investments in stock.

Since an individual theatre owner must rely upon employes to represent him in many business transactions, it is advisable to review the law of employes.

The law recognizes two classes of employes; namely, *general* and *special.* A manager, for example, is a *general* agent, because he is employed to perform all duties necessary to the successful conduction of the theatre business. A *special* agent is a common employe whose authority is limited to the performance of a kind of service for his employer.

An employer is liable only for such acts of a special agent that are performed *within the scope of the authority given him* by his employer. On the other hand, a manager may bind an individual theatre owner by *all* his acts, contracts, etc., which are *within* the scope of the theatre business.

However, the legal authority of the manager may be limited if the theatre owner *notifies the parties and firms dealing with the manager of any special limitations of his authority.*

An individual may incorporate a theatre business and retain all but a few shares of the stock. By this plan he retains all of the advantages and disadvantages of a corporation, yet he eliminates many of the disadvantages of operating as an individual.

[*The author has contributed legal articles to* BETTER THEATRES *for many years. He is an attorney-at-law with offices in Cincinnati.*—THE EDITOR.]

A One-Floor Plan for 1400 Seats

(*Continued from page* 15)

stage end. The seating is arranged in five banks, two of them at the sides. The middle banks contain 35 rows of ten chairs each. Chairs (by American Seating Company) are spring-edge, spring back type covered in red mohair. The distance between the first row and the screen is 16 feet, with a screen width of 24 feet. The proscenium arch is 40 feet wide by 21 feet.

The stage is a screen and reproducer platform only, equipped with a traveller controlled from the projection room (curtain control system by Vallen).

The auditorium is decorated in a pattern radiating from the screen area as a focal point. Both walls and ceiling are of plaster, acoustic plaster being used throughout the ceiling and at the walls from a point about half-way back from the stage. The wall pattern consists in horizontal bands effected by alternate painted stripes and mouldings at the proscenium end, and merely mouldings along the remainder. The color scheme is peach, rust and blue with silver high-lighting.

The outer edge of the ceiling is slightly stepped toward a central reflecting area, from the midde of which is suspended two plaster panels extending approximately the length of the room. The upper panel is formed by a light trough, along the edges of which are 25-watt lamps spaced 8 inches on centers. This trough terminates at the screen end in a circular indirect lighting element.

AIR-CONDITIONING

The lower ceiling panel is an air diffuser above which conditioned air is introduced in a downward or pan-type system of air circulation, with exhaust by means of mushrooms beneath the seats. The air-conditioning system includes cooling by a Wittenmeir refrigerating machine employing carbon dioxide. Heating is through a return pipe vacuum system supplied by a boiler fired by a Ray oil burner. The entire conditioning and circulation system is automatically controlled by means of Minneapolis-Honeywell instruments.

PROJECTION

The projection gallery extends out into the rear of the auditorium and extending across it. The projection room proper measures 24 x 17 feet. Above a dark brown dado the walls are painted ivory. Adjoining it is a motor-generator room and a lavatory and toilet room. There are two Simplex projectors with Peerless Magnarc high-intensity (suprex) lamps, which are supplied by Hertner 10-kilowatt motor-generators. The sound system is Western Electric.

Modern Styling in a Compact Stadium Plan

(*Continued from page* 12)

Every second trough is without top or bottom, and the light shines through from the trough below. The troughs are lighted from top to bottom with yellow, orange, amber and blue lamps.

The pleated frieze is carried down the face of the projection room and along the soffit to the rear wall. Enclosed in the space are flutes 4 feet wide and 3 feet deep, each illuminated by metal troughs.

Flanking the stage are shallow recesses with four white wood columns in pairs flanking white enamelled statues in the modern spirit.

The ceiling is in red, blue and orange buff. An effect of a "floating ceiling" has been sought by breaking the ceiling with three drops and carrying four lines of concealed red and orange neon from proscenium to rear.

The stage is shallow (see plan), but dressing rooms have been provided at each side. The proscenium opening is 42 feet wide and 22 feet high. The maximum width of the screen image is 20 feet.

The stage has a proscenium curtain of cardinal red French velvet with silk cords and tassels.

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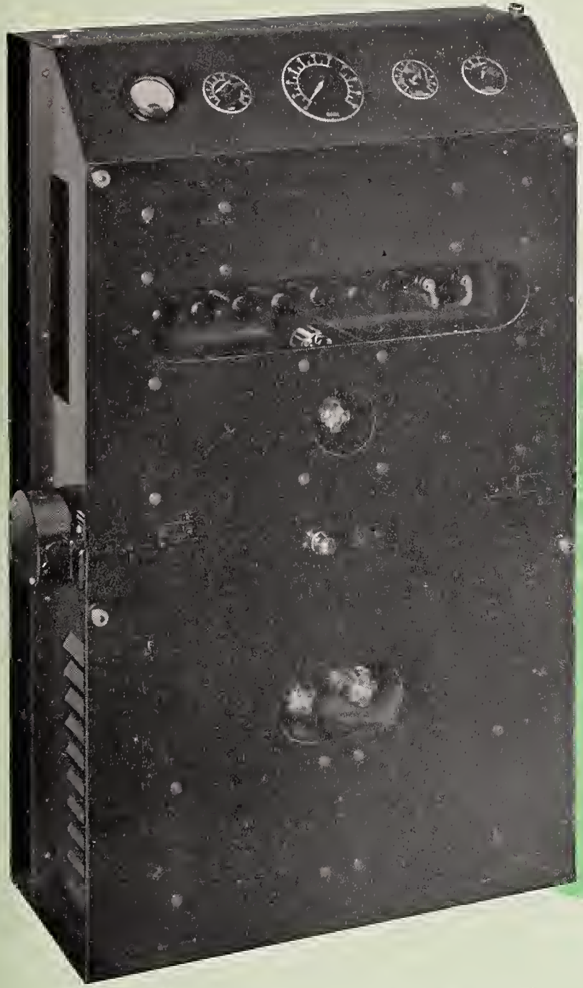

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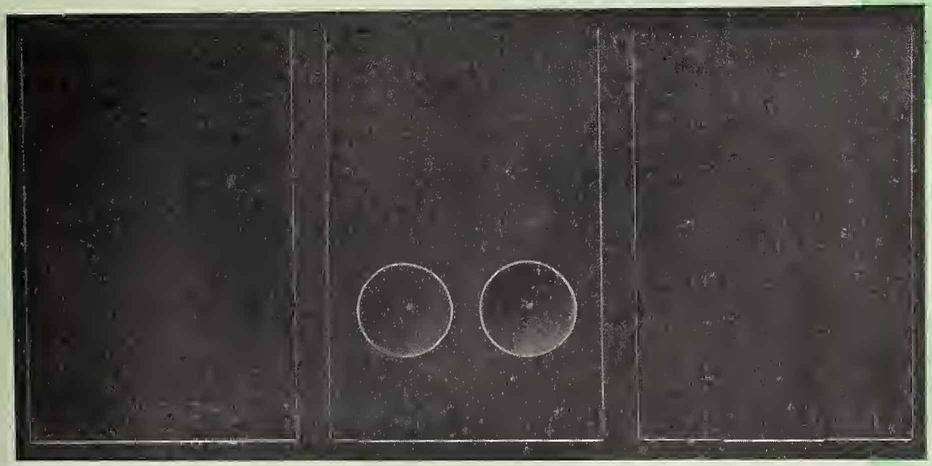

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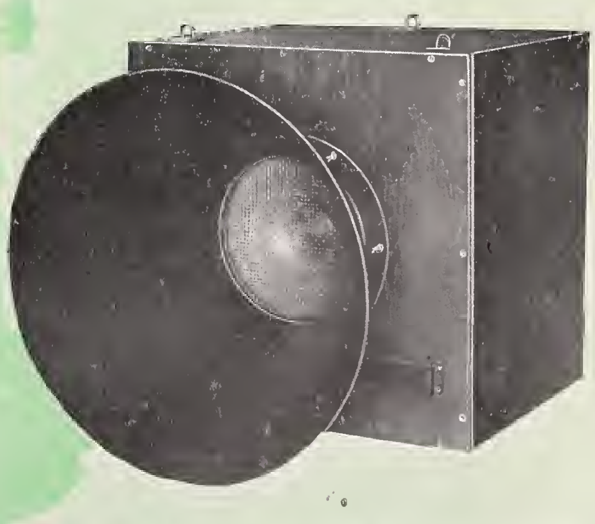

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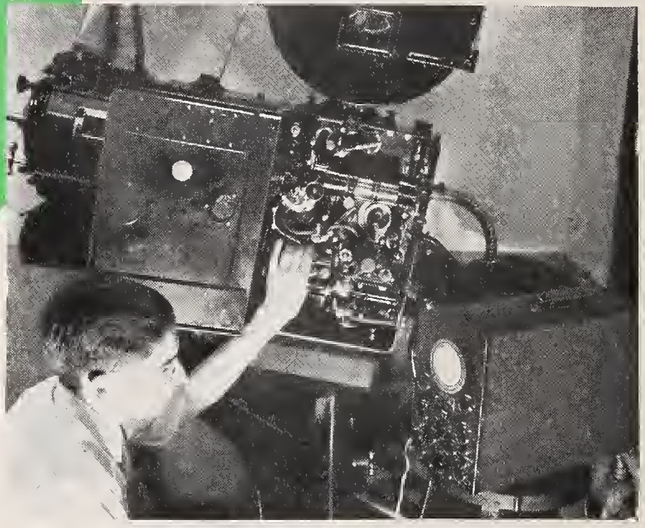

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